

NEWSLIST DRONE RECORDS

12. DECEMBER 2005

VINYLS – CASSETTES – CDRs – CDs – PRINTMEDIA – T-SHIRTS

THIS NEWSLIST / SUPPLEMENT SUMMARIZES ALL NEW ENTRIES
HAVING ARRIVED HERE IN THE LAST MONTHS SINCE THE
LATEST MAIN LIST (JULY 2005)

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BITTE IMMER PREISE MIT ANGEBEN !
ALL PRICES IN EURO !!

1. VINYLs

* **ACID MOTHERS TEMPLE & THE MELTING PARAIso U.F.O. –
Univers Zen ou de Zero a Zero 4 x LP (Fractal Records 020412,
2003) € 45.50**

Limitierte Vinyl-Version dieses epischen Werks, mit einer bonus-live
Scheibe !

VINYL VERSION 4 LPs SET : "Univers Zen ou de Zéro à
Zéro" triple album studio, the complete session with
unreleased tracks

+ one bonus disc : LIVE IN EUROPE 2002 with full
color Insert.

Over 160 minutes.

"A veritable orgy of sweaty psychedelic madness.

It's got all the heavy stompers, trance-inducing
drones, and pretty sipping-tea-in-a-japanese-garden
ballads that a psych-rock fan could ever wish for."

[OTHER MUSIC - NYC] "Univers Zen Ou de Zero a
Zero, a French import on the Fractal label, is the
cream of this new crop. Pushing Cotton Casino's
vocals to the fore (her synths are often mixed higher
than her vocals, or if not, they are manipulated
beyond recognition into strange yelps and squeals),
this album has the most focused songwriting bend of
the Acid Mothers discography. Whether it's the gentle
acoustic beauty of "Ange Mecanique de Saturne" or the
apocalyptic bouzouki dirge "Soleil De Cristal Et Lune
D'Argent," this album is what the Acid Mothers have
been leading up to with their numerous previous
releases. If you get one Acid Mothers Temple album, I
would make it this one." [Fakejazz]

* **ACID MOTHERS TEMPLE & THE MELTING PARAIso U.F.O. –
Live ("Goodbye John Peel: Live In London 2004") (Dirter
Promotion, 2005) [lim. 500] € 20.00**

"First come, first serve, also fix beeilen, um noch
ein essentielles Vinyl-Exemplar in der Geschichte von
ACID MOTHERS TEMPLE zu ergattern. Das Live-
Doppelalbum wurde im Oktober 2004 in London
aufgenommen und kommt im exklusiven Artworkstil der
legendären Bootleg-Label "The Amazing Kornophone
Label" und "Trademark of Quality". Das
minimalistische aber dennoch superstylische Artwork
geht Hand in Hand mit dem elementaren und doch unter
hundertend wiederzuerkennenden Musikstil von ACID
MOTHERS TEMPLE. Das letzte Puzzlestück im Konzept ist
die streng limitierte Auflage auf 500 Stück auf
farbigem 180gr "Splatter"-Vinyl, die garantiert
niemals nachgepresst wird. Auch wenn die Mitglieder
von ACID MOTHERS TEMPLE nun in anderen Projekten (SWR
etc.) unterwegs sind, so ist "Goodbye John Peel: Live
In London" doch die ultimative Abschiedskrone für
jede AMT-Sammlung." [Cargo]

"...Super limited (500 copies worldwide, we got a fraction of that) double
live album recorded in London in 2004 from the Acid Mothers Temple &
The Melting Paraiso U.F.O. packaged in a plain white sleeve with a
photocopied insert like the classic old Stones and Zeppelin bootleg lps
and pressed on gorgeous opaque white / red / black / brown swirled
vinyl. This is supposedly the final release for the Melting Paraiso U.F.O.
incarnation of AMT, and what a way to go, four sides of deliriously
spacey and fully freaked out psychedelic Ur-rock, from kaleidoscopic
bursts of druggy space rock, to long stretches of almost meditative
otherworldly drone, haunting chants, bizarre soaring operatic trills,
pulsing relentless dirges, and wild free epic OUT THERE musical
explorations, all drenched in swirling distorted guitars and clouds of
hazy psych rock splatter. Very lo-fi recording, it all sounds like maybe it
was recorded with one mic, set right in the middle of the room, but it just
makes the whole thing sound that much more immediate and chaotic
and furious and alive. Again, VERY LIMITED. Already out of print so
this is most definitely the last time we will have these!" [AQ]

* **ALVA NOTO / SAKAMOTO – Insen LP (Raster-Noton r~n 65,
2005) € 12.50**

" on "vrioon", nicolai's typical sinus sounds
counterbalanced sakamoto's piano accords. now, on
"insen" nicolai works directly with the piano sounds.
he dismantles sakamoto's recordings with a "surgeon-
like precision" into micro loops, into its atomic
elements. starting with these atoms of sound, he
creates a new basis for form, compressing floating
rotating rhythm with harmonic sequences, with melodic
counterpoints, and laying it underneath the piano
tracks. this makes "insen" appear more of a complex
experience, although the time-stretched flow, or even
the clear lines of the piano stay untouched." (label
info)

* **ALU – Ungesunde Traumbilder LP (Was Soll Das? Schallplatten
WSDP017, 2005) [lim. 300] € 14.00**

Another re-release of this obscure german band now on WAS SOLL
DAS! "Recorded in 1983 for their own label DER
LETZTE SCHREI released as a cassette-only in a very
small quantity. 6 har hitting Minimal-synth stompers
for the Hard Core with female vocals. Remastered and
with full colour sleeve." [label info]

* **AMBARCHI, OREN – Der Kleine König 7" (Tonschacht 011,
2002) [lim. 500] € 6.00**

Erstes 7"-Vinyl für AMBARCHI, hier wesentlich agiler, kratziger und
hochfrequent-sirrender als auf den letzten longplayern, aber
soundästhetisch nicht minder schön... nummerierte Auflage von 500
Stck. back in stock !

"there are different ways to get in contact with the musical oeuvre of
the sydney-based oren ambarchi, one of the most prolific musicians in
contemporary experimental music in the last few years: via his projects
sun or phlegm, his collaborations with keith rowe, phil niblock, fennesz
or martin ng (to name but a few) or his highly acclaimed solo releases
on staaiplaat, touch and staubgold.

"der kleine könig" is ambarchi's first 7" and certainly a step in a new
direction - till now his droney, almost poetic explorations were done
solely with guitar and effect units. this is his first release constructed
with computer [this, by the way, was also the case with tonschacht 004
by ashtray navigations], and it shows - especially on side b - a yet
unknown harsh, piercing but very clear sound. imagine kevin drumm
kickin' raster-noton's butt. side a however contains a beautiful, yet
distorting dense piece which develops around a fragmented melody of
ovalish melancholy." [press-release]

* **ANIMAL COLLECTIVE – Sung Tongs do-LP (Fat Cat Records /
Splinter Series FAT-SP08LP, 2004) € 15.00**

"Der Output von AVAY TARE und PANDA BEAR ist
unglaublich hoch. Das dabei auch die Qualität immer
wieder auf höchstem Niveau zu verorten ist, versteht
sich zwar nicht von selber, kann bei ihrem Projekt
ANIMAL COLLECTIVE inzwischen aber als vorausgesetzt
angesehen werden. Wieder einmal finden sich auf „Sung
Tongs“ 12 feine Lieder die Simon & Garfunkel kennen
lernen wollen und die dann gleich noch ihre Freunde
der Anfi-Folk Fraktion mitbringen. Einzigartige Musik
mit viel Gitarre und wunderbaren Stimmen! Ab zum
Plattenhörer und reingehört!" [lecker elektro]
"2004 release on Fat Cat's Splinter series. "A
stunning album of modern folk pop. Listen in and you
will hear traces of all manner of influence -- from
the crazed whooping and chanting of classic Holy
Modal Rounders, to the pure and perfect songcraft of
Simon & Garfunkel or The Beach Boys, to Syd Barrett,
The Incredible String Band and the productions of Joe
Boyd, to elements of the Brazilian tropicalia / pop
psychedelia of artists like Gilberto Gil or Milton
Nascimento, or the more modern sonic explorations of
friends and labelmates Black Dice or labels like Mego
or Kompakt. In this incarnation, Animal Collective is
once again the duo of Avey tare and Panda Bear, and
Sung Tongs is their most perfect, accessible work to
date, a luscious flowering and flowing together of
deeply catchy, hook-filled songs and intricately
textured arrangements. Diverse in its scope and yet
fully coherent, the album moves from chiming acoustic
guitar songs to gentler, more dispersed picked
ballads, to sprawling, guitar-swell psychedelics,
bubbling, acid-warped vocal fx, and tribal, almost
shamanic trance-outs based around looping
vocals and hypnotic kick-pulses. As far as peers and
influences go, aside from the aforementioned, Animal
Collective's sprawl could perhaps be located
alongside fellow American contemporaries such as
Black Dice; the freak-outs of '90s west coast
isolationists like Caroliner and Sun City Girls; the
minimalist post-techno structures and textures of
Fennesz or Wolfgang Voigt; or back to '70's European

commune-music utopians like Amon Duül, Harvester, Can, and similar folk-psychedelic explorers." [press release]

*** ANIMAL COLLECTIVE – Who would win a rabbit 7" (Fat Cat Records 7FAT15, 2005) € 6.50**

"One of many stand-out tracks from 'Sung Tongs', 'Who Could Win A Rabbit' is a two and a half minute shot of twisted pop genius that drives along on chiming guitars, Brazilian rhythms, tribal chanting, tape loops, and sweet vocal harmonies. On the reverse, 'Baby Day' is a live favourite from the band's recent tours, and in this version the song is stretched out across a punching drum pulse that recalls the minimalist post-techno of the Kompakt label. Around this, sparse guitar is interwoven with Avey and Panda's harmonies announcing (in repetitive yet strangely cold, factual tones) a coming birth." [from the press release]

*** ARANOS – No Religion / Spitting Revivalist Dreams of Everlasting Pain 7" (Brainwashed BRAIN007, 2005) [lim. 500] € 6.00**

Feine Single mit einem lustig-beschwingten Stück über Religion („I've got no religion and I'm glad") auf der Verso-, und einem wunderbaren Konkret-Noise-Collagen-Stück auf der Recto-Side.... giftgrünes Vinyl. "Most people will recognize his name from appearing on albums by Nurse With Wound, but this Czech-born Bohemian Irish resident has a musical blood that runs deep into the heart of Gypsy folk, jazz, and rock music. "No Religion" is most certainly a statement of Aranos' own personal dismay with violence and abhorrent behavior conducted in the name of religion while "Spitting Revivalist Dreams" is perhaps one of the most excruciating noise tracks I have ever witnessed. This is the first of a number of 7" singles to be released by Aranos this year, and expect to see him live in Europe earlier this year with a North American string of dates being worked out for later in the year. He's a fantastic musician and a charismatic performer. Videos and sounds and bio are available at www.brainwashed.com/aranos." [press release]

*** ASHTRAY NAVIGATIONS – "End of the pier"-Vault 7" (Tonschacht 004, 2000) [ed. of 500] € 5.00**

Last copies of the 4th Single in this nice low-fi experimental series on TONSCHACHT. This is 5-track EP from the british project presents noisy microsounds made probably entirely by guitars, so delicate and lovely obscure....

*** BAILIFF, JESSICA – same LP (Kranky 54, 2002) € 14.00**

Drittes Album der dream-drone-Folk Chanteuse aus Toledo, OH, auf Kranky! Etwas herbe, getragene Songs, slow-ambient-folk mit verzerrten drone-guitars...

"Call it *Jessica Bailiff, Untitled* or anything you want; the third album from Jessica Bailiff is a delivery on the promise of her first two albums. Simultaneously clearer and murkier, it features a more acoustic focus and experimental sound placement. Two songs feature the violin-uke (most notably the stark 'Hour of the Traces'), there is a tin whistle on a few tracks, piano, a few computer fx, drums, smeary guitars and even sitar. The end result can best be described as narco-folk. Jessica Bailiff describes her new album as being about '...stagefright, dreams, loss of creative energy/desire, love & time, living in the same place all your life, ghosts, near-death experiences, etc...' After recording two albums with the members of Low, Jessica Bailiff created a direct, stripped back album that showcases her-strengths in both songwriting and arrangements." [press release]

*** BAILIFF, JESSICA – Live VPRO Radio 7" (Brainwashed BRAIN006, 2005) [lim. 500] € 6.00**

Vier Stücke mit supersanften Akustikgitarren-Folktunes der KRANKY-Artistin, die von LOW entdeckt wurde.....neue Versionen von älteren Songs und ein unveröffentlichtes Stück.

"Four songs from Jessica including "Shadow," only released on the Brain in the Wire compilation (I'm beginning to think this really is my song or something!), the haunting "Mary" from her self-titled third release on Kranky, "Beautiful Soul," which dates back to her 1998 debut on Kranky, Even in Silence, and an exclusive song, "Come and Close My Eyes," a Flying Saucer Attack cover. All recordings are obviously exclusive. Jessica arrived at Kranky by way of Low, having her first two albums produced by Alan Sparhawk at 20 Below in Minneapolis. She has gone on to record more solo singles and albums and has appeared on record with bands Rivulets, Saturday Looks Good to Me, Flashpap, and Red Morning Chorus, and makes up part of the core nucleus of

bands Clear Horizon, Northern Song Dynasty, and Eau Claire. www.brainwashed.com/jb for more images and sounds from her. clear vinyl" [label info]

*** BERROCAL, JACQUES – Priere pic-10" (Alga Marghen plana B alga 18, 2004) [lim. 250] € 26.00**

Vinyl-only Material mit Gedicht-Vertonungen von ANDRE BRETON, ANTONIN ARTAUD, und neuer Musik von BERROCAL, auf extrem limitierter pic-10" (schon die zweite pic-10" nach der vergriffenen "Flash" pic 10"). "... so it was decided to produce a 10 picture disc with some precious tracks that for one reason or another will not appear on the CD. L'union Libre, a famous poem by the surrealist master Andre Breton, here in a multiple-superimposition version of the wonderful voice of Jacques Doyen and the music by Jac berrocal recorded in 1985 (originally intended to be released as a one-sided 7 by Alga Marghen. Actually it exists only a photo of this 7, printed on a book about French music a couple of years ago); Priere, text by Antonin Artaud spoken by berrocal himself, including excerpts from Voyage au bord de la ville a very abstract and dissonant track with music by berrocal, Gilbert Artman and Jack Belsen, recorded in Paris, 2003; A satanic Prayer, an almost ritual-dub recording created in Warszawa, Poland, in 2002; and the catching 1555 a classic piece by berrocal featuring very pure trumpet solos with a background collage of distant heavily treated and distorted sounds. Flash!, the first berrocal private 10 picture disc issued by alga marghen, has been refreshing your summer of 2002, officially celebrating the coming edition of berrocal's Paralleles on CD. Might this be a cold Priere? The picture disc features two full colour original collages by Jac berrocal. Private edition of 250 copies only." [label info]

*** BIOSPHERE – Dropsonde LP (Touch TO:66LP, 2005) € 13.00**

Das neue BIOSPHERE – Album hat unglauwblicherweise was deutlich jazziges, weist aber auch die üblichen repetitiven Ambiente-Muster auf, hypnotic ambient-jazz? But it absolutely works, you get sucked in anyway!!

„Eine 'Dropsonde' ist ein Gerät, das es Meteorologen erlaubt, Daten über Windgeschwindigkeit, Temperatur, Feuchtigkeit und Luftdruck der Atmosphäre zu sammeln. Zu diesem Zweck lässt man es aus einer bestimmten Höhe mit Hilfe eines Fallschirms aus einem Flugzeug Richtung Boden segeln und wartet darauf, dass die gesammelten Daten an einen Rechner übermittelt werden, um sie schließlich auswerten zu können. Der Bezug dieses Gerätes zu Geir Jenssens Musik ist insofern gegeben, als das „Dropsonde“ im Vergleich zu seiner letzten Platte „Autour de la Lune“ um einiges lockerer und in der Schwebe befindlicher wirkt. Dominierte dort noch Droneartiges, das eine doch recht trostlose Stimmung erzeugte, ist es nun eine Mischung aus Brian Eno zu „On Land“-Zeiten mit einer Annäherung an Jazziges wie es Miles Davis spielte („Bitches Brew“ und Ähnliches mal ausgenommen), die „Dropsonde“ zu einem leicht verdaubaren Erlebnis werden lassen. Das Überraschende an dieser neuen Platte ist, dass Jenssen sich lebhafter Beats bedient, die dem ambientartigen Grundgerüst eine völlig neue Struktur geben. Dadurch versprühen alle Stücke eine sehr relaxte Atmosphäre, die dazu einlädt, sie immer wieder auf tonale Spielereien hin zu untersuchen. Das einzige Stück, das in dieser Hinsicht aus der Reihe tanz, ist „Altostratus“, das mit seinen glatten Soundwellen auch auf früheren Releases Platz gefunden hätte. Jenssens neue Herangehensweise hat zur Folge, dass die Platte aufgrund ihrer Lockerheit viel häufiger auf dem Plattenteller rotiert als ihre eher düsteren Vorgängeralben....“ [Thomas Siebenborn / Echoes Online]

"Dropsonde" isn't a soundtrack like the interwoven 'Substrata' nor an episodic journey in the way that 'Autour de la Lune' is. Here Geir Jenssen is pushing new directions towards the jazz colours of Miles Davis and Jon Hassell, whilst re-invigorating the pulse and projection of his signature sound: a hypnotic combination of pleasure and dread. The spatial aspects some have dubbed "Arctic sound" but it summons strong feelings, or as Exclaim from Canada put it, "in order to climb higher, you must first go deeper". Jon Savage adds: "As with all of the Biosphere albums, the music draws you in and makes you want to listen and feel. Jenssen's work acts on a very emotional level, one that encourages you to drift away into a haze of images and scenes brought to you by the music, where spectacular beauty hides unseen danger. Intense and moving, but comforting and soothing at the same time." [press release]

*** CHARALAMBIDES – Our bed is green do-LP (Time-Lag Records 025, 2005) [lim. 800] € 33.00**

"The debut release from Texas' favorite psychedelic voyagers, on vinyl for the first time ever. Originally self released as an ultra-limited cassette way back in 1992, it was later reissued on the band's own Wholly Other imprint in a much edited form. Here the original cassette track list and sequence is restored, minus two cover songs. A historic milestone in the story of the contemporary underground, as well as an extremely mind-melting dose of outsider drone/folk/psych in its own right. The duo of Tom and Christina Carter here managed to wrap their fingers and minds around a whole slew of sonic vibrations, while at the same time clearly charting their own low-key and unique course. Tapping into about every slant of damaged Texas exploration, this massive recording flows through haunting lo-fi slow motion folk, full-blown, fuzzed-out spacerock, beautiful outsider acid psych, fizzing drone experimentation, loose blues forms and plenty of higher-minded guitar improvisation, all with a certain shining wide-eyed bliss. And yes, Christina's voice was just as jaw dropping then as it is now... while worlds away from Charalambides recent outings on one level, those sonic tendrils trace a clear line back to the sweet seeds planted here... pressed on two massive slabs of audiophile 180 gram vinyl. Hand numbered edition of 800 copies." [press release]

*** COLUMN ONE – Sometimes 7" (90% Wasser / Laub Records WVINYL 005 / LAUB 008, 2005) € 7.00**

Vierter Teil in der "Romantik"-Serie. Unglaublich – COLUMN ONE govern hier ROLAND KAISER – aber sehr angemessen!! Denn auf Seite A breitet sich eine dunkel-collagenhafte Cover-Version von „Manchmal möchte ich schon mit Dir“ aus, bei der jedem die Lust am Seitensprung sofort vergeht....Seite B ist kaum weniger düster, mit drei kurzen Stücken...

"Fourth part in the ongoing romantic-series... A cover-version of German's heartbraker no.1 Roland Kaiser on side a and three shorter pieces on side b. an organic sidewalk into a red-lighted forest at the end of romantic perception..." [label info]. comes with sticker and inlay.

*** CONRAD, TONY – Four Violins LP (Table of the Elements C117, 1996) € 16.00**

We got some last copies of this beautifully styled LP with historic harsh-drone recordings !

"In 1962 tony conrad's amplified strings introduced the sustained drone of just-intonation into minimal music. conrad, together with John Cale, Angus MacLise, La Monte Young, and Marian Zazeela formed a performance collaboration from 1962-65 sometimes known as the Dream Syndicate. Utilizing long durations and precise pitch, their aggressively mesmerizing Dream Music denied the activity of composition, articulated their shared ideas of performance, and established the Big Bang of minimalism. When this remarkable group dissolved in 1966, their many rehearsal and performance recordings were repressed by Young and Zazeela, and remain unheard to this day. conrad himself stepped outside of the Dream Syndicate once: on December 19, 1964 he recorded Four Violins, his only 1960s solo tape of violin playing. Beautifully packaged in a gatefold jacket with metallic inks, and pressed on superior-grade vinyl." [label description]

*** Tim COSTER – Blackberry / Rowboat 7"lathe-cut (CMR 12, 2005) [lim. 60] € 12.00**

TIM COSTER ist ein uns bisher unbekannter low-fi-droner aus Neuseeland mit einer hyper-minimalen handgeschnittenen Single! Einzelne Gitarrentöne, Feedbacks, loopige Geräuschstrukturen, Wattedrones, sehr sanft und slow und zugleich typisch NZ-low-fi !

"Tim Coster, hailing from Auckland, New Zealand, presents on CMR his third solo release in the form of an acetate 7". Coster is a sound artist and improviser involved in a number of different projects: Plains (see new CD on www.scarcelight.org), his record label CLaudia (see CMR Store for available releases), and solo practice recording works for CD, sound installation and performance. Working primarily with field recordings and various instruments Coster concentrates on short segments of recorded sound which he dissects, processes and loops. Over these he adds granular tones, field hums and live crackles creating delicate and peaceable sound works. This acetate is produced by Peter King in Mt Somers, NZ and shows Coster at his more musical, with two fantastic 5min songs showing his talent in the subtle mixing of tone and texture." [label info]

*** CRANK STURGEON / GASTRIC FEMALE REFLEX – split 7" (Gold Soundz GS#31 / Bennifer Editions, 2005) [ed. of 300] € 6.50**

Overwhelming complex collage-noise from Portlands CRANK STURGEON, one of the finest creators of challenging & powerful

collages at this time we think; and on the flip-side there's more hyper-concrete bizarreness by GASTRIC FEMALE REFLEX, a track that seems to consist solely of field recordings / concrete material, which are interwoven in a unique way... great single !

"On one side, Torontosaurus Gastric Female Reflex expose their vulnerable underbellies by offering the world the gift of song, as transmitted through the cackle of thirty meter bronze age jump ropes, and then swatted with limitless spools of tape culled from businessmen's faulty tape recorders. The flipside is deepwoods Maine-based Crank Sturgeon, taking a similar story and running it into the side of a convent full of shark-eating nuns. Setting loose the angry hornets, these ladies of the lord respond with high powered leaf blowers, stopping now and again to play a little violin and pee into their dixie cups. Not your typical avant "electro-acoustic" record, both projects assure this baby can dance like a school of fish, drunk on mercury and TAB cola perhaps, but to an effect that is glorious and spacious; snakey and experimental as all hairy heck, yet an electro-doot we can all blorp and weeze and get primitive with." - Crank Sturgeon. Edition of 300 copies." [label info]

*** CURRENT 93 – Earth covers Earth LP (Free Porcupine Society, FPS11, 2005) [ed. of 1000] € 16.00**

Re-Release dieses klassischen C93-Albums von 1998, welches eine neue Musikrichtung (apocalyptic folk) mitbegründete und ausweitete, und ALLE waren sie dabei: Steven Stapleton, John Balance, Diana Rogerson, Tony Wakeford, Douglas P., Rose Mc. Dowall.... Akustik-Gitarren mit simplen Akkordwechseln, Violine, Flöte, vokale Einlagen und Refrain-Gesang der Frauen-Fraktion, elektronische Effekte, und natürlich der eindringlich-entrückte Sprechgesang von DAVID TIBET, machen dieses Album aus. Kommt im speziellen Siebdruck-Folien-Cover....

"Earth Covers Earth is a classic and influential album from 1988 by Current 93 originally released on vinyl by Nurse With Wound's United Dairies label, later on CD by David Tibet's Durtro label. It was the follow-up to their millionselling *Swastikas For Noddy* album. Both editions have been long deleted.

Featuring all the tracks from the original album, Free Porcupine Society's beautiful reissue features silk-screened jackets of an original drawing by Tibet and a previously unseen photograph of the group from the *Earth Covers Earth* session. Brief though it might be, *Earth Covers Earth* remains the favorite of many Current 93 aficionados." [label info]

"Run by the former Deerhoof bassist Rob Fisk, the Free Porcupine Society has specialized in packaging all of their releases in mysterious paper sleeves that he's hand decorated with random paint streaks splattered across silkscreened illustrations of clunky anthropomorphic figures. Musically, the label defines their releases as "no wave hermit folk" and "eco-terrorist hobbit rock," with releases by Tom Carter, Scorces, Xiu Xiu, Badgerlore, and others. So at least when it comes to the music, a reissue of the pagan-folk classic *Earth Covers Earth* by Current 93 is a logical one. But when it comes to the meticulously constructed imagery of Current 93, the craft-cornered artwork of the Free Porcupine Society is a slightly mismatched pairing. That said, Fisk has certainly adjusted the idiosyncratic design style of the FPS in repackaging the original artwork -- with its homage to the Incredible String Band as the cover photo and a plethora of drawings from Current 93's David Tibet. And considering that this is the first time that *Earth Covers Earth* has been in print for many years, vinyl or otherwise; this is a very welcome reissue.

Originally released in 1988, *Earth Covers Earth* was the second album in which Tibet ventured down the path of "apocalyptic folk", after numerous records of frightening hallucinations and occultish chants. Languid and mournful, *Earth Covers Earth* taps into the eccentricities and shadows that haunt the traditions of British folk music, best typified in the work of Shirley Collins and the soundtrack to the *Wicker Man*. Tibet's own fascination with Christian Gnosticism (at the time, a fascination just in its infancy) and his ability to surround himself with very talented musicians provided an exceptional framework for this *Earth Covers Earth*, which ranks as one of the most well developed albums of Current 93's death-folk facade. Tony Wakeford (*Sol Invictus*) and Douglas P (*Death In June*) provided the melancholic acoustic guitar strum, while Rose MacDowell occasionally delivers her creepy sing-song vocals alongside the ubiquitous Tibet waxing poetic about the existential collapse around him. There are reasons why Current 93 has such an iconic status, and *Earth Covers Earth* is one of them." [Aquarius Records]

*** DIE CHRISTMASKAMERADEN – Christmas Time 7" (Meeuw Muzak MM 030, 2005) € 6.00**

YOU ARE FATHER CHRISTMAS. ACCEPT IT! Die traditionelle Weihnachtssingle auf MEEUW kommt diesmal von JONATHAN MEESE und TIM BERRESHEIM, die sich für dieses Projekt DIE

CHRISTMASKAMERADEN genannt haben. So weit, so schlecht. Aber es kommt natürlich noch schlimmer: Üble Analog-Synthes und noch üblere Discorhythmen auf Seite 2, sinnlos in die Welt geworfene Gitarren-Noises, cheapo Bimmel-Samples, und völlig degenierte Texte über „Father Christmas“... = eine absolut würdige MEEUW Christmas-Single für die „Lieben“ daheim !!

“The label with the strongest tradition in releasing Christmas 7"s is no doubt Meeuw Muzak. Not because he likes Christmas very much, but he likes to sit at home and play his releases during that day. Die Christmaskameraden is probably an one-off project by Jonathan Meese and Tim Berresheim, both well-known visual artists from Germany. Meese has a wide fascination for anything from Wagner to Stalin, and Ezra Pound to Rasputin. On this 7" they play synth, glockenspiel and sing about father christmas and even have a sort of disco rhythm on the second side, which could be seen as the extended dance remix. 'We are father Christmas, you are father Christmas' they sing. After the RLW and Tietchens, this is certainly much more weirder and way-out then those and is a most curious record indeed. Play this for your family on boxing day and disapproval will be your share.” [Frans de Waard / Vital Weekly]

*** DIE TÖDLICHE DORIS – Welten / Worlds / Ohontsa'shon:'a : Morphologische Modemusik LP (Vinyl-On-Demand VOD 019, 2005) [lim. 500] € 15.00**

Eigentlich Kunstkacke par excellence: Auf einer Modenschau in Berlin werden 1984 zwanzig z.T. leiernde und defekte Audiotapes mit Tanzmusik-Muzak abgespielt, während dazu eine vom Arbeitsamt vermittelte Unterhaltungsband spielt. Während eines Tracks sollte diese Band für 5 Minuten einhalten und Butterstullen verzerrt. Dieser Zusammenprall zweier Welten steht hier exemplarisch für den Soundclash unseres Planeten. Warum nur kann man DIE TÖDLICHE DORIS trotzdem toll finden? Weil sie bei der Durchführung solcher Konzepte stets radikal & verstörend und einfach konsequent waren, so ergibt sich auch hier ein molochiger, verzerrter low-fi Klangbrei, in dem die Populärmuzak wenig Chancen hat....

“Early eighties sound-project and conceptual work from 1984 also known as “Gerry Belz”. Worlds of music ringed out on our planet. Simultaneously blown out, not attuned but still tuned incidentally, partly at on purpose. In 1984, die Tödliche Doris was given the chance for such a coincidence of two different worlds.” [label info]

*** DIJKSTRA, RAYMOND – La Philosophie des Chiottes LP (Le Souffleur, 2004) [lim. 100] € 12.50**

Wahrscheinlich in 100 Jahren auf E-Bay 100erte von Euronen wert (oder welche Währung auch immer, oder vielleicht ist das Geld bis dahin DOCH abgeschafft? wers glaubt wird auch nicht seelig). Warum? WEIL RAYMOND DIJKSTRA DIE STRANGE-ESTE PLATTE ALLER ZEITEN GEMACHT HAT !

Eine Aneinanderreihung und Überlagerung seltsamsten Hirn-Schwurbels: abartige Synth/Casio/whatever-Klänge, Rattern & blechiges Reiben, ein einziges mechanisches Quietschen, Grummeln & Brummen, analog-Synth-Noises kommen herein und sagen Guten Tag, und das heisst alles noch nicht, dass sie leicht zu hören wäre und in irgendeinem Bezugssystem als GUT zu bewerten wäre. Jedenfalls kennen wir solch ein Bezugssystem nicht. Noch nicht.

"The title "La Philosophie Des Chiottes" (The Philosophy Of The John) refers both to the philosophical approach of this piece, as well to its nihilistic concept." - Le Souffleur. Edition of 200.

*** DUAL – Klanik 7" (Drone Records DR-39-2nd, 2005) [ed. of 300] € 6.00**

Nahezu weiss in weiss ist die dezente Gestaltung für die Klanik / 4th-EP.... DUAL gehören für uns definitiv zu einer der besten wirklich experimentellen „ambient-guitar“-Bands....Wiederveröffentlichung der EP von 1999 !

"DUAL hail from Doncaster, now based in London, England and have so far released two cassettes and a 7" on Dirts Promotions. Their music is a mixture of mighty guitar-drones with massive sub bass undertones & slight rhythmic structures that evoke feelings of total transcendence and grandeur. On Side A (KLANIK) there seem to be cascades of tuneful layered guitars that speak a special language of their own, on Side B (4th) more concrete elements (rumbling and squealing) and unpleasant feedback arising, added by strange backwards sounds creating a rather eerie and challenging feel to it. This is highly demanding incremental experimental guitar-music with a very individual style!" [original label info August 1999]

*** EARTH – Hex: or printing in the infernal method do-LP (Southern Lord SUNN48, 2005) € 20.00**

Limited vinyl-version of new album with fourth bonus side! gatefold-cover, sold out at the label. Very few left.

“The fifth official studio album from the legendary Seattle group EARTH, and their first new studio album in nine years. Joined by new permanent member ADRIENNE DAVIES on drums and percussion, longtime group leader DYLAN CARLSON delivers an intensely powerful album that defies the normal restrictions of a definable genre. Nine tracks that channel the band's monolithic sound in different directions concentrating on guitar tone exploration via compression, echo, tremolo and reverb.” [label info]

*** ESO STEEL - Technology of Sleep LP (20 City c-6, 2001) € 14.50**

Eine unserer Lieblingsprojekte aus der “experimental drone“-Ecke mit der ersten LP! ESO STEEL aus Neuseeland erschafft aus reinen field-recordings Hirn- und Herz-stimulierende Kompositionen mit einer besonderen Klarheit und Dynamik im Soundbild und vielen Details, no easy-listening. Anklänge meinen wir herauszuhören an TOY BIZARRE, SETH NEHIL, JOHN GRZINICH. Japan-Import.

“New Zealand expat Richard Francis, now residing in Tokyo, lands on the shores of our senses with his one full length release for 2000, 'Technology of Sleep'. Francis has been long active downunder in the world of NZ underground tape and acetate labels. After recording with the short lived guitar noise band Small Blue Torch (with Birchville Cat Motels' Campbell Kneale), Francis set sails for the orient where he has been releasing a steady stream of tracks on CD and acetate record. 'Sleep' indicates a development in style from the drone and loop releases of previous years. More compositional in approach, Steel works a gentle blend of natural and artificial field materials including high frequency pitches, deep bass and minute scratches of sound sourced from the natural environment, household appliances, and body movements. At times a combination of the noise from ones surroundings, as well as the natural pops and clicks of the vinyl are beckoned into the compositions through the spatial arrangement of sounds and Steel's interesting use of altering volume. Recognizable but also unfamiliar, the territory mapped by 'Sleep' sits comfortably in the electro-acoustic region of sound making, background or foreground.” [label press release] re stock, last copies !!!

*** EXPERIMENTAL AUDIO RESEARCH (E.A.R.) – Worn to a Shadow pic-LP (Lumberton LUMB001LP, 2005) [lim. 525] € 19.50**

Halluzinogene Sinnestäuschungen ohne Drogen! Limitierte Vinyl-Version des neuen E.A.R.-Albums mit optischen Täuschungsbildern von JEAN LARCHER auf dem Vinyl (lange genug auf die rotierende Platte schauen, danach dreht sich spiralförmig ALLES!! es klappt wirklich!))!! Dazu die amorphen elektronischen Soundscapes von SONIC BOOM, eine perfekte Kombination!

“Worn to a Shadow is the latest album by Sonic Boom under his EAR guise. Comprising four pieces built around hallucinatory modulations embroidered with splashes of synth & undulating textures, it represents EAR's most accomplished work so far. The artwork for it, utilising fantastic monochrome opt-art images, likewise captures the mood perfectly. Play the album whilst gazing at it and fall back in slow motion...Experimental Audio Research have a vast catalogue of releases behind them and have previously worked with labels such as Ochre, Sympathy For The Record Industry, Big Cat and Sonic Boom's own Space Age Recordings. The EAR platform has also previously been used to house various collaborations between Sonic Boom and other musicians, including Kevin Shields (My Bloody Valentine), Kevin Martin (God, Techno Animal, etc.) and Eddie Pr,vost (AMM). This is the first release for a new label dedicated to releases by artists/writers and musicians. It also represents the first in a series of 6 which appear on limited edition vinyl besides the regular digipak CD format. Others featured in the series include Michael Gira, Thighpaulsandra (Coil, Spiritualized, Julian Cope collaborator, etc.) and Gerard Malanga & Szabo...” [press release]

*** FE-MAIL - Voluptuous Vultures 10" (Psychform Records PFR05, 2005) [ed. 470 copies] € 14.00**

Wow, these girls are dangerous !! A slowly developing noise piece on side A, which begins very calm and droney and turns into something & harsh furious. The two pieces on Side B are also great with machine-like noise-structures, totally fragmented & effected voice-extracts, and more crazy cut-up sounds and weird concrete collages. Great record. “Standard Edition of 470 on black vinyl in full color foldover jacket, features absolutely stunning photos of these 2 vultures! 10” HOW CAN THIS MUCH NOISE COME FROM THESE 2 BEAUTIFUL CREATURES!!!! Crazy Maja vocals! Insane Hild noise! More mayhem

than one should be allowed to enjoy!!!! Psychoctically Hypnotic!
September Release!" [label info]

* **FIBO-TRESPO / ANDERS GJERDE - A hoax. a scam. a phony 7" (Tonschacht 014, 2002) [ed. of 500] € 6.00**

Herrlich wirrer Rumpel- & Feedback-Noise von SINDRE BJERGA aka FIBO-TRESPO zusammen mit ANDERS GJERDE auf der einen Seite, ein nicht weniger obskures ruhigeres Stück mit Orgel / Synth / Analog-Gequitsche auf der anderen... filed under: finest obscure low-fi analogue noise !

"fibo-trespo is the project of dj/multi-instrumentalist sindre bjerga from stavanger/norway (owner of the gold soundz label and zine), mainly as a duo with kjetil d brandsdal and next to kdbs solo releases on corpus hermeticum, swill radio or ecstatic peace and their different collaborations in noxagt or the kjetil del bronzo group one of the finest examples of nor-wave." (label info)

* **FRIDAY GROUP - same LP (Beta-Lactam Ring Records mt070b, 2005) [ed. of 800] € 18.00**

Teil 1 in der neuen RECORDS ARE NOT FOR BAKING LP-Serie von diesem irren Collector's Label aus Portland. Die Serie gibt es als 6

Einzelveröffentlichungen oder für Subscriber mit bonus picture-discs (lim. 200) - einige sind auch noch über Drone erhältlich (Stand 12.2005). FRIDAY GROUP ist ein Seitenprojekt von CHARALAMBIDES Tom Carter und IRON KITES Brian Smith, die hier typisch texanischen, etwas leierigen und höchst minimalen „Wüsten-Drone-Ambient“ kreiern haben...

"Part 1 in the Records are not for Baking Series. mt071 Friday Group 3/4 Picture Disk available to subscribers. A group to end all weeks, indeed! From out of the Great Republic of Texas, and a new side project from Tom Carter (Charalambides) and Brian Smith (Iron Kite) rises a lone star called Friday Group. In a seemingly appropriate gesture, the opening scherzo of droney solo guitar twang blows dusty debris across the speakers, as if a small sand storm in a remote part of Amarillo. With wind wrestling loose gutters and flat chimes, the first movement is almost a weird paean to Ry Cooder's desolate Paris Texas score. Axe attacks hover thick and dragging in the hazy distance, strings sounding as if played a single wind at a time. Jittery, slithery, prepared warbled tremolos flutter warm in extended notes that drip like old paint. If you've never had the pleasure, the later addition of harmonium and the further devolution of the guitar into howling halos of rusty hinges is virtually the embodiment of a drive through western Texas. Slow motion, spacious landscapes of thirsty air and lazy lizards. Perhaps The Great Republic will rise again. In the mean time, Tom Carter's Friday Group will make mincemeat out of a month of Sundays.

Records Are Not For Baking' series with: Friday Group, La STPO, irr.app.(ext.), Christus & The Cosmonauts, Brunnen, Nurse With Wound/Aranos. The subscriber editions will be limited to 200 copies. Each LP release will include a bonus picture disk 12" that will be exclusive to the release. A total of 6 Lp's plus 6 bonus picture disks, poster & some having original artwork plus a few bonus surprises along the way! Each subscriber will receive the same number for each release. The regular editions of each LP will be limited to 800 copies but will not contain any bonus 12" picture disk." [label info]

* **GIARDINI DI MIRO - North Atlantic Treaty of Love part one 12" (2nd Records 022, 2005) [lim. 555 copies] € 8.50**

Zwei neue epische GIARDINI-tracks (und 2 neue Remix-Versionen von Stücken aus dem „Punk..not died“-Album) mit ihrem typischen, hochmelancholischen guitar-ambience Post-Rock-Songwriting. Siebdruck-Cover.

"If you've been wondering where Italian post rock quintet Giardino Di Miro have been for the past two years, then here's your answer; further honing their considerable talent. The first in a 2 part limited edition (555 copies only) series, 'North Atlantic Treaty of Love' comes lavishly packaged in a silk-screened cover sleeve and features exclusive remixes from Hood and The Boats (Remote Viewer/Hood), but opens with a cover of Smog's 'Blood Red Bird'. A firm live favourite, 'Blood Red Bird' is a towering blanche of post rock sensibilities that invests the original with a sharp tang of bile that makes it a proper mouthful. On the flip, the remixes go well beyond the call of duty, with The Boats underwiring 'Last Act in Baires' with some razor honed beats,

whilst 'The Swimming Season' could essentially be a new Hood track. Amazing stuff, beautiful and limited as hell." [Boomkat]

* **GRABOWSKI, PAWEL - Cirr's Songs 7" (Drone Records DR-72, 2005) [lim. 300] € 6.50**

....Der in Insiderkreisen durch einige Veröffentlichungen in Mini-Auflagen schon etwas bekanntere Pole kriert einmal mehr düstere Ambientsoundscapes, die aber keinesfalls brachial-okkult wie MZ412, Ambient D'Etire oder Brighter Death Now, sondern stiller, beim ersten Hören fast unscheinbar klingen - Für Industrial-Addicts, die nach jahrelangem Konsum von besagten typischen Cold Meat-Acts genug von deren zwar stimmungsvollen, aber doch ewig gleichen monumentalen Streichersounds und Chören haben, fast so etwas wie ein Pflichtkauf. Eine grandiose, irgendwie geheimnisvolle Single also, die auch inhaltlich Interessantes zu bieten hat. [Uwe Marx / Etoile] "PAWEL GRABOWSKI is a polish musician. He has been active with MIASTO NIE SPALO (CD on OBUH Records) and solo....CIRR'S SONGS are about drowning. At that time i had this dream in which i was drowning in deep waters, every night over and over again. The dream lasted for about a month, then disappeared completely, but that feeling remained... filed under: Melancholic Field-Drones. BLACK VINYL. BLACK COVERS WITH PHOTO." [press release]

* **GRUNTSPLATTER - The passions of a cripple LP (Force of Nature fonr2, 2005) [lim. 300] € 13.00**

Endlich der zweite Teil in der Vinyl-Serie von FORCE OF NATURE. GRUNTSPLATTER stehen für radikalen noise-ambient den sie hier noch verschärfen, verdeckte entmenslichte Stimmen & Schreie kämpfen sich durch einen extrem verausachten KlangSumpf, der quält und akustisch folttert.... kommt auf blau-schwarz marmoriertem Vinyl. "Gruntsplatter continues to delve into the dark ambient and death industrial realm, this time combining his journey with harsh vocals buried deep within." [press release]

"Gruntsplatter was started by American Scott Candey from the USA in 1994. He has been involved in numerous other projects, labels and magazines in the underground industrial scene, but Gruntsplatter is probably his main vehicle. I have heard only a small part of his extensive output, but the Gruntsplatter music I heard was usually dark and atmospheric, somewhere between noise and ambient. The new limited vinyl record, which came out in the same month as a cd on Eibon Records, surprised me a little in its harshness. The six tracks appear to be denser and noisier than I'm used of Gruntsplatter. An important cause is probably the significant role of aggressive vocals on some tracks in a power electronics style. The mood is grim and menacing, a feeling which is conveyed in a consistent manner. Some tracks are quite aggressive, like opener 'The Defoliant'. Others are more dirty obscure soundscapes with lots of sonic waves, rumbling machineries of death and distorted electronics, like 'Fire Behind Locked Doors' and 'Fracturing The Phantom Limb', where rays of light are not allowed to enter. My favourite piece is probably the loud and powerful 'Through A Hewn Throat', with a nasty in-your-face sound. A solid record with 26 minutes filled with a gritty sound and a torturous atmosphere." [Funprox]

* **HAFLER TRIO & WILLEM DE RIDDER - No one remains 10"-wood box (Crouton crou027, 2005) [lim. 200] € 75.00**

Sammlerstück 10" in Holzbox auf Crouton, nur wenige da !!

"Crouton is pleased to present No One Remains from The Hafler Trio and Willem de Ridder. The elements contained are highly interrelated, and also cover all the senses: sight, hearing, smell, taste, and touch, sometimes crossing into the opposite of those senses to create a quite complex series of ideas to be unraveled. Instructions containing clues on how to decipher some of the material are provided. However, close attention is required. Featuring a hand constructed, engraved, and painted wooden box, the screen printing work of Siwa's Alan Sherry, 180 gm DMM clear virgin vinyl, and a few other things which are intended for you to discover on your own, this box and all the materials surrounding and contained with it are limited to a numbered edition of only 200. A fine collector's piece certainly, it is also extremely valuable intrinsically. The Hafler Trio is Andrew M. McKenzie (from Newcastle, England - currently residing in Reykjavík, Iceland) working in the field of psychoacoustics and sonic research. Since 1982, The Hafler Trio has produced a prolific body of work involving art, science, sound, religion, comedy and philosophy - emphasizing a dynamic balance and interplay of 'body' 'mind' and 'spirit'

over any one of these. McKenzie has previously worked with members of Cabaret Voltaire, Clock DVA, Nurse With Wound, Psychic TV, Whitehouse and Zoviet France. Andrew has also collaborated with performance artists John Duncan and Annie Sprinkle, ex-Fluxus artist Willem De Ridder, artist/designer Neville Brody, and sound/poetry artist Z'EV. Recently, The Hafler Trio are concerned with the ramifications of technology and the creation of the most extreme, all inclusive experience as possible, that 'resonates' over a period of time lasting much longer than just the physical time it takes to apprehend it, and affects and engages all levels of being. Willem de Ridder was one of the early participants of the Fluxus movement. He is a story-teller and artist extraordinaire... "[label info]

*** HAFLER TRIO - If Take, Then Take-Tricks, Half Tricks, and Real Phenomena LP (Crippled Intellect Prod. CIP 016, 2005) [lim. 400] € 39.00**

.....limited edition of 400 with trapezoidal booklet, signed.....

"... Unanswered questions, unasked-for responses, stimulus and response exercises conducted and presented for the benefit of a select few. Hafler Trio has always asked more of the listener than many sound artists do, with questions and ideas that provoke and, like an open invitation, await response from those who are willing to tackle, often at length, the ideas presented. The audio cleanses the aural palette and refurbishes it nicely. The ideas in the booklet are available to those who wish additional illuminations, provocations, questions, and - when the light is right - answers, may add greater tricks to their own personal repertoire of knowledge. Please note: in this instance, knowledge may be considered fact, fiction, or entirely up for debate." [from the label info] ".....As to the musical program found within, McKenzie offers another breathtaking variation on the theme of hidden ambience, disrupted silences, and rich timbral minimalism...." [Aquarius Records]

*** HIVE MIND - Tunnel Birth do-LP (Troniks TRO-165, 2005) [lim. 300] € 20.00**

Re-release of the first HIVE MIND-cassette with waving & oscillating raw ambient / drone -Industrial. Comes in a handpainted / screened gatefold cover w. coloured vinyls ! Only very few left.

*** IN CAMERA - untitled LP (Some Fine Legacy SFL003, 2005) [lim. 500] € 18.50**

After many years of silence a new release on this small but fine south-german label ! IN CAMERA is the new project of CHRISTOPH HEEMANN (of MIRROR and HNAS-fame) and TIMO VAN LUIJK (ex NOISE MAKER'S FIFES, now ASRA & AF URSIN).

They present here an improvised, minimal & very uneffected "concrete" instrumental drone-ambience, very slow & calm but also full of tiny details & "small sounds". Quite different from what both did before, VOLCANIC TONGUE calls this "hand-carved drones", which is an appropriate description definitely....

*** IN MEDITARIUM - Mare Internum 7" (Drone Records DR-75, 2005) [lim. 300] € 6.50**
Esoteric inner-cosmic / mother-womb drones, pre-symbolic surroundings attracting your unconscious. Detail description follows!
OUT 15. DECEMBER 2005 !!

*** IRM - Four studies for crucifixion 10" (Cold Meat Industry CMI 119, 2003) [ed of 700] € 12.00**

Das schwedische Duo (mit JARL, der auch solo unterwegs ist inzwischen) mit häretischem „old school“-Industrial zum Thema Märtyrisierung: mächtige AnalogNoise-Pulsationen, Bläser die an TG erinnern, und sich in Echo-Kaskaden auflösender Schreigesang. Ein dunkler, schwarzer Moloch aus Schmerz und Gewalt.

Kommt im schwarzen Gatefold-Cover. "Two years after "Oedipus dethroned" Martin Bladh and Erik Jarl finally shows their young talents again, proudly paying homage to martyrdom. Already recorded in the year 2000, this ten-inch originally were to be released by the now defunct L.S.D.Organisation and can be seen as the dirty little sister to the last album. However, tedious this is not. Conjuring an emotional study and an abstract manifest of pain, IRM wants you no good. Usual oppressing soundscape-cascades, this time with a obstinate, grittier edge. Subtile frenzy. Smothering beauty. Slithering trumpets. Such a state masters desire. Christ, is this Art or Pornography? Maybe both. You know you want it either way." [label description]
back in stock !

*** IRR.APP (EXT.) - Perekluchenie LP (Beta-Lactam Ring Records mt072, 2005) [RANFC # 2] € 18.00**

Zweiter Teil in der RECORDS ARE NOT FOR BAKING-Serie, die es einzeln relativ günstig oder in Subskription mit pic-LP gibt ! PEREKLUCHENIE besteht aus IRR.APP(ext)-typischen, sehr collagenhaft-konkretem Material, welches stets zwischen ruhig-atmosphärischen Parts und geräuschhafteren Teilen schwankt, die auch an den Nerven zerrren können... field recordings, instrumentelles, Sprach-extrakte, reine Oberflächen / Kratz / Schürf Noises, elektronische (?) backwards Klänge.... Die Sounds selbst sind fast immerzu kaum genau zu identifizieren, es gibt hier auch keine Verlässlichkeit, ständig kann „alles“ passieren.... Auf der Innenhülle ein kurzes Theater-Stück von M.S.WALDRON.

"Behind every ambiguously pronounced name lies an ambiguously pronounced sense of purpose. In other words: who can say what is really going on here? Whatever it is, it is delightfully dada. And special guest appearances by Nurse With Wound's extended family, I.A.(E.) remain more concrete (i.e. musique) than a rusting parking structure on a windy day. Music does occasionally spill out from the crisp snips and gravel, but it is only as one other element in an overall sound construct. Here, no-music IS the music! Get it? Now go read some John Cage. Befitting any outfit who could forge an alliance with NWW, I.A.(E.) employ lashings of creakiness and silliness throughout. The simplicity of a burbling stream washes out of a reverberation of flange. Voices are air dropped into the squeaking remnants of things left decaying in the basement. Small noises are looped and heaped upon one another, evoking a temporarily quiet cacophony that is slooowly faaaaaded oooooout in favour of a slooowly faaaaaded iiiin drones vs frogs episode. One thinks lovingly on Hafler Trio, P16.D4, NWW, Chris Watson, etc. Put your Irr. to the App. and get (Ext.!)!" [press release]

*** JAZZKAMMER - Knitter 7" (Tonschacht 013, 2002) [ed. of 500] € 6.00**

KNITTER is a very experimental roaring Collages-EP with ultra-fast & heavy microsound-cascades.... full of interesting sounds... very good & powerful stuff !

"knitter is the first 7" from this norwegian duo - guitarist, improviser and composer john hegre (also in der brief) and lasse marhaug, one of the most productive musicians in the international noise/experimental underground of the last 10 years (also in del and owner of the jazzassin records label) - this time with alexander rishaug who already participated on the last jazzkammer-longplayer pancakes (smalltown supersound)." (label info)

*** JESU - same do-LP (Conspiracy Records CORE26, 2005) € 19.50**

Und da war doch noch... JUSTIN BROADRICK, der mit GODFLESH das Genre von Metal & hypnotischem Noise-Rock in Richtung industrieller ekstatich-manisch-depressiver Auflösung erweitert.... jetzt ist er wieder da, und es scheint als habe es TECHNO ANIMAL dazwischen nie gegeben. JESU klingen wie göttliche GODFLESH, erweitert (und das ist das Novum) um eher sanfte z.T. polyphone Space-Gitarren, die dem ganzen einen weitaus melancholischeren Touch geben. Ganz grosse Platte, die Vermählung von Industrial-Rock und emotional drones!

Dies die Vinyl-Version im Gatefold-Cover auf CONSPIRACY.

"Since disbanding GODFLESH more than two years ago, JUSTIN BROADRICK has undertaken many musical voyages and his return to metal in the form of JESU is no small event. Jesu is not only a logical extension of his previous work, but a genre-defying opus intent on proving to the world that splendor, isolation and harmony can arise from the darkest recesses of the mind .It is a work of intense passion and guarded intimacy that simply couldn't have come from anybody other than Broadrick." [label info]

"Unlike the "Heartache" sessions, on this outing Justin Broadrick has re-enlisted Godflesh's final sticksman Ted Parsons on drums and percussion, with two other members contributing guitar and bass to a few songs throughout the disc, totaling a monumental 74+ minute journey into absolute brooding perfection. Damn near ever song is almost 10 minutes long, and the tracks revolve around slow, repetitive arrangements with lengthy instrumental passages and shitloads of layering, allowing thing to rise and fall slowly over time with a great balance of sheer heaviness, incredible melodies, and a general atmosphere that truly is some of Broadrick's most

emotionally wrenching work to date - as was the masterful "Heartache" release. As with that work the vocal performance here is based around monotone singing with various levels of effects applied to soak things into the music more, while the music itself is more consistently melodic than Godflesh, taking that general direction and aesthetic but perhaps finding some strange way to make things both artistically abstract and yet increasingly organic and song oriented?.... This is an incredible album and I sincerely hope that Jesu continues for years to come, because I've been consistently blown away by everything the band has recorded thus far and I'm dying to hear more. Without question this is going to be one of the best releases of 2005." [Aversion Online]

*** KADEF – Kork-Single anti-7" (Kadef #94, 2005) [lim.29] € 6.00**
Nicht-abspielbare, mit (Papier)-Collagen versehene Anti-Single aus Kork vom exzentrischen Dada-Künstler und (Anti)-Musiker KADEF aus Stadfallendorf. Sieht gut aus und tut nicht weh! Zum anschauen & aufhängen, DOCH abspielen oder als Bieruntersetzer bestens geeignet! Anti-7" made from cork from this german anti-musician. Dada still rules more than OK.

*** Edward KA-SPEL – O Darkness! O Darkness! LP (Beta-Lactam Ring Records mt054, 2005) [ed. of 800] € 18.00**
Zwei neue Stücke vom Ka-sperl, die es nur auf Vinyl geben wird... ruhig und melancholisch auf Seite A, sehr geräuschhaft experimentell auf Seite B, angespielt mit Unterstützung von ERIC LANZILLOTTA (der jahrelang das ANOMALOUS - Label betrieb), SILVERMAN und RAYMOND STEEG im Sommer 2005.
"This is the standard/non-gimmick sleeve edition. Vinyl only release and all copies on 180 gram audiophile vinyl in a heavy boardstock gatefold cover. "Before the soul can hear, the image has to become as deaf to the roarings as to whispers, to cries of bellowing elephants as to the silvery buzzing of the golden fire-fly. Before the soul can comprehend and may remember, she must unto the silent speaker be united just as the form to which the clay is modeled, is first united with the potter's mind. For then the soul will hear, and will remember. And then to the inner ear will speak-- THE VOICE OF THE SILENCE." -H. P. Blavatsky.
Power IS often very quiet, and a faint whisper shall do the voice of this thunderous silence its greatest justice. *O Darkness! O Darkness's!* fugue of subtlety; its thick economy of sound; its held inhales; its slow shivers--tis a tense and beautiful experimental shadow play that demands a deafening before it will truly to the inner ear speak. As challenging as it is rewarding, this limited vinyl only release, in a custom designed Ekül B sleeve, should not be missed by either old fans or virgin neophytes. The voice of this silence will render the bellowing of elephants mute. An edition of 800 copies only. No CD edition will be released." [press release]

*** KEMIALLISET YSTÄVÄT – Kellari Juniversumi LP (Beta-Lactam Ring Records mt061b, 2005) [lim. 300] € 17.00**
Die finnische Gruppe steht für bizarren low-fi Geräuschklang-Ambience-Folk, wo sich harmonische Elemente (Flöte, Akustikgitarren, Bass, mehrstimmiger Gesang) mit elektronischen (Synths) und diverse Geräuschklangarten verschränken, so entstehen mal dichte Kompositionen, mal eher eine low-fi Chaos, die Melodien sind fragil & leicht schräg... ein absolut eigener Sound hat sich hier entwickelt....
"Kemialliset Ystavat is the most consistently rewarding artist currently grouped under the "Finnish Underground" free-folk banner. Kemialliset Ystavat ("Chemical Friends") is primarily the work of Jan Anderzen, who shares with his fellow compatriots (Es, Avarus and Islaja, among others) a taste for loose, deconstructed acid folk, turning deceptively simple acoustic arrangements into fractured, kaleidoscopic miniature symphonies that are richly evocative of the psychic geography of Finland's subarctic forests. *Kellari Juniversumi* was originally issued on a Fonal CD back in 1999, but in light of the Finnish scene's newfound notoriety, it has been re-released in a vinyl collector's edition on Beta-Lactam Ring Records.... Recently, on efforts such as *Alkuharkka*, almost as a reaction to being pigeonholed by the "freak-folk" happy music press, Anderzen has increased the presence of samples and electronics in the music. On *Kellari*, however, any electronic elements are purely analog, and are hidden so as to be almost entirely unnoticeable. This lends the album an organic, improvisatory looseness, the multilayered composting of amateurishly played percussion,

strings, horns, toy piano, ghostly vocal choruses and undercurrents of atmospheric drone. Some of the songs sound as if they were recorded in and among Finland's flora and fauna, as the sounds of birds chirping and twigs snapping can clearly be heard. It is tempting to file away KY's music as light, pastoral, hippie fare, but deep listening evokes many a chill wind, Anderzen revealing dark, anxious atmospheres recalling Comus' *First Utterance* or the Incredible String Band's *Be Glad* soundtrack. Perhaps it is merely the suggestive power of the mandala-like folk-art sleeve, but the music also seems to operate on the level of pagan invocation, as the tribalistic, ritualized group improvisations seem to play upon a hidden timbre of forest magic. Because of the multiple-tracking method that Anderzen applies to recording, the various instrumental elements of each song often threaten to derail from each other and create a senseless cacophony, but there is a consistent method to the madness. The more you listen to *Kellari Juniversumi*, the more complex it seems, the more the disparate elements align and realign into coherent compositional patterns that may be intentional, or a product of synchronicity, it doesn't matter which. Songs generally don't last longer than a few minutes, as Anderzen prefers to build up his songs vertically, rather than horizontally. The music on the bonus 7" is a more recent incarnation of KY, with a decidedly noisier, lower-fidelity atmosphere marked by an almost accidental convocation of percussive elements, metallic scrapes and tortured samples. The sleeve for the bonus single shows a patchwork of Spare-like sigils, with the back cover a photograph of a man's bare back covered with red welts perfectly aligned to form the Qabalistic tree of life. This willful esotericism is somewhat pricklier and less beguiling than *Kellari Juniversumi*, but no less fascinating." [Jonathan Dean / Brainwashed]

*** KEMIALLISET YSTÄVÄT – Saija 7" (Beta-Lactam Ring Records mt061b, 2005) € 11.50**
Bonus-Single of the "Kellari Juniversumi"-Album, only very left, high price unavoidable!

*** KOSMONAUTENTRAUM – Ungehörtes Unerhörtes LP (Vinyl-On-Demand VOD20, 2005) [ed. of 500] € 15.00**
Zurück in den deutschen experimentellen Untergrund der frühen Achtziger Jahre – radikale Texte und atonale elektronische Klänge, die das bornierte, verklebte Hirn freispielen sollten...
"a superb collection of mastermind Michael Jarick of his early 80's minimal 7" inch tunes, two of their hits, his first 7" plus six unreleased minimal-tunes from 1981. Eine Zusammenstellung des Masterminds Michael Jarick und seiner früh 80iger Kosmonautentraum-Minimalwerke mit Stücken der Singles, zwei seiner Hits, seiner ersten 7" und sechs bis dato unveröffentlichten Minimalstücken von 1981." [label info]

*** LA STPO – Le Combat Occulte LP (Beta-Lactam Ring Records mt047a, 2005) [lim. 200] € 19.00**
Stark limitierte Vinyl-Version! Rares und live-Material dieser französischen « Avant Post-Punk »-Band, die in ihrer aktiven Zeit insgesamt mehr als 30 Mitglieder hatte!! Anklänge an DDAA (die erste Single von LA STPO erschien übrigens 1986 auf Illusion Production!), VOLCANO THE BEAR, und die wildesten RECOMMENDED RECORDS-Sachen.....Grosse weirde wilde DADA-Energie!
"It's strange to think that a score of years ago the world was just emerging from the last of its new wave haze, only to enter a brave new era of over produced, digitally recorded schlock. La STPO was borne into this miasma of mediocrity with knives out. They have remained bastions of outré ever since their bloodied birth. Vive La STPO! To celebrate two decades of one of the finest, most fractured & indefatigable European avant post punk bands, BlRR has nailed together this 11 track retrospective of 7300 days in the life of La STPO. & rather than trying to shape this into some sort of "best of" or "greatest hits," BlRR & La STPO have done the reverse by leaning more heavily in on the group's more exploratory moments. This also makes for a better album that, in its own skewed way, fits together as if all recorded in the same session. As presented here, La STPO are truly Rock In Opposition. Unlike their Zeuhl spewing forbears, however, STPO are not trying to fuse jazz & rock. Their rock is in opposition of all things safely established, including Rock In Opposition. Jagged & bleated arrangements with familiar rock instrumentation clash to form screaming, dada-pregnant, contorted punk concertos. Oddly timed & full of changes, this is music to fall down escalators to. Sometimes this is music to lay at the

bottom of escalators to. Just as your fingers begin to snap, STPO leaps off the page into a droning menace. A cadence of broken buzzsaw guitar hums ejaculate into soft & staggering staccato strings. La STPO's propensity for quiet tension gives the tumult of their caterwauls that much more weight. The vocalist is as likely to coo & chirp as he is to chant & caw. Reeds, vibes & trumpets walk freely with the rest, making this as dynamic & interesting a record as one could hope for in this hopelessly metering post rock era. Any group that can take The Ex to task & come out singing an aria afterwards is certainly worth falling down an escalator for." [label press release]

*** LEGENDARY PINK DOTS – Poppy Variations do-LP (Beta-Lactam Ring Records mt064, 2005) [ed. of 450] € 20.00**

Vinyl-Version of the 2004-album with 4th bonus side! One of their best and darkest albums, two very experimental tracks on the bonus side, and great cover artwork!

"...Poppy Variations is probably the most refined of these three new releases, actually sampling the LPD back catalogue into completely new songs, thereby referencing their past while creating a pulsing trance into the future. The album has a very "ambient" feel to it, though that shouldn't be taken to imply a lack of percussion, because the rhythm is what makes it so entrancing. The label's press release calls these rhythms "clogging cadence and cicada drone" and it is hard to come up with a more apt description. Many earlier LPD albums tended to begin with the more gothic rock type material and slowly devolve into the most experimental instrumental tracks at the end, but Poppy Variations is awash in spaciness from the get go. It does end with a particularly droney dirge, "Poppy Variations Pt. 2", but then "Pt. 1" is one of the catchier moments on the disc. Even if you're like me and have left the chemical lifestyle for the most part behind, there are other uses for this album; it's perfect for giving and receiving massage..." [Ricardo Wang]

*** LUNAR ABYSS DEUS ORGANUM – Brusnika 7" (Drone Records DR-77, 2005) [lim. 300] € 6.50**

Ethno ambient Industrial with a shamanistic & hallucinogenic aura from this rising star from the St. Petersburg scene (aka LUNAR ABYSS QUARTET). Detail description will follow...
OUT 15. DECEMBER 2005!

*** MEAT BEAT MANIFESTO – Lovefingers / Radio free Republic 7" (Brainwashed BRAIN009, 2005) [ed. of 500] € 6.50**

Ein neues Studio-Stück (RADIO FREE REPUBLIC) und ein live-track von 1996 namens LOVEFINGER: samples, mesmerizing rhythms, noise, so wie es nur MBM kann! Graues schweres Vinyl!

"On the A side is 1996's "Lovefingers." It begins with a woman's recorded voice talking about assault by space ship while funky bass plunks along with a variety of other sketchy sounds. Before you know it things devolve into a thoroughly weird amalgam of fuzz, sirens, random jazz drumming and possibly a HAM radio. I repeated this mess a few times just to get my head around it. An oboe (or something like it appears near the end and I only wish it lasted longer). Next, the new "Radio Free Republic" begins with another recorded sample of a man's voice with some muted drumming reminiscent of what you heard on *Music Has the Right to Children*. This drumming continues throughout the track following a skittering pattern as other (Latin American) voices float in and out of the mix. It's pretty chill, and pretty wonderful." [Andrew Iliadis / Only Angels have wings]

*** MELT BANANA / CHUNG – Quick Quick Slow Death 10" (Sounds of Subterranea SoS 059, 2005) 10" € 21.00**

Sammlerstück mit 3-D Vexier-Cover, diese split-10" der japanischen grenzensprengenden „Rock“-Band im Verbund mit CHUNG.

".....Melt-Banana counter with some of their most unlikely music to date, confounding and confusing with their three tracks (be sure to play their side on 45 -- we were WAY more confused when we mistakenly played it at 33 the first time). Strangely sparse, with a bouncy minimal rhythm, pounding piano (!) and even some horns all sort of new wave-y and abstractly angular with lots of blooping space sound effects, rockabilly guitar and a trippy tweaked out production. Definitely MB's most melodic and least spastic record to date. But just to remind us who we're dealing with, they finish things off with a mega distorted blast of classic Melt-Banana style spaz-grind-pop weirdness. Comes packaged in an amazing sleeve, thick screened cardstock, and affixed to the front is one of those lenticular stereo 3D cards that moves when you shift the

image, the image just in this case is a cartoon city and a giant fly and a madman with a flyswatter and an explosion.WOW." [Aquarius Rec]

*** MELVINS / LUSTMORD – Pigs of the Roman Empire do-LP (Alternative Tentacles, 2005) € 15.00**

Unglaubliche Kollaboration von Brian LUSTMORD mit den schwersten & langsamsten Doom-Metallern der 90er! Hier vermählen sich LUSTMORDSche Katakomben-Drones mit metallischen Gitarren-Riffs, rockartige Strukturen werden mit elektronischen Bomben-, Noise- und Seltensamkeits-awardgewinnenden Effekten verschönert....und dann rocken die MELVINS auch noch richtig los! Dies nur OBSKUR zu nennen ist ein heftiges Understatement, in Wirklichkeit fehlen uns die Worte.... Jetzt die Vinyl-Version dieses bemerkenswerten Albums, mit einem Bonus-track!

"Pigs of the Roman Empire is The Melvin's joint venture with Lustmord- a.k.a. Hollywood sound designer Brian Williams, Throbbing Gristle collaborator and SPK member! The Melvins bring over two decades worth of seethingly toxic guitar sludge. Be forewarned: this is a 180-degree turn from our Jello Biafra w/ The Melvins record: ambient soundscapes, sonic bludgeoning, and unforced cruelty reign over this empire! Shockingly, even The Melvins and Lustmord themselves were blown away by the overabundant originality this dynamic pairing created. If they were in awe, imagine how your funky little mind will be blown beyond repair! This is a double LP Gatefold Pressing of "Pigs of the Roman Empire" with picture sleeves and includes a bonus track not found on the CD! This is a limited edition one time vinyl pressing!" [press release]

*** Daniel MENCHE – Radiant Blood 10" (Substantia Innominata SUB-01, 2005) [ed. of 500] € 12.00**

SUBSTANTIA INNOMINATA ist eine neue 10"-Vinyl-Serie von Drone Records mit neuem Konzept. Mit "Unbenannter Substanz" ist das "Unbekannte, Un-erkennbare, Unergründliche, Un-Identifizierbare" gemeint, das hier als Inspiration und Themenfokus für die Künstler (akustisch wie visuell) dienen soll. Das, was über unsere Wahrnehmung hinausgeht oder vielleicht nur unbewusst wahrgenommen werden kann. Das was man nicht denken kann. Das Unbekannte in uns und ausserhalb unser erkennbaren, gewohnten Welt.

DANIEL MENCHE macht den Anfang mit zwei Stücken: Komprimierte Energie. Dichte. Antreibende Kraft. Spannung. Pulsierendes Blut. Das Unbekannte als Teil einer grossen Energie, die auch in der Musik steckt?

Die grossartige ARTWORK für die SUB-01 stammt von ROBERT SCHALINSKI (COLUMN ONE). Braun-schwarz marmoriertes Vinyl in einer Erstauflage von 500 Stück.

"Substantia Innominata" is the brand new release-series from Drone Records. We are proud to present this as a 10" VINYL series along with subsequent re-releases on CD.

This new series doesn't focus on a special concept or ideology regarding the *music*, but on a certain *theme*. The theme for this 10" series is based on "The Un-known, The Un-nameable, The Un-speakable, The Un-thinkable, etc.: Various aspects related to "The Unknown". Basically the grey matter (psychic or physical, which are bound to result the same) surrounding us / within us, but can't be understood or recognized through the normal senses (though some may perceive it on a subconscious level). We could name it "The Unconscious". The chosen name for this series, "*Substantia Innominata*", was inspired to the fact that this Latin name represents a certain region of the brain which has unknown functions and remains a mystery for its role and existence. Therefore this name reflects well the intense fascination for this impalpable concept of "the unknown".

The invited artists for this series were asked to work around this theme, to let themselves be inspired by its abstraction. The artwork for this series will be created by the various visual & graphic artists. All in full-colour or silkscreen covers. The 10" vinyl pressings will come in an edition of 500 copies for each title." [Basic Concept]

DANIEL MENCHE begins the series with two pieces: Compressed energy. Density. Driving force. Tension. Pulsating Blood. The Unknown as part of a bigger energy, that is also part of the music?

The great artwork for SUB-01 was made by ROBERT SCHALINSKI (COLUMN ONE). Brown-black marmorized vinyl in a first ed. of 500 copies.

OUT 15. DECEMBER 2005!

*** MIMIR – Untitled 7" (Brainwashed BRAIN010, 2005) [lim. 500] € 6.50**

Die definitive Experimental-Drone-Psych-Electronic-Ambient Supergroup nach langer Zeit mit einer neuen VÖ: 2 Stücke auf klarem schweren Vinyl, die behutsam Drones & Sounds, softe elektro-Rhythmen & leichte folkige Einflüsse miteinander kombinieren. Minimal und schwebend leicht....

"Mimir is the collaborative effort between Christoph Heemann and Andreas Martin (Mirror, HNAS); Edward Ka-Spel and Phil "Silverman" Knight (The Legendary Pink Dots, Tear Garden); and Jim O'Rourke (Sonic Youth, Gastr del Sol). There have been three full-length albums that have been released since 1989, all of which have fuelled mad fan obsession and critical acclaim. This 7" is the first new recording to surface in over five years and comes on a thick maroon 75g vinyl with beautiful cover artwork by Monika Kweicinska." [label info]
"....The 7" captures two tunes, albeit very short, but a great showcase of Mimir's music, which is the sum of many influences: the krautrock psychedelia of The Legendary Pink Dots, the minimalism of Andreas Martin's guitar playing and the deep drone works of Mirror. The a-side is more Mirror and the b-side more Pink Dots. Two sides of the same coin. How they come together is best witnessed while viewing the DVD-R of the concert. Slowly it builds up through a web of drones, then slowly adding a rhythm and a counterpart of it, and an acoustic guitar slides in. Everybody is full on concentration and seeing your heroes sweat is always a good thing!" [FdW/Vital Weekly]

*** MIRROR – Ringstones LP (Some Fine Legacy SFL002, 1999) € 15.50**

Mittlerweile die dritte Auflage gibt es von diesem frühen (zweiten?) MIRROR-Album, im Original 1999 erschienen.
„MIRROR sind C. HEEMANN und der omnipräsente ANDREW CHALK. Ein sehr meditatives, sensibles Werk voller zarter "konkreter" und doch atmosphärischer, leicht metallischer und obertonreicher Klänge..." [Drone Rec info 1999]
Now even the third edition of the (second?) MIRROR – album is available !!

*** MONOSOV / SWIRNOFF – Seven recorded works (1) LP (Eclipse Records ECL-037, 2005) [ed. of 500] € 15.00**

"The sound of two souls, all alone in claustrophobically infinite space. These two volumes see disenchanting Californians Ilya Monosov and Preston Swirnof whittling out their own autonomous spaces far from the surf and sun, then climbing in and nailing the door firmly shut behind them. *Seven Recorded Works* comes over like someone has leached the spirits of Ennio Morricone, Eric Satie and Pauline Oliveros, stuffed them in a leaky wooden barrel, and set them rolling out to sea on a spring riptide. Uncertain, hesitant piano and melodica miniatures undercut with the evil drone of harmonica and hurdy-gurdy. It's a creaking and queasy trip, guaranteed to heave underwater, piratical nightmares out of some long suppressed substream of your subconscious." [Alan Cummings]

*** MONOSOV SWIRNOFF / THE SHINING PATH – Two recorded works (2) LP (Eclipse Records ECL-38, 2005) [ed of 500] € 15.00**

"Two Recorded Works opens in equally brooding, cinematic fashion with Swirnof's 'air organ' slow gasping its weighted way through magenta dust-clouds of bowed guitar. Later, sea-shanty bellows underscore the spectral traces of whistles and ghosted vocals and whistles to particularly melancholic effect. But the final side, credited to Monosov and Swirnof's rock unit The Shining Path, is a whole other kettle of herring. It rockets upwards into the fuzzed out expansive zones of the Rallizes sound, but is tethered to an on-edge, speedfreak shake of a Suicide rhythm, just too fast for comfort. Bliss handily circumvented, higher mind tied to delirium tremens. I think they're trying to tell us something." [Alan Cummings]

*** MOWE – Humsibum LP (90% Wasser WVINYL 011, 2005) [ed.of 300] € 12.00**

MOWE aus dem COLUMN ONE-Umfeld mit erster LP, Collagen & mysteriöse Drones die die Phantasie anregen...
"The first full length album of MOWE is a 50 minute collage of fieldrecordings, acoustic & electronic instruments combined with different materials of the ether. For this release mowe were Stea Andreasson & Rotraut Z (Column One, Sibirische Zelle), (MOWE also appeared on "Electric Light" & "90% Wasser Artists play...")
Rotraut kam den Hang herunter gelaufen. Ihre Glieder waren zweifelsohne voller Gedanken an den Abstieg. Sie hielt eine kleine Tochter in ihren Armen, das Kind sanft gefasst, als wäre es nur in tiefem Schlaf. Für einen kleinen Moment erinnerte der Anblick ihrer Gesichter an die faltigen Hände des Vaters. Hände, mit denen er die Träume der Familie von einem zum anderen zu tragen pflegte, wie es üblich war. Und dann aus dem Haus... Oft waren wir ihm so begegnet, und fast schien es, als käme er uns auch heute entgegen, in der Dämmerung, durch die wir heimwärts schlichen. 90%Wasser veröffentlicht mit 'Humsibum' erstmals eine Vertonung des verträumten Geschehens. Da A.Horstsson, einer der Väter von MOWE, im Verlaufe der Realisierung an seinen Ohren erkrankte (und mittlerweile fast

gänzlich gehörlos wirkt), beileibe kein einfaches Unterfangen... Um sein Schauen und Tasten zu erleichtern, erscheint 'Humsibum' als Vinyl-LP." [press release]

*** MOWE – Humsibum – special ed. LP (90% Wasser WVINYL 011, 2005) [ed.of 100] € 22.00**

This special edition comes with very handmade covers, each one unique and a piece of art !!

*** NEW BLOCKADERS – Live at Hinoeuma pic-LP (RRRecords, 2004) [lim. 400] € 28.00**

Great droning & earthquaking noise, a firestorm of sounds on many levels & with micrologic developments.... recorded live in London 2003. Soon to be rare !

"Recordings from a live performance in London during 2003 by one of the true legends of the experimental/ Anti music Scene. Totally destroyed dada-noise on a beautiful picture disk featuring collage artwork by TNB. ltd. 400" [Self Abuse]

"It doesn't get more physical than this. Imagine Daniel Menche in a violent mood coupled with english actionism! A terrific end to a terrific anti-career." [Love Rosenström, Segerhuva]

*** NTL (NON TOXIQUE LOST) – Terre et Agent LP (Reduktive Musiken redukt008/ Wachsender Prozess wp07, 2005) [300 copies] € 14.00**

Nachdem die letztjährige Erstauflage sofort weg war, sind jetzt nochmal 300 Stück nachgepresst worden, wieder im Siebdruck-Cover !
Material from the early 80's, the first band of ACHIM WOLLSCHIED !!
"Old school industrial from legendary 80ies tapes of this german group. Impressing mix of aggressive vocals, kicking guitar and rhythmical synthesizer work. Extensive linernotes." [label info]

*** NON TOXIQUE LOST – OGRE-SSE LP (Vinyl-On-Demand VOD13, 2005) [lim. 500] € 15.00**

Sehr authentischer, gesellschaftskritischer deutscher 80er Jahre-Industrial dieser vergessenen Band (vor kurzem gab es jedoch schon eine LP auf Wachsender Prozess), zwingende elektronische Rhythmen und Pulsationen, Schreigesang mit zynisch-verzweifelten Texten, Noises & Effekte am richtigen Fleck, eingespielt als richtige „Band“..... die Stücke sind meist unveröffentlichte Tracks aus den Jahren 1983 bis 1985 und zeigen die Vielfalt der Band, unser Lieblings-Release bisher auf V.O.D. !

If you like classic 80's Industrial this is a true must-have !!
„13 Songs aus dem Zeitstrom herausgerissen (1983-1985). Sie waren bisher nicht auf Schallplatte und wurden auch noch nie im Radio gespielt (einige davon waren jedoch schon auf internationalen "cassetten-samplern" in den 80er Jahren veröffentlicht worden !) Diese "style ist irrelevant" Kompositionen sind jetzt zu einem deutschen (damals noch: "die BRD") Film zusammengescheisst. Man wird mit wilden Schreien konfrontiert und es gibt heftige Sound-Angriffe, die in den Zustand von "...keine Lösung" einmünden. Man nannte das damals "ursprünglichen industrial Punk". Und das ist NON TOXIQUE LOST. Und es ist auch Musik um einen Traumzustand zu erreichen.." [label info]

" 13 songs pulled out of the stream of time (1983-1985). they have never been on record or on air (nevertheless, some have been released on international. cassette-compilations in the '80s !). these "style is irrelevant" compositions are now molded together into a german (at that time "the frg") movie. you will be confronted with strong shouts and there will be violent (sound) charges, which run into the state of "...no solution". back then they called it "primal industrial-punk". and that's non toxique lost. it's music that will put you into a dream state as well.... " [press release]

"....The most unknown one is possibly the band Non Toxique Lost, even when Achim Wollscheid was a band member. Non Toxique Lost existed in the earlier parts of the 80s and in recent days (having released a 7" on Klangalerie as-well as some CDs on Dossier Records). Back in the old days, they released a now sought after LP, aswell as tracks on compilations, but never gained the fame of Die Tödliche Doris or P16.D4. The line up is pretty 'normal', with Sea Wanton (vocals, electronics, effects), S. Schütze (violin, bass), A. Wollscheid (electronics, guitar, effects), H. Wöhler (live effects) and Jammin' Unit (live effects). Rhythm-machines play an important role, over which the band-members semi-improvise their sounds. Semi, because I think some of this stuff was pre-planned, and that in some way or the other they rehearsed their songs. Especially when the lyrics can be heard through all the noise and effects, Non Toxique Lost sound like the lost brother of Throbbing Gristle. Quite nice, these orgasmic explosions of rhythm and noise. Definitely one of the nicer bands that got lost, and certainly in demand for more re-issuing." [FdW / Vital weekly]

*** OLIVEROS, PAULINE – A little noise in the system one-sided LP (Table of the Elements Tm69, 2004) € 16.50**

Die letzte, 14te 12" in der LANTHANIDE-Serie beglückt mit einem unglaublichen Stück von PAULINE OLIVEROS, das nach harsch-ambienten Micro- & Radiowaves klingt, 1967 kreiert auf ihrem „Moog System with tape delay and feedback“.

"Pauline Oliveros' life as a composer, performer and humanitarian is about opening her own and others' sensibilities to the many facets of sound. Since the 1960's she has influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. Many credit her with being the founder of present day meditative music. All of Oliveros' work emphasizes musicianship, attention strategies, and improvisational skills. *A Little Noise in the System* is a triumphant electronic work from 1966, and the last of the 14 disks in the Table of the Elements 10th anniversary 'Lanthanides' series. Pressed on clear vinyl and silk-screened in white ink." [press release] LAST COPIES BACK IN !

*** REUTOFF vs ANTLERS MULM – Kreuzung Eins LP (Ewers Tonkunst HHE 008V, 2005) [lim. 300] € 15.00**

„The collaboration with Antlers Mulm includes 6 tracks, 2 different remixes of Antlers Mulm track "Schau unseren Jubel" made by Reutoff and two different remixes of Reutoff track "Die Sünden der Vater" made by Antlers Mulm, as well as exclusive track of each of the band. The result turned out to be one of the most melodic and melancholic release for both of the projects. The beauty of eschatological sadness and profound nostalgia of the past revealed by the delicate sounds of this record, atmospheric and fragile but with some inner strength inside. A must! The LP comes as a limited edition of ca. 300 copies with a special series cover. Total length is about 37 min." [label info]

"Debut LP of a collaboration series between these great Russian and German bands... not really surprising as both acts seem to be influenced by bands like COIL for instance even if they develop their own original music. Dark ambient soundscapes and pulsations of REUTOFF are mixed with the modern electronic sounds of ANTLERS MULM, often giving a nostalgic atmosphere to this album, reminding us also from time to time of some tracks from "Archives & Documents" by DIE FORM. Comes in special brown sleeve. Recommended" [Nuit et Brouillard]

*** RLW – eaRLY W three: Neue Deutsche Peinlichkeit LP (Was Soll Das? Schallplatten WSDP103, 2005) € 14.00**

"In the ever ongoing search for old but not lost recordings by RLW, aka Ralf Wehowsky, we finally get the third volume in 'eaRLY W', a series started in 1997 by Swill Radio. On this LP we find the recordings from 1981 which RLW recorded as Rogalli. 'Neue Deutsche Peinlichkeit' was originally a c30 cassette, and is here in it's complete form, plus three bonus tracks from the same time. This is however not a solo recording by RLW, but he gets some help from future and past PD/P16.D4 members. What can be noted here is that the loose form improvisation of some RLW's older stuff is gone, and that he plays 'real' tracks, structured and played with care. A rhythm-box and guitars play an important role, feeding the sound through a bunch of distortion pedals and other relative simple means of transformation. But each of the pieces is a concise affair, a strict exploration of an idea per track. It's still far away from the latter cut-up concrete sound of P16.D4, but it's at the same time also a much more structured record than some of the preceding material. A transitional record so to say, not entirely cutting it previous ties, and not yet the form and structure of P16.D4. As with all of RLW's re-issues this is a highly essential re-issue, slowly unfolding pieces of forgotten history." [FdW / Vital Weekly]

*** SYBARITE – Dolorous Echo / The Mast 7" (Brainwashed BRAIN005, 2005) [lim. 500] € 6.00**

Dass BRAINWASHED auch immer ein Faible für gut gemachte Popmusik hatten, beweist diese Single von SYBARITE mit zwei warmen, weich melancholischen, harmonisch-fließenden aber interessant gestalteten Elektro-Pop / IDM - Stücken....

"Two instrumental songs from Brooklyn-based multi-instrumentalist Xian Hawkins. As Sybarite, he's released full-length albums on labels like Temporary Residence and 4AD and has had a number of singles and compilation tracks from labels all over the world. He is currently working on his second full-length album for 4AD. It's upbeat, amazingly well crafted and never wears out its welcome. www.brainwashed.com/sybarite blue vinyl!" [press release]

*** THOROFON –New Heroes do-LP (UMB Kollektiv UMB-003, 2005) [lim. 500] € 21.50**

"2LP in highest quality foldout-cover - lim.>500< , a Minimal / Power-Electronics album for the future !!! Thorofoon impress us on their new 2LP with a

mixture of their musical styles: from Minimal-songs in the vein of the Genevieve Pasquier solo-releases, over droning and threatening Power-Electronic tracks, to hard and speedy disco-killers, on top of their club-hit "Riotdictator".this album is tip for EACH Industrial- and Minimal- fan !!!" [label info]

*** THO-SO-AA – Dying Reveal 7" (Drone Records DR-76, 2005) [lim. 300] € 6.50**

Dark hypnotic noise drones which sucks you into "something". Detail description follows...
OUT 15. DECEMBER 2005

*** TROUM – Nahtscato long-play 12" (Paranoise Records PNP09, 2005) [ed. of 300] € 13.00**

Drei Stücke auf schwerem roten Vinyl – archaisch, rituell, nachtschattig halluzinogen! Auf dem kleinen Kölner Label PARANOISE.

"Three new tracks with more archaic hallucinogenic rituals by this german masters of drone. "Nahtscato" (old german for "nightshade") is a dark and sublime trip into the world of shadows which is only a projection of the un-identifiable in our minds, enriched by an archaic love-dance ("o choros..") and a kind of acoustic mirroring of the basis where the matter of thoughts ("tsal") arise... This is archaic para-ambient industrial ! [Paranoise Records] Comes in red vinyl with inlay card.

*** ULTRA – Zoil LP (DOM US LP4, 1989) € 18.00**

For the definite last time we could some sealed copies of this classic ULTRA-LP from 1989 ! Bizarre Collages with english and german speeches, fiercing noises & distorted concrete sound-objects, but also more electronically structured music with analogue-synths and sound-effects above....a rather unusual form of collaged and quite experimental Industrial between obscureness and seriousness, with rather noisy and rather silent parts. Gatefold-cover.

*** ULTRASOUND – Death comes from the left 7" (Drone Records DR-50 2nd, 2005) [ed. 300] € 6.00**

Endlich wieder erhältlich, die feine Single des US-"handplayed deep ambience" – Projekts in der zweiten Auflage ! Klares Vinyl, klare Hülle...

„Eine pulsierende Wolke aus Gitarrenschnungen in typischer Ultrasoundwärme. Kirk Laktas & Robert F. Ovetz ein Gitarren & Bass, hier verstärkt zum Quartett mit Natalie Hill (guitar) & Tiana Hux (percussion), lassen wieder ihren dröhnenden Drachen steigen, mäandernde Waves als healing force, ein sonores Om aus allen Klangfarben des Regenbogens zusammengesetzt...“ [Bad Alchemy] "Coming originally from Texas, the trio **ultrasound** (partly ex-STAR OF THE LID) are now located in Den Haag, Netherlands, and Austin, Texas, USA. They did a couple of fantastic guitar-drone-releases in the 90s, climaxing in their so far latest CD-album Hamesh, that went into new musical territory combining melodic songs with drones. With this, their first ever 7 EP, they present two unbelievable emotional touching pieces of guitar & bass-drone-music, where long echoes of overtone guitar-sounds melt in one stream of pure sensible acoustics... ultrasound submerges the listener into a deep salty sea to float on the frail border between air and water, light and reflection, perception and knowing. This is pure yearning transformed into sounds." [original info August 2001]

*** XABEC – Morbid Landscapes (Electric Mandala 4) 7" (Hands V061, 2005) [lim. 400] € 7.50**

The last part in the Electric Mandala-series of this multi-musician now residing in Leipzig, Germany. Two quite dark & reverberating pieces, machine-like pulses & electronic loops, mysterious whistles & sounds appear in the white noise fields.... pointing to create unknown aural landscapes, this is an excellent example of "transcendental drone muzak" (= music that crosses (psychic) borders and brings you in touch with something "different"). The last and best part of the ELECTRIC MANDALA-series, really recommended is the whole story anyway!!

1.1. VINYL COMPILATIONS

*** AIRWAVES do-LP (One Ten Records OT001/02, 1977) € 26.50**

We got some sealed copies of this rarity! Tracks by TERRY FOX, VITO ACCONCI, MEREDITH MONK, LAURE ANDERSON, DENNIS OPPENHEIM, etc. Original copies from 1977 !!

*** OSCOTARACH do-LP (Deafborn Records Dbvn04, 2005) [lim. 500] € 16.50**

Industrial-Compilation with four projects, each on one side, inspired by LEONARD COHENS "Beautiful Losers" -novel. Special cover.

"Noise is probably the purest form of industrial music. The use of manipulated field recordings and machines to create otherworldly environments is what four experimental electronic composers create in this wonderful limited edition vinyl pressing. The four tracks offered by Mirko Hentrich's Spherical Disrupted project range from dark walls of all encompassing noise, shown in 'Phantom' and 'Daunt', to the minimal field recordings of 'SPH 265 Hll' and 'Com Verbot'. Elsewhere, Skalpelli, a project from Zurich, offer two outstanding minimal dark ambient dance pieces that come across like a more upbeat Biosphere.

The second disc obliterates the senses with six uncompromising tracks from Carsten Vollmer. Like listening to a stuck record, Carsten layers electronic blips and blops to create cold tones of industrial modernity. This is rounded off with four experimental ambient tracks from Hidden Technology, best described as the sound of the subconscious if it were audible. Their incorporation of synthetic drones with spoken word and ambience gives the compilation further variance. All in all this makes for a thoroughly unique and immersive listening experience." [Will Stone / Terrorizer Magazine]

*** RECORDS ARE NOT FOR BAKING – SERIES OF 12 x LPs - SUBSCRIPTION [lim. 200] (Beta-Lactam Ring Records RANFB, 2005 – 2006) € 330.00**

Die "Records are not for baking"-Serie gibt es in der Abo-Version mit 6 bonus picture LPs !!! Dazu soll es später noch ein Poster und Original-Artwork für jeden Subscriber geben. Eine wenige Subskriptionen sind auch über uns erhältlich. DIE PICTURE LPs GIBT ES NICHT EINZELN, NUR ALS KOMPLETTE SUBSKRIPTION !!!! IN EUROPE AVAILABLE ONLY VIA DRONE RECORDS !!!!

„Records Are Not For Baking“ series with: Friday Group, La STPO, irr.app.(ext.), Christus & The Cosmonauts, Brunnen, Nurse With Wound/Aranos. The subscriber editions will be limited to 200 copies. Each LP release will include a bonus picture disk 12" that will be exclusive to the release. A total of 6 LP's plus 6 bonus picture disks, poster & some having original artwork plus a few bonus surprises along the way! Each subscriber will receive the same number for each release. The regular editions of each LP will be limited to 800 copies but will not contain any bonus 12" picture disk." [label info]

*** WAHRNEHMUNGEN 1980/1981 3 x LP Box (Vinyl-On-Demand VOD18, 2005) [lim. 500] € 45.00**

"Members of the group P.D. (later renamed P16.D4) founded the label Selektion in 1980. Using the name Wahrnehmungen the label released 19 cassettes in 1980/1981. The tapes mostly presented experimental projects by members of the group and their collaborators. This set features 5 of these cassettes, each taking one LP-side. LP-side 6 can be seen as a virtual cassette: P16.D4 recordings from 1981, here released for the first time ever. Incl. ERTRINKEN VAKUUM, KURZSCHLUSS , LLL, PERMUTATIVE DISTORSION, DER APATHISCHE ALPTRAUM, P16.D4." [label info]

"The biggest undertaking here is the three LP 'Wahrnehmungen'. This was the name of Selektion before Selektion, run by P16.D4 members before P16.D4. The 'bands'/projects' involve various members of PD/P16.D4, in various constellations. Wahrnehmungen was not just cassette label. They released nineteen tapes, but also two LPs, two EPs and a flexidisc. The six sides on this LP box however view some of the cassette releases, and includes really unknown names, like Ertrinken Vakuum, Kurzschluss, LLL and Der Apatische Alptraum, each project fills their own side. Ertrinken Vakuum open up. It's the moniker of Thomas Memmler, who had another solo album, and worked with RLW on a few occasions in the P16.D4 period. His music sounds very typical of the period: a rawly cut tape-loop, a rhythm machine set a very simple ticking beat and sounds feeding through effects. Providing one is in the right mood, it can surely be hypnotic - if not in the right mood, it gets to ones nerves. On the other side is Kurzschluss, a 'concept' of Joachim Stender and RLW, of PD, using microphones in the middle of the audience, feeding the sound over the P.A., which of course caused feedback and a riot. The music here is a mixture of the concert (two excerpts) and 'a short circuit of the recording'. A kind of crude mixture of feedback like sounds, feeding through a Korg Ms 20 synthesizer, but surely a more captivating than Ertrinken Vakuum. The second record has Permutative Distortion with their text piece 'Brückenkopf'. The band consisted of Joachim Stender, RLW and Thomas Memmler, who played synthesizers, percussion, guitars, violin and of course voice. The texts dealt with 'the commercialization of the "movement" neue deutsche welle', although it's hard to decipher any text at all. This cassette was popular in those days, and it's to see why: the rhythm box ticks nicely away, guitars play funky motives and the voice sounds like some of Der Plan. The violin is an odd-ball however, but in some way this is perhaps the most poppy outing in the box (I can't vouch for the entire Wahrnehmungen catalogue, since I didn't hear all - there is more to re-issue there!). On the other side LLL, a solo project of Joachim Pense, one of the founding fathers of P.D. This is certainly a strange side of things. Pense plays acoustic guitar, flute and

voice. He called his music Infra-Jazz, and in live concerts he would play covers of Sex Pistols, Stockhausen and Mingus alongside his own stuff. Despite some feedback used here and there, this by and large an acoustic music affair. Lo-fi when such a term was not yet invited. At first just 'curious', but the material grew eventually.

The third album starts out with Der Apatische Alptraum, a solo project of Roger Schönauer, later of P16.D4. This is certainly the most noisy part of Wahrnehmungen, with many tapes of crude field recordings, radio, synthesizers etc., but the entire body of work he produced under that name (represented on this LP side) is not as inaccessible. The noise Schönauer produces is made with care and interest for structure. On the other side at last, P16.D4, with three improvisations and a sketch for a new song. These very early P16.D4 recordings reflect the latter day work of P.D., meaning free improvisation inside a rock structure, but the tapes of RLW play a bigger role. Concrete sounds drop in and out of the mix...." [FdW / Vital Weekly]

2. CASSETTES

*** DREKKA – Icelandic for Beginners Vol. 3 MC / C-60 (Morc Tapes MORC40, 2005) € 5.00**

Das exzentrische US "wyrd folk"-Projekt von Michael Anderson mit einem wirklich weiden Tape! DREKKA ist eine Hälfte von VIR. VIR machten eine schöne Single auf DRONE, mit Beteiligung des LOVESLIES-CRUSHING-Gitaristen. Seitdem warten wir sehnsüchtig auf was neues von VIR, aber es kommt nix. Aber immerhin, ein DREKKA-Tape.... Die Musik (Radiosession & live-Material) bewegt sich zwischen naiv-melancholischen folk-tunes (richtige Stücke), obskuren found-sounds (Kinderlieder für Kids, etc), polyphonen & effektierten Gesänge, und Elektro-Noise (samples, loops)....

"icelandic for beginners vol 3", a compilation of Drekka -radiosessions. is now available as a 60 mins tape. This is the third morc-release by drekka - after a 7" and a mini-cdr. for those still not familiar with his output, think of a mix of third eye foundation, jandek, angels of light and coil. the a-side was recorded in november 2002, and is very much vocal-oriented. It includes the key-tracks of his first two full length records, as well as an impressive reworked vesion of static films' 'phosphorescent aquatic life'. the b-side is about four years older, and more hectic. lots of clattering beats, distorted sampeles and the very first recording of 'posterity is futile'. I know i say this about aevery thing that drekka has ever put out - not just on morc- but this is absolutely stunning. " [label info]

*** FUNKSTILLESENDER – Gribnoy Sezon / Smert "Kosmonavta" MC (Abgurd Subdivision AB-13, 2005) [lim. 71] € 6.00**

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...

3. CDRs

*** AEOGA – Triangle of Nebula Devourers CD-R (Aural Hypnox AHCDR01, 2005) [lim. 100] € 10.00**

Ein dunkel-ritueller Release von AEOGA Finnland : Repetitive Sprach-Formeln, Choräle und mysteriöse Sounds, dichter & atmosphärischer Okkult-Industrial vom feinsten. Goldfarben-bekleckste Sleeves. "The very first offering from our CD-R section - 'Triangle Of Nebula-Devourers' presents three exclusive electro-acoustic soundscapes that will take you straight through the hazy desert toward the non-spatial zero time. Tempesting, obscure and flowing archaic ambience where meditative rhythms, transcendental resonances and abstract passages blend together - Sonic alchemy that will permuteeven the sub-/ non-conscious patterns of the Self. An incomparable outcome in the field of experimental & abstract ambience. (total time: 33:33) Each copy comes in a cardboard sleeve with a unique hand-painted graphics and an insert card. Limited and numbered edition of 100 copies" [label info]

*** ALUMINIUM NOISE – Manipulation 2 x CDR-Box (Suggestion Records/ Verato Project verazität 009, 2002) € 14.00**

Wiederauflage der Box, diesmal ohne die dritte bonus live CDR ! Nach der harschen "Walden" CDR auf gleichem Label jetzt dieser monumentale Epos....hier wesentlich ruhiger mit langen rauschigen loops und endlosen, teils in vielen Schichten übereinander geschichteten drones, die sich manchmal auch in noiseig Infernos verwandeln können..... erinnert auch wegen eingespielter obskurer

Samples (z.B. Gospels) und konkreter Sounds spontan an alte BIG CITY ORCHESTRA. Sehr zu empfehlen!
Best atmospheric drone-loop and ambient noise from this US artist on this monumental epos on 2 CDRs on the Suggestion sublabel VERATO PROJECT !!

“ This sprawling document is comprised of the final recorded work and the last show of Aluminum Noise before changing names and coasts. The music on the first two discs is mainly calm, prolonged dream state style sweeping ambience, containing an atmosphere similar to a calmer Gruntsplatter or a more dramatic Cold Electric Fire. These two discs represent a cohesive whole, which work best when played one after the other in one sitting.... .musical worlds to explore and escape into, intended for meditational 'absent' listening or submersive 'deep' listening alike, enjoy.“ [press release]

*** ARANOS – Throat Clearance CD-R (Pieros 006CD, 2005) 13.00**

Sehr variantenreiches Album des irischen Unikums, Metall & Blechsounds, klassische Instrumente, Percussion, ruhige Instrumentierung mit vielen Lücken, und dann aus dem Nichts mehrstimmiger ost-europäisch anmutender Gesang, bei dem man nur erweichen kann.... aber auch die eher typischen Folk-artigen Arrangements mit Violine tauchen auf..... ziemliche irres, schönes Ding! 11 Stücke in schön gestalteter & handgemachte Papp-Hülle & Innenhülle.

“Considering the lyrics on the *No Religion 7*”, I was surprised by some of the music and the packaging on the latest full-length from Ireland's most whimsical gypsy. The music sounds and feels entirely religious through the first four tracks and, to a great degree, recalls the gothic architecture and monolithic scope of the more astounding and awe-inspiring cathedrals of the world.

The album was, in part, recorded live in St. Augustine Church, Galway and the cover art reflects the religious content, not just with the angel on the cover, but in the slip the package is housed in. It immediately reminded me of many of the Virgin Mary shrines I've seen and it made me wonder: what is Aranós up to? The first four tracks have all the beautiful echo and warmth a cathedral can possibly provide, but for the most part these songs are composed of drums, bass, organs, and violin played at very subdued levels. When “Yevka Sings” hits, it's quite a shock because the choral chanting is so utterly sublime and powerful above the instrumentation that its emotional and physical impact can only be compared to being smacked gently by a massive diesel engine. The music caught me so off guard that I felt my stomach drop and I immediately began the song over just so I could prepare myself for it and feel the vocal bliss about to come. I'm not sure if this quartet of religiously soaked music is supposed to share or counterpoint any feelings raised by *No Religion* (though “Breath of Unknowing” comes awfully close to sharing a name with the mystical text *The Could of Unknowing*), but what is obvious is that Aranós is capable of bringing out the more omni benevolent emotions tied with good mystical or “religious” music. The final six tracks employ varied methods of making music to create a carnival-like atmosphere, a whirlwind of musical ideas that, as far as I can tell, share little to no relation with the first part of the album. The atmosphere is almost always soft and careful, as though it were made to procure images of prowlers or ghosts shifting through the trees and tall grass at night, but in other places Aranós comes right out of hiding to paint slightly more vivid sound pictures housed in spastic movements and rock n' roll attitude. “Crab Life” sounds exactly like its title; small sounds jumping and skipping about, recalling the shuffled steps of crab on the ocean floor. “Silver Goat,” on the other hand, is fronted by Aranós' unmistakable and piercing voice, the music a galloping mix of staccato violins and racing rhythms propelled by a final, violent movement. This is perhaps Aranós' most varied album, but also one of his most consistently enjoyable. Other albums by him may only be appropriate for certain moods, but I keep coming back to this album and finding that it adheres to almost any of my capricious listening needs.” [Brainwashed]



*** ARANOS – And soon Coffin sings CD-R (Pieros 008CD, 2005) € 13.00**

Again a strange & unique journey from ARANOS, more ambient but with highly obscure sounds (analogue, violin, noises), over the time it gets more and more concrete & is bizarre, sounds from rubbing & squealing & squeezing & playing the violin (?) randomly, listen to three unknown tortured animal... and then a very peaceful droney ending..... Comes in handprinted pentagonal shaped cardboard-cover.
“Three instrumental tracks, 72 minutes of sounds from a parallel world. Ocean's fleshy psyche Aimlessly branches out through hare-frost, Ant-port and myself Hot hoe became grass eye From whence puzzles consume caffeine backwards.

Eyes could have it Ears could have it Subtle light reflected towards woolen periwinkles Scent of panning bathtubs Eternal stimulation. Her first deep eel cupped her heart at once And nulled vehicular freedom. Encased in chemical bondage Four strings chime a distant bell From time and place light ears away.” [label info]

*** ARCANE DEVICE / DAVID LEE MYERS – The Final concert of Arcane Device mCD-R (Generator Sound Art GA-14) € 13.00**

Das letzte live-Konzert von DAVID LEE MYERS unter dem Namen ARCANE DEVICE ist hier verewigt !

“Arcane Device, a project of David Lee Myers, performed several times at Generator before Myers announced the end of Arcane Device. This recording is from the final concert Myers made under the name of Arcane Device in 1991.” [label info]

*** BAD SECTOR – Survival tools 3” mCDR (Cohort Records, 2001) [handcoloured cases] € 12.00**

„Die Kette der hochkarätigen BAD SECTOR – releases reißt nicht ab, SURVIVAL TOOLS heißt die allerneuste VÖ, verpackt in einem besprühten mCD-case, 4 great artist tracks, very futuristic and experimental ! high price unavoidable..“ [Drone Records info 2001]
BACK in stock some last copies, last chance !!

*** BAKER, AIDAN – Threnody one: lamentation CD-R (Null Records 017, 2005) [ed. of 200] € 10.00**

Ein weiterer one-tracker vom Meister der eleganten, dunklen, realitätverzerrenden Ambience.... dicht und ultra-minimal, aber im Verborgenen geschieht bei BAKER immer etwas....hier sind es ganz sanfte wellenartige Harmonien, die sich bilden, kaum wahrnehmbar, aber einlullend und eine traumhafte Atmo aufbauend...
“Aidan Baker (ARC, Mnemosyne, Nadja) did it again : here's another ambient masterpiece. This ambient is of the rare kind that's entirely made with guitar. Few other artist have made such music : for instance 'True Colour Of Blood', 'In The Mist'...although the music is more refined, more delicate than the heavier drones of 'In The Mist' and more minimalistic, repetitive and mesmerizing than 'True Colour Of Blood'... Compared to Aidan's previous releases with similar music, this new album contains just one track, be it a track of over 55 minutes. To me this is the kind of music that only sounds good when it's in the form of a very long track, splitting this up in several smaller tracks would surely hurt the atmosphere and despite it's already quite long, this track could have been much longer...

The minimalism may not be everyone's cup of tea, but there's much more to this track than just several layers of effected guitars. It's mesmerizing, trance-inducing and just simply beautiful. It's perhaps not really 'dark' ambient, but it's surely mysterious and possesses somekind of dynamics, like you're flying through a chilly evening sky...flying over somekind of alien landscape several feet above the ground, where - almost hidden in a dense fog- you see creatures, dark forests, strange artifacts or monuments all passing you by at high speed, cloaked in the fog. You fly past them too fast to make out any details, but rather you look forward and see what's more to discover than try to figure out what exactly it is that you've seen...only the mystery and a vague beauty remains in your head. At the same time the music is very calming, the combination of the vague, murky drones and the distant, almost unnoticable and repeating melodies fuel your imagination and make you forget about the world outside...no wonder i want to listen to this music for hours in a row.

The sound is more complex than it shows at first, it feels organic, almost natural, as if this is the sound a guitar should have by default and not the high-pitched 'wankerisms' of some well-known guitar players. I can't tell if it's recorded in several tracks or if it's actually only one layer of guitars, it wouldn't surprise me if it were just one guitar-riff, but it sounds high and melodic and at the same time droning and disorienting. Being a guitar player myself and having experimented with various guitar effects and methods of playing, i still have almost no idea how to create such sounds as Aidan has crafted...

I only gave a hint of the atmosphere it manages to create, the feelings it evokes. If you listen to this with headphones it's hard to focus on anything else, the music takes over control, tells you to close your eyes and leave reality behind and take a trip to another world, a world of beauty and mystery...

If you are looking for beautiful ambient, something that can take you away from this world or this reality for a while, then i suggest you check out this amazing album. Be warned, though : this album is very addictive and you may never want to come back to reality again and just keep on listening to this music for ever...” [EverDarkGreen / NULLL]

*** BAKER, AIDAN – Still my beating heart beats CD-R (Pertin_03, 2005) € 10.00**

Six new BAKER-tracks on this CD-R where he goes partly in a new direction and sounds quite different, more “song-oriented” in a way &

structured with quite groovy beats at times, but also more experimental using synth-samples & strange sounds, but still so warm and thick droney....

*** BAKER, AIDAN – Figures CD-R (Transientfrequency TF003, 2005) € 10.00**

Weitaus "Song-ähnlicher" als man es bisher von AIDAN BAKER gewohnt war (er singt hier sogar, bzw. haucht er Worte), präsentiert er sich auf FIGURES, sanfte und tief-melancholische einsame Songs, die mit Streichern angereichert unser Herz schon nach wenigen Momenten fest im Griff haben.....aber es gibt auch wieder seine süchtigmachenden mehrschichtigen Gitarren-Loops, die sich langsam hypnotisch um einen schlängeln... A series of ambient post-pop songs based around recurring motifs and progressions, entwining droning guitar, minimal percussion, and strings. "Figures" is 6 tracks totaling over 48 minutes.

"But in the end, the only rhythm needed here is the slowed-down beating of the listener's heart." [Eye Weekly]

...With "Figures" Aidan has created a stunning collection of songs that push boundaries and inspire the listener's imagination. Where many other artists attempting a similar exercise would find themselves lost in repetition and a lack of direction, Aidan is able to execute this flawlessly, proving his talent for improvisation and his ability to create spontaneous sound worlds with a minimum of tools. I've heard it said that Aidan gets better with every release and "Figures" would stand to prove that theory." [Ping Things]

*** BASS COMMUNION – Dronework maxi-CDR (Headphone Dust HDBCCD14, 2005) € 10.00**

Damn, this is a drone! Mysteriously cracking sounds on the surface, deep space-waves below, absolutely stunning, the only criticism point is its shortness, as this could go on forever.... very much recommended!

"Reissue of the Bass Communion entry in the Droneworks series of CDRs issued by UK label Twenty Hertz (this edition was withdrawn). The piece is unavailable elsewhere." [label info]

*** BERRY, KEITH – A Strange Feather do-CDR (Twenty Hertz, 2005) [lim. 100 with bonus CDR] € 21.00**

Erstauffage (mit bonus CDR) dieses neuen Werks von KEITH BERRY mit allerfeinstem microsound-dream-ambient, sehr ruhig, mysteriös, soft, wellend, aber keinesfalls eintönig....

"...fundamental structure is the drone supreme into which he bends field recordings, subtle instrumental arrangements, and small tactile events. Like falling snow, his dreamy work drifts with a poetic chill and tranquil hypnosis through which peripheral elements tease the listener with subtle details. It's so damn beautiful.... [Aquarius]

"You have been warned before: Keith Berry is an upcoming name in the world of drone music. This new work (or if you are fast, two works, since the first 100 copies come with a free CDR) follows his releases on Trente Oiseaux, Authorized Version and Crouton Music (see Vital Weekly 416, 450 and 468) and this new one will further strengthen his position in that musical field. Also as noted before, Berry uses field recordings and computer treatments to create his music. Although he may arrive at similar music as say Monos, Ora or Mirror it differs from them, since Berry's work exists in the digital domain unlike the others. Whereas they sound much more analogue, Berry uses the digital techniques to arrive at similar results. In that sense he is alike the label-owner of Twenty Hertz, Paul Bradley, who works in a similar way. Over the course of 'A Strange Feather', Berry occasional leaps into total silence, with just a single sound stirring everything up again and gliding back into this dark mass of sound, of an unidentifiable nature. The bonus disc is a twenty minute piece, 'Turn Left A Thousand Feet From Here' is one long piece of darkness, less refined than 'A Strange Feather', more single minded, but setting deeply in your brain. Not with much innovation, but with a great, subtle impact." [FdW / Vital Weekly]

*** BJERGA / IVERSEN - Play the Oslo groove machine CDR (Utan Titel #4/ Absurd, 2005) [lim. 110] € 6.00**

Dieser live-one-tracker der beiden Norweger von 40+ Minuten beschert uns organische, vielschichtige experimentelle mikro-Ambience, die an ANDREW DEUTSCH, JOHN HUDAK oder IF, BWANA erinnert.

Elektronische "konkret"-Flächen mit 1000 Details, die ins Bodenlose abdriftenwird dann aber noch noisiger / apokalyptischer zum Ende, mit meditativem Ende. "... it was back in late december that did costas & tiina been accidentally in oslo had encountered a great almost industrialish nightmare show of the sindre bjerga

(sindrebjerga@hotmail.com) on electronics, amplified objects & j m iversen (tibprod@hotmail.com) on electronics and were totally into it so the chance was great a special 'recycled' cover on the 'utan titel' not

only to remind us of our mistakes but also some of some trully impressive moments our friends had lived back then watching our norwegian freaks em 'playing'. limited to some 110 copies or so." [label info]

*** BOEVYE CIKADY / BRAIN FORK – There's no love under snow / Play my Anima CD-R (Extremal Psychonauts ExPsy009, 2005) [lim. 44] € 12.00**

Split-Release by BOEVYE CIKADY (side-project of LUNAR ABYSS) and BRAIN FORK, electronic experiments, drones, pure analogue noises, obscure and lovely stuff.....all on handmade / handwritten sleeves.

"Evgeny Savenko (Boevye Cikady) starts off his part of the disc with high frequency digital crystallines which interlace in elastic nubbins and fancifully crumble to sinusoids. Then follows the submergence in a computer running the engine of atomic submarine and unexpected emersion in multidimensional space impregnated with distinct erotic modulations. Roman Obuhov (Brain Fork) supports the romantic initiative and directs it into fairy animated concretics. Ghosts beyond the looking glass and aliens, voice of electrodrill and piano tunes, all is glued by electronics into distorted picture which generates lots of strange associations and thus has unusual attraction." [label info]

*** BRADLEY, PAUL – Immure mCD-R (Locus of Assemblage mass 11, 2003) [lim. 200] € 6.00**

Three great ultra-spheric drone-ambience tracks from this british artist who gets better and better, known from his collab with COLIN POTTER !! back in stock some copies !

*** BRUME & TBC – House Unwillingly CD-R (Wachsender WP14, 2005) € 9.00**

CDR-Version der vergriffenen LP !! Finally out, the CDR version of the sold out LP !!

"This lp is a collaboration between Brume, aka Christian Renou and Tbc, aka Thomas Beck. I have sent musical material to Brume and he has made five typical Brume tracks out of it. I think I don't have to introduce him, because over 70 Releases speak his own language. This is the second lp for him and me too. On "House Unwillingly" you find all this: a complex texture of soundstructure using drones and enviromental soundscapes from Tbc and abruptly cuts, "primitiv" percussion and the usual abuse of traditional instruments from the musical talents of Brume. The enviromental recordings was made in a old house near the harbour in Hamburg. This house is a part in speculating with money around this area in Hamburg to get a new architectonic face of happy capitalism. It's near the wellknow "Hafenstraße", a squat with places for concerts, bars, food on a low profit d.i.y. culture." [label info on original LP release]

*** B*TONG – same mCD-R Box (Verato Project verazität 039, 2005) [lim. 60] € 9.00**

First (?) release of this NID-side-project, which mixes here obscure small sounds and even obscurer drones, rumbles, voice-extracts, mostly unidentifiable noises, a world of its own beauty...

"B*Tong is Chris Sigdell, a third of the Nid-collective. His solo-project is an electric journey through the body of positive negative vibes. Like scuba diving in a bottomless pit, or drifting in a sea of corrupted noise. B*Tong creates sounds that give birth to images of darkness and disease. Awaken the inner demon! B*Tong feeds on the dark force of the universe. It's world is in constant corrosion, it's sound flies in and out of the ear, sinks into oblivion and rises to painful pitch. The message is DESTROY! The music, the industry, everything! And as long as there is electricity there is creativity. Smile and enjoy." [label info]

*** BUMSTEINAS, ARTURAS – Live@Rixc CD-R (Organic Pipeline, 2005) [lim. 50] € 6.00**

Weiterhin zu entdecken, der litauische Komposer....hier live-Aufnahmen mit einem 55.55 min. one-tracker, der einen hochwertigen experimentellen Drone-Klangtanz darstellt....

"One long track by Lithuanian artist Arturas Bumsteinas, recorded live at the media art center of Rixc in Riga, Latvia in 2004. The track consists of ambient drones and glitchy samples." [label info]

"The sounds are very warm and dark, yet very organic, all very digital in nature. The release stays in the same basic dark drone direction throughout the disc, but the drones are constantly changing, always keeping it interesting, from dark ambient sweeps to more environmental hums to sinewaves, there's a nice amount of variety here... All in all this is a really nice ambient/drone record. Recommended." [Industrial.Org]

*** BUTTIGIEG, KURT - Sun Recordings CD-R Box (Generator Sound Art GSA-17) € 15.00**

Konzeptionell so ziemlich das obskurste und originellste was hier in letzter Zeit ankam, von diesem inzwischen in Luxemburg (!) ansässigen Malteser (!) Künstler... „das Ergebnis von fast vier Jahren Nichts-Tun“... nur die gnadenlose Sonne brezelte auf einsame Tapes hinab und veränderte deren elektro-magnetisch aufgezeichneten Informationen. 3 Extrakte mit dumpfen Pulsationen und leicht sägende Summ-Drones, Straubauger-Sounds, unterbrochen von Kratz- & Rauschattacken. 47 min n schöner Box mit sonniger Artwork.

„Sun Recordings“ is a result of almost four years of doing nothing. I wanted to literally record the sound of the sun-in the same way that people want to feel a smell, look at a sound, or hear a vision. For these recordings, I took previously composed (very static) semi-electroacoustic pieces and transferred them to pre-recorded tapes that had been sitting in my desk drawer for ten years. I then left these out in the scorching Maltese sun for a duration of four years... When I got round to actually playing the sun-baked tapes, I had serious doubts that the sun would have had any noticeable effect upon them—but to my amazement the sun's exposure had indeed produced a great effect on the tapes, decaying the sound and reforming harsh noises into violent bangs.” [artist info]

*** CHAOS AS SHELTER / THE HOLLOWING – Heavenly Letter CD-R (Mechanoise Labs mn025, 2005) [lim. 100] € 10.00**

Beeindruckende Collaboration von CHAOS AS SHELTER und HOLLOWING: im Kontext von Pest und historischem Flagellantismus, religiösem Wahn & Verzweiflung im Mittelalter entstanden diese Kompositionen - sakrale Sounds, knirschende Drones & Loops, religiöse Rezitationen, dröhnende Perkussion, Glocken-Metall-Obertöne & stechende elektronische Effekte schaffen eine rituelle, kranke, dunkle Aura.... “Appearing at times of despair and plagues across Europe, the flagellants believed in punishing themselves in the hope that God would not. Their processions of self-flagellation lasted 33½ days, matching the number of years in Christ's life, and served as penance for their sins and those of others.

The Heavenly Letter refers to the text that they believed was a direct ultimatum from God himself: humanity, failed and corrupt, had one last chance at reform before the destruction of all life. Denounced as heretics by the Church, they were persecuted and driven underground. During the Black Death in 1348, the same letter reappeared with an added paragraph that addressed the plague, and became the manifesto of a reborn flagellant movement. As times went on and the world didn't end as expected, enthusiasm for self-scourging waned and the movement dispersed. The work here isn't easily digested and is often demanding of one's senses. Slow, churning drones collapse into clattering bells, wheels of noise rotate themselves to oblivion and disembodied flutes and voices accompany the procession on its way to absorption. Sound throbs as one writhing body, and then explodes into morsels of granulated flesh, purity found once again.” [label description]

*** CHOP SHOP – Breakthrough CD-R BOX (Generator Sound Art GA-08, 2000) € 15.00**

Wiederveröffentlichung eines alten CHOP SHOP-Tapes in edler Box, die Abbildungen von Hinweischildern (die zum ORGONON - Wilhelm Reich Museum - führen) in Maine enthält, wo auch die field recordings der „natural activity“ gemacht wurden, die hier enthalten sind. Dabei nahm CHOP SHOP unerklärbare „elektromagnetische Strahlen“ auf, deren Zeuge man hier werden kann. Das sind mysteriöse Sounds, metallisch-wellende Drones....

CHOP SHOP recorded unusual electromagnetic emissions at the grounds of the ORGONON in 1990. Whatever that was, you can listen to these strange sounding “disturbances” on this re-released box-editioned CD-R !!

“A repackaged addition of the limited 1992 cassette release of the Orgonon field recordings 5” black box with special inserts and text.” [label info]

*** COMPEST – Benu mCD-R (Taalem alm26, 2005) € 5.00**

Ein one-tracker mit geräuschhaften Klängen, der in rhythmisch-rituelle Gefilde abwandert... Neues Seitenprojekt von STILLSTAND.

“compest is the new metaproject of martin steinebach (monoid, stillstand, conscientia peccati). his 20min track is a mix between tribal & ambient musics with some heavier moments... full-coloured printed 3”cd-r in a slim crystal box.” [label info]

*** CRIA CUERVOS - Des tempes qui se vitrifient ou se marbrent mCDR (Taalam alm 28, 2005) € 5.00**

New material by this italian project, very hissy & droney & machine-like an-organic deep atmo-noise....

“this 20min piece could be depicted as the awakening of a mysterious living being, discovering a hostile world... creepy dark ambient ! full-coloured printed 3”cd-r in a slim crystal box.” [label info]

*** CRUOR – Hits from Davey Jones' Locker CD-R (Discorporeality Recordings # 14, 2005) € 10.00**

URE THRALL und JIM WILSON (ein Teil der gottgleichen VOICE OF EYE) verlieren sich hier ganz in drogenschwangeren psychedelisch-experimentellen Konturen. Als wenn man dronige-post-Industrial Sphären-Elektronik mit 70er Jahre Gitarren-Echo Sounds paart. Noisy,umpfig, sub-bassig dreckig, grenzüberschreitend.

Dokumentation der ersten live-performance !

“ This documents the amazing natural chemistry that manifested immediately upon Jim Wilson and Ure Thrall's very first collaboration. This is the first live performance by the duo that would go on to form Voice of Eye and Asianova respectively. And this is the spark that lit those fires.” [Ure Thrall]

*** DIEB13 / KORBER / ERIK M. – Condenser maxi-CDR (Absurd #53, 2005) [lim.99 object cover] € 6.50**

“A short but extremely meaningful set by three most accomplished names in the field of “semi-low budget” electronic improvisation. It all starts with tiny membrane-splitting frequencies coming from silence, which gradually establish their presence together with rhythmical pulses and invasive microsounds (Korber is a master of the “unrecognizable guitar”) that are inexorably flanked by growing noise, scorching distortion and crazily deranged vinyl manipulation courtesy of Dieb 13. We rapidly become addicted to a progressive augmentation of sonic events and our senses start running at full speed, until everything stops abruptly after about 17 minutes. Brief and sweet - more, please.” [Touching Extremes]

*** ECCLESIASTICAL SCAFFOLDING - In Retrospect CD-R (Mindless Eye ME 001CDRL, 1999) € 10.00**

Lange existierendes australisches Experimental-Projekt mit einer Wiederveröffentlichung von Tracks der längst vergriffenen EXTREME-Cassetten “Ecclesiastical Scaffolding” (1987) und “A Book of Lies” (1988) sowie zwei Bonusstücken... sehr gute schwelende und glühende Sounds, metallisches Schürfen, geisterhafte Backwards-Klänge, eine große Variabilität in Sachen Post- und Ambient Industrial, Tip! lim. 50 copies

Re-release of old Extreme-Cassettes from this australian post- and ambient industrial project, very good eerie stuff ! lim. 50 !

*** E.K. / M.F. – Foren CD-R (Nixrec nx004, 2005) € 6.00**

Neuer experimenteller Drone aus Kanada auf dieser split-CDR eines neuen Labels aus Ontario, hinter den Kürzeln stecken ERMO KLAR und MIKE FRANETTI, die hier fünf sehr weitflächige und mysteriöse, wolkige „organic drone“-Stücke komponiert haben, verhallt und mitunter recht rau & noisy... 52 min. Spielzeit, definitiver Anchecktip !

“This release is a great introduction to two Canadian musicians Ermo Klar and Mike Franetti. First up is Klar, and his opening track is perhaps the perfect example of stylish improvisation. He arranges thin sheathings of drone-like sounds, with low and middle tones of varying and complementary textures. The swelling nature of these drones creates a highly dramatic sense of anticipation, one deeply rewarded when Klar subtly adds depth with several low, pulsing chords. The second track is even more static, often mixing rumbling layers alongside ghostly moans. The improvisation seems to acquire a life of its own and is one of several extraordinary moments to be found. Scented with emotion, the music pushes something urgently new and unknown into the fold. The piece quiets down after a while, remaining fascinating in a rustling, sustaining kind of way, before building to a slight intensity at its conclusion. In the last few moments, Klar finds an amazingly delicate and hushed “melody”, more like some faint, spectral chorale, with which slowly brings the piece to a close. Here, as everywhere else on this release, Klar's incredible sense of touch and of pure event placement is beautifully apparent; full of grace and always the slightest bit off center. The second half of the record done by Franetti begins with the sound of low frequencies and noisier elements. Here, he employs interesting tactics which serves a hidden purpose of sorts: when things become a little too gorgeous or a bit too polished, he will cause some rougher sounds to emerge around the edges. This clever approach keeps thing constantly changing, holding me on the edge of my seat. At times, it sounds remarkably anguished, especially when Franetti uses deep, throbbing drones superimposed on gradually dissipating peaks. This is very much a dark and light sensation, the ominous drones striving to remain optimistic, with the flaccid electronics steadfastly insisting that there is no escape, threatening each dreamy Windy & Carl-esque buildup with a deluge of rusty dissonance. On each of the five tracks, the two musicians work much like sculptors, creating such fluid and surprisingly cohesive results, often fashioning simple, lovely pseudo-melodies with gentle coaxings, sitting just on the edge of audibility. Ever so subtly, they transfer their ethereal compositions to the upper reaches of sonic bliss, only to be broken of its purity by a single note. Foren captures two musicians of immense intelligence, restraint and aesthetic

austerity at heights not commonly seen. This is a powerful statement that is willing to take as much as it gives." [Kevin Chong / Brainwashed]

*** ENSEMBLE SP – Boutique de pensee magique CD-R (Verato Project verazität 037, 2005) [lim. 60] € 9.50**

This highly atmospheric lithuanian experimental project with five new tracks between surrealistic obscurity and strange beauty, loops - field recordings – odd sounds, very lovely.

"ENSEMBLE SP (aka SALIKA PALIKAU) comes with another album, as usually - electro-acoustic reflections and synthesized drone stuff.

"boutique de pensee magique" contains some field recordings, droning vibrations, electro-acoustic lapse, environmental eclectics. one piece is done with collaboration with other lithuanian sound artist GIRNU GIEMES." [label info]

*** ETERNAL ICE – Idyl CD-R (Eternal Ice, 2005) € 5.00**

Fünf neue Stücke vom Oldenburger Ambient-Projekt, das mehr und mehr auf Gitarrensounds setzt, die uns an seelige CHAMELEONS oder DURUTTI COLUMN erinnern, was aber dann durchsetzt und abgelöst wird von Stücken mit Analog-Synth Klängen und dronigen Effekten...

"The previous time I reviewed something by Eternal Ice, it was their release 'Skya' (see Vital Weekly 391), which looked a demo of sorts, but now with 'Idyl', it looks more like a real, albeit private, release. Still on the short side of things, five tracks in twenty minutes, but it still operates in the realms of darker ambient paths. Heavenly chords on analogue synths, occasional guitar strumming and feeding them through an endless line of sound effects, create a dense patterns of ambient sounds, but it's a good flow of events. Nicely chilling out, relax music for a sombre mind." [FdW / Vital Weekly] Address: <http://www.eternalice.de>

*** EXIT IN GREY – Nowadays Warm CD-R (Daphnia Records PH01, 2004) [wood-box lim. 10 !] € 15.00**

Collector's item, this ultra-limited beautiful wood-box with carved patterns, on the CDR 6 pieces (47 min) of beautiful lush & waving drone-(guitar)-ambience.... think of soft MAEROR TRI, ULTRASOUND, AIDAN BAKER.....

*** EXIT IN GREY – Audiometry m-CDR (Daphnia Records PH02 / Still*Sleep ss05, 2004) € 6.50**

Four pieces of peaceful & harmonic waving deep drone-ambience from this russian newcomer, extremely slow and minimal. Very much recommended for lovers of ALIO DIE, MIRROR, COLECLOUGH....

*** EXIT IN GREY – Permonency Penetrating / Sarga CD-R (Daphnia Records PH03, 2004) € 8.00**

Russischer Newcomer aus dem HUM-Umfeld mit grossartigen halluzinogenem Transzendental-Ambience.

Russian newcomer related to HUM, with great hallucinogenic transcendental ambience, very much recommended !

*** GASTRIC FEMALE REFLEX – same CD-R (Gold Soundz GS#24) [lim. 50] € 7.50**

Kanadische Noise-weirdness, völliges Hirngeschwurbel mit eigener Schönheit. Konkrete Collagen für die Ewigkeit. Wir denken an RATS WITH WINGS, RAYMOND DIJKSTRA, NWW, und andere low-fi concrete noise masters....

"...The music is generally rather low-key with some wonderful bursts of noise...All kinds of weird instruments are being amplified and recorded through different devices, there's a bit of tape manipulation and electroacoustic clatter and rumble... All mashed together and whipped up for your listening pleasure... You get flashbacks of "classic" NZ noise (Surface of the earth, Sandoz labtech etc...) and perhaps some of that Dylan Nyoukis or American Tapes madness.... numbered edition of 50 copies, the actual disc is beautifully handpainted and the covers are individually made." [label info]

*** GASTRIC FEMALE REFLEX – Moments CD-R (Gold Soundz GS#25) [lim. 50] € 7.50**

Aus Stimme, Glockenspiel & concrete noises zusammengesetzt, eine weitere CDR von GASTRIC FEMALE REFLEX, hat was schizophren – schönes, fragil & lieblich aber gebrochen...wie NURSE WITH WOUND, dann aber auch noisiger. handgemachte & gefärbte Cover.

"...The music is generally rather low-key with some wonderful bursts of noise...All kinds of weird instruments are being amplified and recorded through different devices, there's a bit of tape manipulation and electroacoustic clatter and rumble... on the second album even some voice loops... All mashed together and whipped up for your listening pleasure... You get flashbacks of "classic" NZ noise (Surface of the earth, Sandoz lab tech etc...) and perhaps some of that Dylan Nyoukis

or American Tapes madness.... Both CDRs come in numbered editions of 50 copies, the actual discs are beautifully handpainted and the covers are individually made. LAST COPIES!" [label info]

*** GOREHALLREIDER – A Blow to the Head CD-R (Cohort Records CRCD113, 2005) € 9.00**

Collaboration von JOHN GORE (KIRCHENKAMPF), STEVE HALL (YEN POX-Hälfte und VEIL OF SECRECY) und C. REIDER (auch solo aktiv), 7 Stücke zwischen elektronischem dark ambient, minimaler Elektronik mit bedrohlichen / fremdartigen Untertönen, und puren backwards-drone-Sphären. Die Stimmung ändert sich mit jedem der sieben Stücke, sehr gut ! Handpainted coversleeves.....

"It seems to me that Cohort Records is becoming more and more active these days, and so are the musical activities of their boss, John Gore, aka Kirchenkampf, aka The Oratory Of Divine Love and aka >wirewall<. Here he teams up with Steve Hall, aka Yen Pox and aka Veil Of Secrecy and the more unknown C. Reider, who runs the Vuzh Music label. All three delivered sound material for this release, which was then 'arranged, effected and mixed' by John Gore. He calls this 'psychedelic ambient', which is an appropriate tag. 'Violent Drone' might also be appropriate, as in all seven tracks drones of whatever nature (radio static, analogue synth and perhaps even field recordings) play an important role, but a likewise important role is played by all the applied effects that Gore adds to this. This gives this drone music a top heavy character, sounds bursting in and out everywhere, from the depths of the earth and stardust from the sky. A sizzling mix of static sounds that never sounds static. Everything seems to be moving around all the time, with small changes of color and texture, like a Yves Klein painting or a Steve Reich piano piece, ever so apparent in 'I Hear Voices'. Powerful drone music, along the lines of Troum, but more musical... by which ever definition music of course." [FdW / Vital Weekly] Address: <http://www.cohortrecords.0catch.com>

*** GÜNTER, BERNHARD / HERIBERT FRIEDL – Ataraxia CD-R (Trente Oiseaux TOC053, 2005) € 10.00**

Improvisierte drone-scapes, mit "Cymbalon" (Hackbrett) und "electric Cellotar", Flöte, sehr konkret, ohne extra Effekte....hochfrequentig Oberton-Resonanzen werfend...eine Art "magischer Realismus" in Töne gebannt....

"Ataraxia is the result of a through-the-mail collaboration project featuring Bernhard on electric cellotar, xiao-shakuhachi, and (self-made) traverse shakuhachi, and Heribert playing the Hackbrett (cymbalon). The music combines improvisation and construction as well as instrumental playing and the use of sparingly applied digital treatments. Flutes and cymbalon are played in rather non-conventional ways more often than not, and, as the title suggests, the overall atmosphere of Ataraxia is quite calm and contemplative while not missing a some intense moments. A detailed description of its genesis is included in the pdf liner notes found on the disc, along with some close-up photos of our instruments.

We are both very happy with the outcome of our collaboration, a kind of music neither of us has played before, and that has grown from our working together. We will soon continue to work on our second collaboration project 'Transformer'." [label description]

*** HATERS – Hater Hole CD-R (Generator Sound Art GA-13) € 15.00**

CD-R in bag with original holed papers from this performance, which happened on 28 of Dec. 1991 in NYC at Generator.

"A "clici-clic" is a hand-held hole-punch mounted with a contact-mic for amplification. The Haters (GX Jupiter-Larsen, Mitchal Goodman & Gen Ken) each used a clici-clic to pop hundreds upon hundreds of little holes through numerous sheets of paper & cardboard (including the Generator's lease!). For 28 minutes, the sound of the crushing was amplified into a fragile expansion of textural noises. Staged in the Generator freight elevator.,this was The Haters 155th performance and the first time they employed the clici-clics as a sound making tool. The resulting holes were collected in a box and a selection is included with each package (while they last). GX Jupiter-Larsen started The Haters in 1979, after getting bored with playing in Punk bands. "People back then always talked about Punk as if was noise, but it was never noisy enough for me! However, awareness of my own audio fetish didn't appear for years. After a lot of trial and error, I would come to realize that my love for the sounds of destruction mirrored my love for decay." – G.X. Jupiter Larsen " [label description]

*** HUM – Somnia Ficta CD-R (Spogha 2001/2005) [ed. of 30] € 9.00**

CD-R-Wiederveröffentlichung einer frühen Arbeit (der zweiten MC) von DMITRI CHISTOV aka HUM. Sechs behutsame, meditative Drone-Stücke mit sanften Wassergeräusche, wie sanfte & gutriechende akustische Parfüme....

"Somnia Ficta it's a second work made under the name "HUM".

Recorded in spring 2001. Dedicated to victims of insomnia.
"handmade 5" cardboard-sleeve / re-print of second HUM-cassette from 2001, ed. of around 30 copies." [HUM]

*** IREM OF PILLARS- Occident mCD-R (Avatar 12, 2005) [lim. 79 copies] € 8.00**

Wieder ein betörender Release von dem kleinen aber exquisiten AVATAR-Label aus Leipzig! Auf OCCIDENT breitet sich eine ethnopraktische Ambient aus mit sanften Gesängen & Stimmen & Glockenklängen, orientaler Blasinstrumentharmonik, perkussiv, harmonisch, weit & sehnsüchtig & fremdartig, Anklänge an URE THRALL/ASIA NOVA, ältere RAPOON, RAISON D'ETRE....

"second release. another dark meditative journey reflecting the crosspoint of Occident and the Middle East, percussive elements, traditional sounds and vocals combined with deep melodic drones lim. 79 copies in special case" [label info]

*** JAZZFINGER – Ugly for a living CD-R (Gold Sounds GS#38, 2005) € 6.00**

Ein grosser Haufen PÄPSTE auf dem Cover, und JAZZFINGER (nicht JAZZKAMMER) die man noch NICHT unbedingt kennt: sehr dröngig, elektronisch, low-fi-ig, psychedelisch-experimentell, weird, verzerrte Melodica/ Akkordeon / Bass / was auch immer-Sounds, ein klares VIBRACATHEDRAL ORCHESTRA - feeling ... eine weitere low-fi Offenbarung auf GOLD SOUNDS !

"Harsh and demanding yet mesmerizing drones from this Newcastle, England band. More than an hour of beautiful sensory disillusion (there's a good read about it on volcanictongue.com)" [Gold Sounds]

*** KAPOTTE MUZIEK – (Not) Lost 4 x CDR-Set (Audiobot BOT 101, 2005) € 24.00**

'Originally ' (Not) Lost ' was supposed to be a series of CDRs on my own Bake Records. which would contain pieces by Kapotte Muziek that are unreleased. lost or otherwise culled from the archives. They would not appear in any chronological order. Originally. the series was also supposed to include material from the days of cassette only releases. but for this set I restricted myself to material from the digital domain: music from DATs and CDRs. It's almost a complete set of material from the years 1990 to 2003. which was the year that I stopped recording studio material as Kapotte Muziek. ' - Frans De Waard. And proudly. here it is. A massive four disc document of rare Kapotte Muziek tracks that have stood the test of time and should not go lost again. Each disc carefully packaged in separate fold-out covers and plastic protection sleeves. Extensive liner-notes on two-sided fold-out insert. all held together by an open end obi-strip. The first Audiobot release in history to be considered an unlimited edition ... Don't miss the boat. [label info]

*** KARKOWSKI – live at the Generator mCDR (Generator Sound Art GA-17) € 13.00**

Live-Mitschnitt eines frühen Konzerts in der Generator-Galerie in N.Y., vom 2. Sept. 1989. Ein knarzig-rauschender Maelstrom von Sound, live eher als psycho-physisches denn als akustisches Phänomen erlebbar. Overwhelming ! „The multi-layered sounds were far more than only loud. They were sonically dense layers of rapidly modulating frequencies blasting from 10 speakers in the room." [label info]

*** KA-SPEL, E. – Fragments of Illumina CD-R (Piehead Records PIE037, 2005) [lim. 333] € 19.00**

Rare CDR-only release, last copies ! "Recorded between March and May of this year in the mysterious hidden land of Limburgia, *Fragments* features nearly 50 minutes of music that is beautiful, quirky, dark, chaotic, fragile, humorous, melancholy - in other words, classic Edward Ka-Spel. We at Piehead have been fans of Edward and the Dots since nearly the beginning of their multi-faceted and ever-changing musical journey, and we're thrilled to be able to offer this latest chapter in the book of The Prophet Qa-Spel. Krezhnyazhda! Sing while you may!" [from the label info]

*** KDONOVAN – Air Vent mCD-R (Apostrov Recordings # 3, 2005) [ed of 150 handmade boxes] € 9.00**

"air vent is a project that takes natural sounds out of their specific location, the sounds of peoples personal spaces [via mobile telephone] & places them live via radio senders or the internet into new contexts, into diverse locations, into both similar & contrasting environments. the work stems from ideas based on the relationship between sound & the sound source; natural rhythms & patterns in everyday sound [background noise, dialogue, etc]; the fine line, & often friction between natural & synthetic sound in connection to space; audio & visual perception.

air vent was first realized with juni radio [www.juniradio.net] at bootlab in berlin. phone calls were made hourly [almost like an alternative news] from berlin to various places throughout the world. participants were

invited to 'air their space' for 5 minutes, free to make sound or use the telephone to record sound, in whatever way they wished. the project was further progressed during a residency with 'the fear' at hull time based arts [www.timebase.org], from which these recordings were taken. visually, the performance made reference to a typical dj setup, using two telephones instead of turntables. calls were made to mobile phones around the world, recipients were asked to answer their telephone & simply to leave it to record the natural background noise of their immediate environment, to convey their specific time/space/situation through sound. these calls were broadcast at the htba a:nx performance space & sent live via the internet to other environments." [label info] mCD-R in special cardboard-box

*** KIRCHENKAMPF – The Secret Life of Machines mCD-R (Cohort Records CRCD112, 2005) € 6.50**

After a long time, new material from KIRCHENKAMPF, a one-tracker of 19 minutes length with dense "ambient industrial", cold – metallic – electronic - worth to discover !

"full size colored slimline jewel cases available in five colors! - the buzz, whirr and drone of the machine" [label info]

*** KNIGHT SHADE - In an Ashen Grave CD-R (Discorporeality Recordings, 2005) € 10.00**

KNIGHT SHADE was the collaborative effort of ASIA NOVA and members of VOICE OF EYE. This release presents two live recordings from 1990 and 1991 in extremely nice quality. This has the elements URE THRALL / ASIA and VOE are known for (emotional monumentality, spacious drones, slow pulses, hallucinogenic waves & effects), but additionally it sounds more improvised, fragmented & rhythmic & space-"rocking" in a way... (though its still a million miles away from standard prog-rock). Definitely recommended for fans of this bands !!

"The Men of Asianova / Voice of Eye perform 2 live sets of a unique brand of very spacey instrumentral prog-rock." [short label info]

*** KNIGHT SHADE - In a Darkened Room CD-R (Discorporeality Recordings, 2005) € 10.00**

Re-Release of a cassette from 1995, these are the studio-recordings KNIGHT SHADE made ! Haunting, reverberating, deeply pulsating stuff, with bassy harmonies and guitars floating through the aether.... " Ure Thrall and Paul Valsecchi go into the studio to take the Knight Shade project into dark new tangents in streamlined space rock. With Special Guests from Asianova " [label info]

*** KODAMA – Les Chambres Nuageuses CD-R (Octpia 07, 2005) [lim 77] € 15.00**

Hinter KODAMA verbergen sich MICHAEL NORTHAM und HITOSHI KOJO, basierend auf einer Installation mit gleichen Namen... Ein one-tracker (48+ min.) mit ORGANUMschen konkret-Drones, allerlei Geräusche von verschiedenen Materialien (z.B. Eisenstangen?), zugedeckt von Drones wie von dichtem Schnee... metallisch hallend, tief vibrierend, halluzinogen überlagernd und dröhnend... „hyper-complex experimental drone“ könnte man das nennen, da Material von verschiedenen live-performances für einen Endmix benutzt wurde.... äussert kuriose & kunstvolle Verpackung mit Reis, Watte, bedrucktem Reispapier und einem Bindfaden, der sich durch die CD-Öffnung schlängelt....fantastisch !!!!!!!

"Kodama is the complex media performance duo by Hitoshi Kojo and Michael Northam. This recording is a document of the performance at six room installation in basement which was originally constructed as atomic shelter. This installation and performance was organized by 'theater Arsenic' in Lausanne, autumn 2004, and was aired by 'Radio Espace 2.'" [label info]

Package material: rice, ink jet print on rice paper, cotton, cotton yarn, plastic case

Edition: 77 numbered

Detail: <http://www.octpia.com/octpia/web-content/pages/oct07.html>

*** KOJI, HITOSHI – Plexus (Version 1+2: digest edition) CD-R (Octpia 06, 2005) [lim. 100] € 15.00**

Solo-CDR des OCTPIA-Betreibers, mit sehr edler / aufwendiger Coverartwork . PLEXUS dokumentiert u.a. eine Pariser Installation, bei der zehn Lautsprecher mit verschiedensten SoundObjekten und Alltagsgeräuschen kombiniert wurden. Herausgekommen sind dabei zehn tagträumerische microsound-ambient Stücke mit vielen details, Anklänge an SMALL CRUEL PARTY, JOHN HUDAK. TIP !! Jetzt die Standard-Version ohne Federn....

Very nice solo-CD, luxuriously designed, from this man behind japanese label OCTPIA. Documents sound / object-installations and contains pieces for free use. Wonderful daydream microsound ambience, RECOMMENDED ! Now back in stock the standard ed. without feathers.

*** KOMMISSAR HJULER / KOMMISSAR HJULER ALLSTAR BAND**
Frischer Wahnsinn in stock! Ein paar Irre muss es auf diesem Planeten geben, die sich selbst mit den Auswüchsen des KOMMISSAR HJULERS und Ehefrau (= MAMA BÄR) beglücken / begatten, denn die (stets streng limitierten und mit handgearbeiteten Cover versehenen) Veröffentlichungen sind fast immer alle „sold out“. Im Grenzbereich zwischen Dada und Debilität, Anti-Kunst und (bewusstem) Nichtskönnertum! Nicht bewertbar, nur erfahrbar!
Pure dada & anti-art from this german chief-inspector, who releases tons of very limited cdrs with his wife (MAMA BÄR), you can't judge it you can only experience it! Some of his label releases (SHMF) are in stock now!

*** KOMMISSAR HJULER – Gerichtsverhandlung für Eimer und Gießkannen CD-R (Der Schöne-Hjuler-Memorial-Fond [SHMF-086], 2005) [lim. 18] € 12.00**
„recht sperriges Fluxus-Werk“ [label info]

*** KOMMISSAR HJULER – ONCE AGAIN Concrete Poetry CD-R (Der Schöne-Hjuler-Memorial-Fond [SHMF-088], 2005) [lim. 27] € 12.00**
„CD-R, limitiert auf 27 Exemplare, eine außergewöhnliche Darbietung konkreter Poesie“ [label info]

*** KOMMISSAR HJULER UND FRAU– ONCE AGAIN – the song CD-R (Der Schöne-Hjuler-Memorial-Fond [SHMF-088song], 2005) [lim. 9] € 12.00**
„CD-R, limitiert auf neun Exemplare, eine anders abgemischte Version mit Gesang“ [label info]

*** KOMMISSAR HJULER UND FRAU / TITO – Trans Industrial Toy Orchestra CD-R (Der Schöne-Hjuler-Memorial-Fond [SHMF-19+7 -mehr], 2005) [lim. 18] € 15.00**
„DoCD-R, limitiert auf 18 Exemplare, das Trans Industrial Toy Orchestra (TITO) liefert hier – neben den Stücken der LP – noch weitere Bearbeitungen unserer Werke“ [Herr Hjuler]

*** KOMMISSAR HJULER ALLSTAR BAND – Waldkindergarten CD-R (Der Schöne-Hjuler-Memorial-Fond [SHMF-095], 2005) [lim. 27] € 9.00**
„CD-R, limitiert auf 27 Exemplare, Kommissar Hjuler diesmal im Kreise schwer für seine Aufnahme zu motivierender Kollegen, trotzdem ein einigermaßen brauchbares Ergebnis oder gerade?“ [label info]

*** KOMMISSAR HJULER – EXbroTkatZENED CD-R (Der Schöne-Hjuler-Memorial-Fond [SHMF-Brotxt], 2005) [lim. 36] € 11.00**
„CD-R, limitiert auf 36 Exemplare, die Long-Version zur 7“ [label info]
A one-tracker of about 11 minutes with extreme sound-poetry by the inspector, repeating the same sentence again and again (which gets more and more understandable) in a real manic & exhaustive way.... handmade sleeves.

*** KRYPTOGEN RUNDfunk / RITUALNAYA BIOINGENERIA / HLADNA – Thalamus mCD-R (KultFront KF-1 / Zhelezobeton ZHB-VIII, 2005) [lim. 150] € 8.00**
Strong split-release of these three russian post-industrial projects from St.Petersburg: powerful drones & pulses, electronic analogue swirls, taped material like voices & choirs & obscure folktones... between power-ambience and noisy attacks at the end.....special black / white printed & bound cardboard-sleeve.
“This is a collaboration release between KultFront and ZHELEZOBETON labels put out to commemorate the first festival of post-industrial music organized in the city of Pskov and contains one track from each of three St. Petersburg's projects performed at this festival. Kryptogen Rundfunk's track sounds like soft noisy ambient cut through by snatches of radio-chatter and sharp rhythmic thorns. Ritualnaya Bioingeneria starts off with mechanic industrial loops accompanied by strange acoustic effects and sprightly declaimed verse and then flows into dancing martial completion with opera and concertina samples. Hladna drills ears with calm/explosive irrational noise from time to time thread on minimal rhythmic basis. The disk is packed in small cardboard sleeve with serigraphy tied up with cord.” [label description]

*** LLOYD, DALE & VARIOUS ARTISTS – Amalgam CD-R (CONV net.lab CNV R02, 2005) [lim. 100] € 8.00**
DALE LLOYD in Zusammenarbeit mit verschiedensten Musikern, wobei er selbst meist als Remixer aktiv war, Material z.B. OMNID, KM KREBS, HERIBERT FRIEDL und UBEBOET, 11 Stücke, eine grosse Bandbreite an interessanten Sounds & Atmosphären...

“American composer & and/OAR curator Dale Lloyd was invited to have work released on label Con-v; but instead of a solo release, he chose to invite some friends to make it a collaboration release. The end result features eleven different collaborations, produced and arranged by Dale Lloyd. In spite of the tracktitles' allusion to the periodic table, this release represents in no way an analytic science – rather a creative one, deeply infused with the alchemists spirit. Adding very little as far as sound sources go, the creative proces involves mainly processing & editing of the source sounds delivered by a range of collaborators. The result, albeit an amalgam of distinctive sonic perspectives, is an aural entity of a wholly integral kind: a set of sonified objects of a meta-organic nature, cohering as a parallel but antithetical universe to that of the analytical & materialistic mind-set of the standard table of the elements. Artists featured: Robert Horton, Nathan McMinch, Omnid, Ben Owen, Josh Russell, Stuart Dodman, Ubeboet, Scott Taylor, Heribert Friedl, K.M. Krebs, and Jon Tulchin. As usual, this CDR edition comes in Taiyo Yuden silver printable cdrs, our uniques slipcases and colour insert.” [label info]

*** MAEROR TRI – Sensuum Mendacia CD-R (L.White Records LW-030, 2005) [ed of 200] € 10.00**
Endlich, das dritte Tape von MT wieder erhältlich, in grossformatiger & professioneller Hülle! SENSUUM MENDACIA war die wohl erste full-length Veröffentlichung bei der sich der später typische MAEROR TRI-Sound bereits voll entwickelte: dunkle, teils rauhe, teils harmonische drone-ambience, von Sehnsucht nach Transzendenz durchsetzt... mit einem der schönsten MT-Stücke ever, SOMA 2! “re-release of the legendary "Sensuum Mendacia" tape / originally released as DMC20 on the welch label DIRECTION Music, in 1991 this was the third full-length tape of MAEROR TRI finest atmospheric and psychedlic dark ambient recording“ [label info]

*** MAMA BÄR – Seelennebel – Brut CD-R (Der Schöne-Hjuler-Memorial-Fond [SHMF-Brut], 2005) [lim. 18] 15.00**
„CD-R und kleines Ölbild, limitiert auf 18 Exemplare, zwei organische Klangminiaturen aus Mama Bärs hiermit begonnener Musik-Reihe „Brut“ [label info]

*** MAMA BÄR – My best harmony CD-R (Der Schöne-Hjuler-Memorial-Fond [SHMF-094], 2005) [lim. 27] € 10.00**
A one-tracker with about 9 min. of heavily processed female soul-like singing & oral noises, overlapped and backwards, a bit like NWW-experiments but more raw, and with addition of instrumental sounds. A nice experimental piece on the KOMMISSAR HJULER-Label.

*** MARCHETTI, LIONEL / CHRISTOPHE CARDOEN / EMMANUEL PETIT – Mere feu 40 tetes CD-R (Absurd #51, 2005) [lim. 127 special fold out circle cover] € 10.00**
Kaum beschreibbare mikro-konkrete field recordings vermengen sich hier allmählich mit schwebenden Instrumentalklängen und Pfeifgeräuschen.....eine bizarre Soundwelt, die live bei einer Beerdigung aufgenommen wurde....
“it was back in september 2003 when christophe cardoen (forge) & lionel marchetti / emmanuele petite (musicians) were invited for the cremation mass of mr. pierre de la faye (1917-2003), the short (around 32 min) sound farewell was recorded and issued here on the occasion of what absurd considers as the end of its 'mark II' era. as if the cremation ceremony and its almost 'nihilistic' soundscape farewell is both for mr. pierre de la faye and a piece of absurd's history. upon the ashes of which its 'mark III' is soon to be born.” [label info]
“....In this thirty-two minute piece of music things are not entirely silent (and I don't mean the feedback that probably accidental aroused). The crackling of small sounds of objects being rubbed and scratched, the occasional plucking of a strings and the scanning of surfaces: it's all loud and clear present in this recording. Moving slowly and in a minimal way, this is indeed music to close your eyes to, and contemplate or meditate. It reminded me of Kapotte Muziek's similar approach to silent electro-acoustic music. Very nice silent electro-acoustica.” [FdW / Vital Weekly]

*** MOLJEBKA PVLSE – Irdlivirissong CD-R (Mystery Sea MS23, 2005) [lim. 100] € 12.00**
Das schwedische Ein-Mann-Projekt veröffentlicht sehr beständig gute bis sehr gute Sachen aus dem Grenzbereich zwischen Trance-Drone und White Noise-Drone (was für uns ein Kontinuum mit ca. 10000000 Zwischenzuständen darstellt). Das neue Album mit dem mysteriösen Titel auf unserem Lieblings-Drone-Label betört mit einem one-tracker von 65 min. mit feinstem Mutterleibs-Ambient,

langsam wellend, verführerisch weich, wahrhaft ozeanisch, mysteriöse Stimmen und Sounds kommen wie durch eine dicke Suppe durch... wirklich erstklassig !

" On his majestic MS contribution, **Mathias** renews his sublime ethereal dronalia... "**Irdlirvirisissong**" raises like an ancestral siren song in a diffuse tidal motion... a suspended filament waving in the slow breeze... Far away from some ancient shores, an halo of lost voices haunts the seascape

resounding along an invisible fault line like some elemental incantation...

"**Irdlirvirisissong**" swells like a gaseous cloud, an evanescent ghost, making from its absences a focus of imaginary effervescence
If you ingest this liquid ode and surrender yourself to its aura it'll anchor you in an unbounded contemplative mood...

"On 'Irdlirvirisissong', Moljebka Pvlse plays one hour long piece of his manipulated guitar playing. Long sustained sounds, dwelling on echo and reverb and god knows what other colorful boxes to manipulate the guitar with makes this into a cascading wave of sound. Whereas many of the Mystery Sea releases sound like, or reflect, the life beneath the surface of the sea, Moljebka Pvlse is rather like a sea surface. Likes waves rolling ashore, this music offers a similar drift, but it is very much more present and upfront than many other Mystery Sea releases. However one should not think a nice warm pacific ocean water drift, but rather nordic and cold, music that is a bit metallic and rusty sounding, wrecks washing ashore - alienated sea, of life just disappeared. File under dark and atmospheric. I particular enjoyed this soundtrack." [FdW / Vital Weekly]

*** NADJA – Bliss.Torn.From.Emptiness. CD-R (Fargone Records FAR-033, 2005) [lim. 60] € 9.00**

Unglaublicher one-tracker, der recht konventionell beginnt (metallig-rockig-rhythmisch), sich aber allmählich in einen extremem Drone-Strudel verwandelt, der alles halluzinogen in sich hinabzuziehen zu scheint & wo vielerlei Sounds spiralförmig verwirbelt werden... extrem hypnotisch-energetisch und sub-bassig... was DANIEL MENCHE in Sachen „power-drone“ ist, scheint hier NADJA im Bereich „guitar-doom-drone“ zu erschaffen.. genius stuff !!

NADJA ist das Duo von AIDAN BAKER und LEAH BUCKAREFF.

"The music of Canadian duo Nadja falls in an odd space between ambient, drone, and metal. This duo's riff-heavy waves of sound are meditative, glacially paced, and rich in textural nuance, which would place them squarely in the ambient/drone camp, except that their music also exudes the attitude and stoner vibe of slow-moving metalheads like Sunn-O))) or Boris. On *Bliss Torn From Emptiness*, the pair stretches out into a lengthy exploration of a single riff, with the piece developing at a nearly subconscious level -- it's a perfect head-nodding, trance-inducing drone, all atmosphere and moody emotion. Comes in a white gatefold sleeve with full-color, pro-printed artwork." [label info]

*** NAKAJIMA, AKIFUMI – Water 1990 CD-R (Kokeshidisk KODI 2, 2005) € 9.00**

Überraschende Ausgrabung auf dem TAALEM-Sublabel: Eine frühe Installations/Solo-Arbeit von AKIFUMI NAKAJIMA aka AUBE mit softem Wasser-Sounds & -Samples, ruhigen Synth-Wellen, pure ZEN-ambience... "second reference in the recently launched Kokeshidisk sublabel devoted to rereleases. akifumi nakajima is best known as AUBE. this work was composed in 1990 for an exhibition in kyoto. rather surprising for anyone familiar with early AUBE releases as this "water 1990" is very ambient, even melodic sometimes... a5-sized & full-coloured printed cardboard cover with full-coloured printed cd-r. 1st edition of 100 copies." [label info]

*** NEGRU VODA – Voodoo Killers CD-R (Old Europa Cafe OECD008, 2005) [lim. 250] € 12.00**

"Re-issue of the legendary tape out on OEC plus bonus material ! 74 full minutes of harsh industrial sounds from the Megaptera following project ! Powerfull electronics & hellish machinery noises for a real Voodoo Killers soundscape Professionally printed CDR housed in DVD box Wonderfull out/inside full-color cover designed by Marten Kellermann. Limited and numbered to 250 copies" [label info]

*** NOGUCHI, KUMIKO – Moetronica CD-R (Critical Path 02, 2005) € 9.00**

Second release on this label from Japan run by YUI ONODERA. KUMIKO NOGUCHI creates here 9 atmospheric miniatures, very

minimally electronic and a bit strange, sounding like organic entities at times, pure sinus-technologic at others....

"9tracks/total time 41m44s limited edition CD-R 2005. moetronica is the first solo work of kumiko noguchi. This work was produced with "continuance, the stream of consciousness, and time" as the theme. yui onodera <http://www.critical-path.info> [label info]

*** NUOH – Voice of the Nihilist & Doomparty CD-R (Nuoh, 2005) € 6.50**

New polish industrial / experimental-project with first release – all selfmade copies with handwritten inlays & handmade covers. 'Voice of the Nihilism' is an adequate title – these are tracks made of high-pitched minimal frequencies and distortion, with distorted spoken vocals, breaths and screams, and also quite powerful noise-loops. Not really harsh, rather beneath any style, based on analogue synth-sounds.... This sounds like home-tapers experiments 20 years ago, rather simple but pure ! Includes MP3 file with info about the project.

*** PENJAGA INSAF – To whom it may concern CD-R (Shortwave Transmission, 2005) [lim. 100] € 10.00**

German project (including HERBST9-member) with first release! Very dark & ritualistic ambient Industrial, deep drones, choirs, roaring backwards-sounds, whispers, xylophone, ultra-slow percussion, lots of different sound-sources, 8 quite differing tracks of a rather frightening atmosphere....great handmade jute-covers in a limited and numb. ed. of 100 copies. Definitely recommend, act fast !

*** PHOLDE – The Extent of Signification mCD-R (Cohort Records CRCD 110, 2004) € 6.50**

Two pieces of raw reverberant metal sounds, comes in hand painted (gold and red) jewel-cases & inlay.

"An abstract painting on the small case hides this 3" CDR by that metal healer who is Alan Bloor. Eighteen minutes are enough For Pholde to let him seduce us again into his darkish aura, made of resonance and subterranean rumbling.... projects listeners towards a habitable world of eternal waiting, deadening any melodic edge in favor of a rapaceous mass of almost invisible foes that end being your best company in these meanderings. Alan has a rare ability in submitting powerful frequencies to his will, thus gaining momentum in his personal ascension to the high spheres of sound art." [Touching Extremes]

*** PHOLDE – In the subset of all elements mCD-R (Taalem alm25, 2005) € 5.00**

Es klingelt glas- und metallartig über wellenden dark drones, Hallräume öffnen und schliessen sich, dumpfe Grotten-Pulsationen schaffen eine schamanistisch-rituelle Atmosphäre....drei neue Stücke vom kanadischen Projekt in der essentiellen mCDR Reihe des französischen Labels! „pholde had various releases before, including one on our belgian friend Mystery Sea. deep scrapey metallic drones, simply beautiful..full-coloured printed 3"cd-r in a slim crystal box." [label info]

*** RATS WITH WINGS – Out Vile Jelly ! CD-R (Gold Soundz GS#35, 2005) € 6.00**

Die australischen Flügelratten sind wieder da, noisen herum und meditieren grob, und weg sind sie ! Ein irrer Mix aus überdrehten Analog-Electronics, hirnverdrehenden Samples und Instrumentalparts (e-bow –whatever)! Schon recht speziell....

"A brand new dense and all-cooked-up electronic stew from mr. Wings out of Sydney, Australia. 4 shorter tracks (clocking in at ca 30 mins) originally slated for a release on now-defunct label Nidnod + a 45 min track which really melts yr brain." [label info]

*** SAD KARMA – Solis maxi-CDR (Onyxia Records ONYX 004, 2005) [ed. 200] € 7.50**

Ziemlich beeindruckende CDR auf ONYXIA von einem (neuen?) Projekt namens SAD KARMA, die vier sehr elegisch-dunkle Stücke komponiert haben, irgendwo zwischen reinen atmosphärischen Klängen und richtigen „Songs“.... etwas elegisch, weirde Gitarren & Analog-Synths, Pianoeinsatz...

"SadKarma is the phenomenon of the experience of pleasure, through the perception of balance and proportion of stimulus. It involves the cognition of a balanced form and structure that elicits attraction and appeal towards a person or an inanimate object. SadKarma is the bedlam of organic ambience with decoration & fluctuation in its purest form. The frames of the music bear fragments from certain eras of artists like Swans and Coil but the painting itself has drifting textures far more beautiful. Professionally executed CDR release with full colour sleeve & label. Warmly recommended! Ltd. 200 copies." [label info]

*** SECHRES MOUND – D2 740m440 (Kokeshidisk kod13, 2005) [ed of 100] € 9.00**

Frühes Projekt von CYRIL HERRY (EXOTOENDO & jetzt als Filmemacher aktiv) und TOY BIZARRE, mit hallend-metallischen Tank-Aufnahmen, ähnlich CO CASPAR oder AGBS, aber weniger noisig, eher zurückhaltend & punktiert einzelne Klänge auskostend....
"third reference in the Kokeshidisk sublabel devoted to rereleases. sechres mound was cedric peyronnet (toy bizarre) and cyril herry (lecanora, exotoendo founder member) experimenting in an unused & monumental tank in 1995 with found material & built-in installations. a5-sized & full-coloured printed cardboard cover with full-coloured printed cd-r. 1st edition of 100 copies." [label description]

*** SILVA MIND KONTROL – Twice in a Blue Moon CD-R (Audio Oddities # 7, 1999) € 10.00**

SILVA MIND KONTROL war (ist?) das Projekt von URE THRALL mit der Performance-Künstlerin „KAOSMIKITTY“, auf „Twice in a Blue Moon“, ihrer bisher einzigen Veröffentlichung, vermählen sie THRALL-typische abgründige Drones & Vibes mit dem effektierten, ausserweltlichem Gesang von KAOSMIKITTY... sehr dunkel-brodelnd, visionär, sublim und rau, noch experimenteller als z.B. ASIA NOVA....
"Sure, we're going to make the world a better place by putting out tons of doom and gloom. Black becomes White, day into night, turn us on and we'll give you a fright. Kaosmikitty and Ure Thrall come screaming into your mind on their first release "Twice Under a Blue Moon". Dead can dance gone to hell? Diamanda Galas singing nursery Rhymes? All and none of the Above" [label info]
"...Over the past few years Kitty and I have collaborated in numerous capacities, many of them quite scandalous. We've performed musically twice here in San Francisco, both times under a Blue Moon hence the title of our CD-R release "Twice Under a Blue Moon". All the recordings on this disc came from these performances. The music itself spotlights the voice and playing of the wunderkaschen with myself on accompaniment and processing. The end result is unlike anything live ever been involved with, a sheer and beautifully focused chaos dedicated to the power of a maddeningly powerful siren from space." [Ure Thrall]

*** SISTER LOOLOMIE – Twilight Messenger of foggy Illusions mCD-R (Still*Sleep ss01, 2004) [lim. 30] € 6.50**

4 tracks of meditative dark ambience, very hypnotic & beautiful stuff, 20 min. material of this russian newcomer from the HUM-circles.

*** SISTER LOOLOMIE – Elastic Vira mCD-R (Still*Sleep ss03, 2004) [lim. 30] € 6.50**

Two fantastic resonating drone-tracks from this new project from Russia (side-project of EXIT IN GREY)! Digital overtunes, everythings in vibrations, everythings waving. Very much recommended! Numbered ed.

*** SKORPIO, NIKO – To give light to that which is without CD-R (Some Place Else SPECDR05035, 2005) [lim. 93] € 10.00**

NIKO SKORPIO (who also runs the SMALL PLACE ELSE-Label) with a very occult sounding release, repetitive voice-murmurs, transcendental drones, all kinds of dark sounds.... excellent esoteric ambience!
"Live, studio and location recordings from spring & summer 2005. Meditative dark ambient and electro-acoustic soundscapes. CDR comes in hand-printed carton sleeve, magically charged with sacred/secret ingredients. Limited, numbered edition of 93 copies." [label description]

*** SMALL CRUEL PARTY – The Waking of the Leafy Pools CD-R (Generator GA-5) € 15.00**

Rarer und leider teurer US-Import, diese live-Aufnahme des beliebten minimal- & obscure-noise-Projekts aus NYC vom 30. April 1994. Geloopte & delay-Strukturen aus gläsernen und hellen Klängen ergeben ein Soundgebräu nicht unähnlich BIG CITY ORCHESTRA, organisch und mysteriös schön, zwischenzeitlich in strudelartigen akustischen Wellen versinkend..
live recording from SCP with loopy and delayed structures sounding glassy & clear, resulting in a sound that is organic and mysteriously nice, at times drowning in staggering acoustical waves.. great release, US Import.

"The organic excitable sound sources – scp, (from Seattle) is formed by sounds travelling through air – mainly a sustained concentrated activity with a sonic by product: the room becomes charged with intent, and when the sound is removed the room has changed. "Music" is not the point – sustained activity in a sonic context – the vehicle – a life – what am I hearing – is." [from the liner notes] BACK IN STOCK !

*** TARKATAK / FLORIAN FILSINGER – Re:01 mCDR (Dachstuhl 10 / Re:01, 2005) [lim. 120] € 7.00**

*** TARKATAK / FLORIAN FILSINGER – Re:02 mCDR (Dachstuhl 10 / Re:02, 2005) [lim. 120] € 7.00**

*** TARKATAK / FLORIAN FILSINGER – Re:03 mCDR (Dachstuhl 10 / Re:03, 2005) [lim. 120] € 7.00**

„Dachstuhl hat die ersten 3 CD/R in der Serie re: veröffentlicht. re: ist die Zusammenarbeit von Florian Filsinger und Tarkatak in der sie eigenes Rohmaterial an Freunde und Bekannte geben die daraus neue Stücke machen sollen. Die Resultate erscheinen unregelmässig als 3" CD/R in handgemachten Cover und jeweils limitiert auf 120 Exemplaren. re: 01 - 03 sind im September 2005 erschienen. re:01 und 02 bieten je 2 Titel (FF remix Tarkatak und umgekehrt). re:03 besteht aus einem dunklen Track von Florian den Tarkatak weiterbearbeitet hat. Wie schon vor einiger Zeit angekündigt, stehen noch einige weitere Beiträge von anderen Akteuren an... Es braucht alles seine Zeit..." [Tarkatak website]

After a long release-pause, new material from TARKATAK is out in a form of 3 mcdrs on his own label DACHSTUHL, in collaboration with german musician FLORIAN FILSINGER. This also marks the start of a new series with collaboration-works on DACHSTUHL.

*** TARKATAK – Eschgl Hel mCD-R (Taalem alm27, 2005) € 5.00**

Nr. 27 in the great Taalem-series of new experimental drone-music brings us a fine piece of north-german TARKATAK, this sounds more strange, soft hummings with mysterious voices and sounds in the background, and melodic somehow instrumental tones. A truly mesmerizing and surrealistic journey !!
"tarkatak has been active in the dark-ambient/droney genre for more than 10 years now and had releases on various labels in the past (drone records, blade, prion...). this 22min track could easily be compared to some soviet france or andrew chalk works. full-coloured printed 3"cd-r in a slim crystal box." [label info]

*** TATE, DARREN – Close Timid Night CD-R (Fungal 013, 2005) € 13.00**

Ein one-tracker (40+ minuten) mit sehr radikaler "homezone-ambience"..... hier gilt es in die Details der Behausungsgeräusche des ORA fieldrecording-Spezialisten einzutauchen..... leise, "private" Geräusche, ein kaum wahrnehmbares Summen, ganz im Hintergrund vorbeifahrende Autos, sowas wie billig-Casio-Sounds, Uhrenticken, Klospülung, Silvester-Knallgeräusche von draussen kommen herein, Türenschlagen, irgendwo eine supersofte Akustikklampfe ... jeder kennt solche Klänge, und doch scheint hier ein individuelles Klangbild, eine aurale Psychogeographie des „DARREN TATE-Platzes“ durch, welche einmalig ist.

*** TATE, DARREN – Formation CD-R (Fungal 014, 2005) € 13.00**

DARREN TATE continues his journey into obscure beauty-spheres.. A one-tracker of about 40 minutes, highly sensitive drone-minimalism (organ-tones)? with some more strange concrete sounds that arise from somewhere....

*** TATE, DARREN – Cryptical CD-R (Fungal 015, 2005) € 13.00**

Hypersoft / sensible organ-like & concrete ambience meditation recordings from the ORA-half.... lim. ed. handmade covers.

*** TBC – No Animal Conviction CD-R (Wachsender Prozess wp16, 2005) € 9.00**

New work by the ambitious noise-composer from Hamburg! Quite scary soundscape combining field recordings of animals, distorted & effected with sampler & record-player....
"New Cdr from tbc about animal abuse. A lot of treated field recording of animals, their territory, and nature sound in a rich, discontinued, broken up compositionwise. Are you a vegan/vegetarian? You will like it, if not you will hate it. No other possibility." [label info]

*** TERMINUS – The Holy Spear-it CD-R (Discorporeality Recordings, 2005) € 10.00**

"Dark female vocals against a stark but melodic industrial background."
Aus der Zeit, in der in HOUSTON noch die legendären PAIN TEENS, JESUS PENIS und ESOTERICA LANDSCAPES 7 (pre-VOICE OF EYE) aktiv waren, stammt dieses Konzert des nur kurz bestehenden Projekts...die Welt zerstäubt sich hier in endlosen pulsierenden Echo-Räumen, die Welt – das ist der Gesang von PAMELA PASSMORE und die elektronischen Space-Sounds eines URE THRALL, klare Analog-Elektronik mit sanften Beats und weirden Effekten... bei dieser live-performance wäre man nur zu gerne dabei gewesen.
'Nother New Label... Sometimes a record label is something that takes you out to eat lobster in a limousine, and sometimes it's just a piece of sticky paper you slap on a home-dubbed cassette. Houston's new Discorporeality Recordings is a lot less than the first and a good bit more than the second, with a three-page info sheet available at Sound Exchange

cataloguing no fewer than 20 "Autumn Releases," not including the five-tape back-catalog of local industrial/ambient/electronic/experimental artist (I probably still got it wrong) Ure Thrall. Thrall pops up on more than a few of these projects, and the other names commonly found (how big an electronic/industrial/experimental/ambient scene does Houston have, anyhow?) include Bonnie McNairn and Jim Wilson (collectively known as Voice of Eye), Marlon Porter, Pamela Passmore, Paul Valsecchi and Chad Salvata. The 60-minute high-bias tapes are by aggregations called Terminus, Twin Blades, Nocturne, Asianova and Nightshade, with a debut recording by Shauerroman (Thrall, Salvata, Wilson Porter and Passmore contributing). They cost five bucks a pop, and Sound Exchange had a decent sampling last time I was in. Go buy one and write me a 25-word description of the music. Best entry gets my copy of Gary Puckett and the Union Gap's Greatest Hits LP, more or less unscratched." [Houston Press extract, 1995]

*** TERMINUS - Every Laugh Has a Shadow CD-R (Discorporeality Recordings 14, 2005) € 10.00**
Zweite Veröffentlichung mit meist Studio-Material von TERMINUS (URE THRALL & PAMELA PASSMORE), dürfte wohl auch aus der Zeit Mitte der Neunziger stammen. Treibende oder pulsierende untergründige Beats, Keyboards, Oktaver-Gitarren, und die eindringliche, sirenenhafte Stimme von PAMELA PASSMORE. Einiges sehr sanft und harmonisch, manches fast atonal & experimentell. Sehr dronig und z.T. mit orientalem Flair..
"The 2nd release from the manic power duo of Pamela Passmore and Ure Thrall (both of ASIANOVA) features a wide array of material ranging from the sweet and darkly meditative, to a chaotic blend of effects, drones and raging estrogen. A very unique listening experience" [label info]

*** Tô - Elaeis Guineensis CD-R (Fissür 04, 2005) € 10.00**
What flew into these pieces: "Clay - childs - pain - devils - water - insects - animism - refugees - noises - healer - spirits - voices - sacred places - fever". Newest work of Tô with droney processed field-recordings, source material made at a forest in Guinea, with lots of very concrete but ultra-sublime detail-surfaces, microsounds, nature-noises.... to discover! ... 3 pieces, 44 minutes.

*** TRANSPARENT AGITATOR - 25.11.2002 mCD-R (Datura Landscapes DATURA4, 2005) € 5.00**
HUM-Fans aufgepasst! Dies ist ein neues Projekt oder Collaboration von Dmitry Chistov mit Alexander Nechitaev. Ungewöhnliche Instrumente dienen als Drone-Grundlage, eine Maultrommel, eine Mundharmonika, die minimal aber effektiv ver-droned & verdrillt werden. Am Ende ein schwingend-harmonisches Gitar(?)-Drone-Stück das direkt von MAEROR TRI hätte stammen können. Keine Hifi-Produktion, aber von rauhem atmosphärischen Charme.
New Collaboration-project of HUM with drone-pieces based on quite unusual instruments like mouth organ....

*** TWELVE THOUSAND DAYS - At the Landgate mCD-R (Shining Day SHINE 02, 2005) [lim. 200] € 10.00**
Drei neue Studio-Stücke des kreativen "weird folk"-Projekts von MARTYN BATES und ALAN TRENCH...romantisch, poetisch, düster, folgig... auf einem neuen polnischen Label.
"This is the latest missive from the otherworldly realm inhabited by Martyn Bates (Eyeless In Gaza) and Alan Trench (Orchis, Temple Music), the first since the splendid Devil In The Grain album and a taster for the forthcoming From the Walled Garden. Twelve Thousand Days have been playing live, and it shows; although this is a studio recording the sound is both immediate and delicate, with Bates' sublime vocals shimmering over a cornucopia of plucked and blown instruments and ethereal guitars. Clocking in at vv minutes, this is more a mini album than an ep; the first track, Christmas and May is something of an epic, moving through several distinct parts while hallucinatory spoken word parts phase in and out, while the gorgeous title track soughs and sighs with the immensity of loss. The closer is the duos take on the trad I Once Loved A Lass, though with a dark and foreboding air of menace.
The album is housed in a beautifully presented textured booklet with a front cover by Charles Altamont Doyle whilst the back is a detail from the frescoes depicting the descent of sinners into hell from the Rila monastery in Bulgaria, while pictures of Trench and Bates are on the inside pages. The numbered insert (also on textured stock) completes a package which beautifully complements the music., with the whole housed in a plastic wallet. Print

throughout is full colour. The attention to detail on this release is destined to make it an extremely desirable collectable." [label description]

*** TZESNE - One side and other of the door CD-R (Seriesnegras SN005, 2005) [lim. 100] € 9.00**

Eine weitere eigenveröffentlichte TZESNE CD-R, bei der es um die mysteriöse „andere Seite“ geht: ein 60-minütiger One-Tracker voller halluzinogener, dunkler Drone-Flächen, der die Präsenz des „Anderen“ spüren lässt durch geheimnisvolle Klänge & Effekte... mächtiges Knirschen, organische Laute, unglaublich weit, tief & erhaben.... ein schwarzer Ozean des Unbewussten.

"Crawl yourself like an injured animal through the tunnel's labyrinth.

Put your eyes blinded, like turned to yourself.

Feel something, someone,

they'll never touch you

they'll never speak you.

You'll know that ground is upon your head.

Your thoughts are not yours

but they'll be knocking your temples.

Lean your back on the wall

it's cold and humid.

You'll realize that you are naked.

Piss on your feet undermud,

you'll get warm again.

Renew your way

you'll have a long way to find the door

wich leads to the other side,

where madness is banned

but red traffic lights are crossed." [liner notes]

*** URE THRALL - It's all yer' in CD-R (Discorporeality Recordings, 2005) € 10.00**

Die frühen Aufnahmen des URE THRALL, alles von 1984 (1985 als MC veröffentlicht), alles nur mit 2 Cassetten-Rekordern bewaffnet aufgenommen.... kurze meist noiseige Passagen, heftige industrielle Experimente, nervenzerrende Krach- & Samplecollagen, 32 Stücke, dabei auch viel live-Material, noch rau und unfertig, only for the die-hard URE THRALL - Fan!

"Be afraid. Be VERY afraid. For this is a re-release of the very first Ure Thrall cassette from 1985 (With a few choice previously unreleased addendums from more recent times to round out the collection a little bit). Made with a mini-cassette recorder, 2 tapedecks, and a radio shack dubbing buss for the most part, this release documents the desperation that motivated Ure to begin creating "music" despite his obvious lack of means to do so. Rejected by RRRecords." [label info]

*** UTON - XXX CD-R (Gold Soundz GS#23, 2004) [lim. 100] € 6.00**

Schon wieder Finnland! UTON verlieren sich auf XXX in weiten psychedelic organidronenoise-Sphären, wobei der Drone-Schwingungsfaktor besonders hoch ist, der aus wallenden low-fi Gewändern und sanften Radio-Feedbacks besteht, hier löst sich alles in rauschigen Vibrationen auf....

"A new great album from the Tampere, Finland psych-noise favourites. Quite a bit more intense and claustrophobic than many of his previous albums. Perhaps somebody's put something funny in the drinking water... Uton has released many albums the last 2-3 years on Pseudo Arcana, Jewelled Antler and his own imprint Haamumaa. Edition of 100 copies." [label info]

*** VELIOTIS, NIKOS / NICOLAS MALEVITSIS - Murder Melody maxi-CDR [lim.111] € 6.00**

"Nicolas Malevitsis is probably best known for his Absurd label, releasing CDs and CDRs of all kinds of experimental music, but he has dabbled around himself with experimental music too. Here he releases a recording of himself on turntable and Nikos Veliotis on cello. Veliotis released an excellent solo CD of his drone related cello playing on Confront (see Vital Weekly 405). On this almost eighteen minute recording, Veliotis takes the leading part with some soft and subtle playing of his cello - and maybe a bit of delay on the microphone. Long sustaining sounds occur over which Malevitsis improvises with obscure scratches of vinyl, rather than making long spins. In the second half of the piece both sounds seem to collide together and play unisono. Nice work, but a bit short." [FdW / Vital Weekly]

*** WÄLDCHENGARTEN - Beautyboxer mCDR (Verato Project verazität 042, 2003) [lim. 50 metal cover] € 9.00**

Material from 2002 & 2003 on this mCDR by our now favourite danish experimental-drone & ambience project. Strange feedbacking guitar-sounds, small loop noises, backwards-pulses, rather raw stuff... mCD-R in 5"-metal cover !

„Five excellent pieces of experimental noises, effects and sound arrangements. Brilliant music consists of distorted electronics, hypnotic sounds and drowning grooves.“ [label info]

*** WAPSTAN / ENVENOMIST – split CD-R (Brise-Cul Records SADE 031, 2005) € 8.00**

Two new names for the drone-scene! WAPSTAN calls it "hypothermic drones" what they do, ultra-dark drones-vibes with metallic overtones & sounds within, similar to YEN POX or AMON.... ENVENOMIST (side-projec of LUASA RAEON) do more synth-based dark waves of sounds.... recommended newcomers to explore !

"Montreal's drone beast is back with another slab of cold loudness perfect for your drone parties. This time, Wapstan explores the relativity of time and the reflexive state of coldness toward 2 hypothermic tracks. Envenomist is the project of our friend David N. Reed of Luasa Raelon's fame. Don't worry the sound that you like in Luasa Raelon is still there, the only difference is that it is carved through the use of analogue synthesizers. The two projects fits together so well that the tension the first project give will kill you on the second one." [label info]

*** WELLS, DAVID – Op.3 mCD-R (Locus of Assemblage mass1, 2004) [lim. 100] € 6.00**

A new name in the drone-scene, this british EXPERIMENTAList has created a quite interesting one-tracker of about 21 minutes, not very static with many different details, before everything gets sucked into a big hissing-cloud.... for explorers who can't enough drones in their minds.

*** WILT – Prey for the Comet CD-R (Audiobot BOT 073, 2005) [lim. 100] € 10.00**

Rare WILT-release w. multi-colour neon-silk-screen Cover !! Noisy, surrealistic & eerie dark ambience with a very experimental edge. "Wilt are genuine masters at creating a moody almost melancholic carpet of dark ambience, the kind that slumbers in subtle disharmony and pure schizophrenic malice. Uncomfortable textures woven with hissing drones, drifting melodies, black static clouds and sinister hallucinogenic darkness. All bathing in an almost psychedelic aura of despair where space becomes irrelevant. The comet is truly gonna fall when his collaboration with Prurient drops somewhere this fall... Packaged in full color fold out cover by household star Dennis Tyfus, depicting flashy comet strikes. Edition of only 100 copies. Classify under : utterly dark ambient creep." [label description]

*** YAO 91404 D - Key to Abyss CD-R (Abgurd Subdivision AB-12, 2005) [lim. 68 DVD-Box] € 8.00**

Raw & strange journey from this russian project, sounds like an industrial earplay !
"Excerpts from radiomonologues, musical cuts, factory noise - Lo-Fi Noise \ Old-school Industrial piece, based on the book of "the Last Soviet Writer" Ilya Masodov. Similar to VETROPHONIA & LINIJA MASS. 50 copies in DVD-box \ 18 copies in DVD-box w/ pressed ear of wheat." [label info]

*** ZELIENOPLE – Bachelor's Grove CD-R (Zelienople, 2004) € 8.00**

Six tracks with fuzzy, reverberating instrumentals, drone and hissy, somewhere between post-rock and transcendental drones....
"Only available at shows and by contacting [Mike Weis](#) . This is a very limited CD-R of improvised instrumentals. The packaging is a cardboard gatefold sleeve with original photos by Mike glued on with tender, loving care." [band-website]

*** ZIMIAMVIAN NIGHT – same CD-R (Infraction Records INFX007, 2005) € 12.00**

Was rares & schönes auf Infractionsehr dunkel-dröhnig und outer-spaced, hyper-flächig und licht-verschluckend, pure amorphe Klangmassen, die alles zu absorbieren scheinen.....Anklänge an YEN POX, OÖPHOI, ZOVJET FRANCE.. beim Label ausverkauft, letzte Kopien !

"Cavernous drones recalling Zoviet France and distant scenes created nearing the likes of Mirror. Limited edition of 50 numbered copies." [label info]

3.1. CDR-COMPILATIONS

*** ANOTHER GIZYA CD-R (L.S.I. LS16-0505cdr, 2005) € 10.00**

Remixe des GIZYA-Albums von PLANETADOL, WILT, CORDELL KLIER, J.FREDE, AIDAN BAKER, und einigen unbekannteren wie FINAL CUT (! ein sehr schönes extreme drone-ambient-Stück) , GOOSE, GYDJA (ritual/ethno-ambient), AKA BONDAGE, meist noisige, düstere Visionen, mit einem Bein im Industrial, eine ganz vortreffliche Compilation !

"The project: colonize (v.): to take over & occupy; to make a place your own, to take control of it; to impose ideologies onto occupied people
At the end of 2003 and the beginning of 2004, ten artists were sent a copy of liquid sphere's 'GIZYA' and/or the sounds and field recordings used in the creation of that album. During the following months, each of these artists sent back one or more remixes or new tracks created using the source material they had been provided with.

The result is 'anotherGIZYA', a collection of tracks demonstrating how original and dedicated to their craft their creators are.

The artists: a.k.a_bondage aidan baker cdrik croll & friends final cut j.frede goose gydja cordell klier liquid sphere planetaldol wilt

The disc: specially packaged CDR (A5 4-page cardboard cover) 15 tracks - 75 minutes" [label info]

*** AUTUMNAL EQUINOX CD-R (BioSonar_Elektro 005, 2005) [lim. 100] € 8.00**

Dokumentation eines Experimental / Electronic Industrial-Festivals welches 2004 in St. Petersburg stattfand. Einige neue Namen aus der russischen Szene, besonders gefallen haben uns SHUMY ROSSII (obscure electronics with added field recordings, Hladna (great sub-drone music & experimental ambience), BRAINFORK (minimal electronic industrial-tension)... for explorers !

"This compilation contains live recordings of the bands from St.Petersburg played on the festival of Autumnal Equinox: EKCRAN, Shumy Rossii, Hladna, Utro, Zaubertote, Jenseits, Brainfork, Sadogipnoz. Great document of local scene." [Zhelezobeton]

*** LIGHTNOISE do-CDR (Umbra 030, 2005) [lim. 99] € 21.00**

Compilation auf dem OÖPHOI-Label mit langen elektronischen Trance-Schwingungen, Oberton-Mandalas, Zen-Drones, in Klang gegossenes Licht. Die extrem kontemplative, meditative, esoterische Seite von Ambience-Musik findet sich hier versammelt. Nur exklusives Material!

Disc One

1. Sostrah Tinnitus: Aamrita (11.02)
2. Netherworld: Lucis fulgor in obscuritatem (12.14)
3. Perceptual Defence: The inexplicable light in the seawaves (22.27)
4. Tau Ceti: Mandala One (11.04)

Disc Two

1. Klaus Wiese: Morning prayer (6.18)
2. Oophoi & Klaus Wiese: Quantum light (13.25)
3. L.E.M.: 2000 light years from home (4.59)
4. Oophoi: Eclipse in the fourth system (21.45)

*** PHONOGRAPHY.ORG 5 CD-R (Phonography5, 2005) € 10.00**

Teil 5 der Compilation-Serie auf der es ausschliesslich "pure" field recordings zu hören gibt ! Schier unglaubliche Klänge wurden hier in aller Welt aufgenommen - sie zeigen, wie reich unsere (sowohl natürliche als auch technische) Umwelt an interessanten Klängen ist: So gelangt man mit Hilfe dieser Compilation mitten hinein in eine Eruption auf einem Vulkan-Areal in Costa Rica, eine Plane im tschechischen Wind, Eisenbahnelektronik in Frankreich, ein uraltes Kanalisationsrohr auf Malta, ein Fliegenschwarm im Irgendwo...

....recht bekannte Environmentalisten sind dabei, so TOY BIZARRE, YANNICK DAUBY, MNORTHAM, EDWARD RUCHALSK und HEATH YONAITES, aber auch eine Menge unbekanntere Namen....

Part 5 of this amazing field-recording compilation-series, lots of unusual sounds from our natural and technical environment.

*** SHADOWS INFINITUM – FURTHER EXPLORATIONS OF THE DRONE CD-R (Crucial Blast BLISS 02, 2005) [lim. 250] € 10.00**

Klingt vom Titel her erstmal wie eine Drone Records Werbe-CD, aber es ist eher so etwas wie die Fortsetzung der "Records of Shadows Infinite"-Compilation. Und das auf einem Label, das für extremen Metal bekannt ist. Der Drone pflanzt sich fort und gebärt neue Kinder. SHADOWS INFINITUM ist ein würdiger Nachfolger, einige neue Namen gibt es zu entdecken, alle aus dem dark ambient oder doomigen drone-metal field Bereich....

"Companion piece to the RECORD OF SHADOWS INFINITE compilation CD on Crucial Blast. The wrangling of top-notch drone artists continues with this full length, extremely polished CD-r release, limited to 250 copies. Exclusive tracks from DEAD RAVEN CHOIR, ENCOMIAST, KORPERSSCHWACHE, EXISTENTIAL DILEMMA, BURNING STAR CORE, FEVERDREAMS, NADJA, MARAX, and UNHOLYDEATHMACHINE run the gamut: these further explorations of the drone touch on blackened folk creep, glacial hum and gorgeous ambient bliss, buzzsaw feedback rituals, imploding-sun droneblast,

improvised clatter and drift, epic dronemetal, vampiric dronenoise, and schizophrenic kool-aid burble riots. Another exercise in intelligent, outsider droneworks from CRUCIAL BLAST." [label info]

*** TAUCHER 02: Zu Hause: Home CD-R (Taucher 02, 2005) € 6.50**
Abtauchen die Zweite ! Die Idealisten vom TAUCHER-Team haben eine weitere Ausgabe ihres Bildschirm-Mags zusammengestellt, welche gleichzeitig in jedem CD-Player auch zur Compilation wird !
">>die zweite Ausgabe des cdrMAG ist "auf der Suche nachdem zu Hause" und ab Anfang Juli '05 erhältlich >>Einblicke ins traute Heim und manchen Ausblick von dort aus gewähren: Arkkon ~ ClauDedi (Ain Soph) ~ Danny Hyde ~ Fear Falls Burning (Vidna Obmanasideproject) ~ Forms Of Things And Unknown ~ ~ Jack Or Jive ~ Karl Blake ~ llovespell ~ Novy Svet ~ People Like Us ~ Veil Of Secrecy (Yen Pox-sideproject).
>>t02 wird 9 Audiotitel enthalten, darunter exklusive Stücke von Forms Of Things And Unknown , Fear Falls Burning, Jack Or Jive, llovespell und Novy Svet >>mit exklusivem Video von ClauDedi (Ain Soph)
>>ab dieser Ausgabe mit einer thematisch gebundenen Kolumne von C.O.Caspar " [Presse-Ankündigung]

3.2. VIDEO CD-Rs & DVDs !!

it's time for a new section: these CDRs are all entirely playable ONLY on a PC / MAC and NOT on a usual CD-player and contain video-tracks! FOR A DVD you need of course a DVD player..

*** ARANOS - Live in Galway - DVD-R (Pieros 007 DVD, 2005) € 16.00**
"Film of a concert in Galway. Aranos sings and plays violin, gongs and a Chinese flute. Filmed and edited by Bavarian Film-maker and photographer Karin Wimmer. Featured tracks: Sunset Beach's Crumble, Steady Job, 69 Walton's Yamamoto Noodles-Chamomile Galaxies Waiting-Broken Eights, A Day Shot, Bed Down on Blackbird Feathers, Dusty, Sunlight Reaches Spring Rock, Black Eyes." [label info]

*** BATTERY OPERATED - re:cord CD + DVD (Cocosolidciti, 2005) € 21.50**
„Komplexes Remix-Projekt des Battery Operated Teams: die Künstler Richard. H.Kirk (Cabaret Voltaire), Mathias Delplanque (Lena, Quartermass), Sachiko.M, Freiband (Goem), Kurt Ralske (Ultra Vivid Scene, 242 Pilots), Identification (C0C0S0L1DC1T1), Michael Morley (The Dead C, Gate), Pretty Boy Crossover (Surgery) wurden gebeten ihre Lieblings-Verschörungstheorien zu vertonen bzw. in Bilder zu fassen, so dass sich deren Originalwerke auf der DVD befinden, während auf der CD das Werk musikalisch von Battery Operated umcodiert wird. Gleich einem Kettenbrief musikalischer Prägung, variieren und beeinflussen sich die Künstler und deren Werke bei diesem Projekt gegenseitig. Freunde neuer Electronica kommen auf ihre Kosten - die musikalische Standortbestimmung ist zwischen Warp, Ninja Tune, AI und Skam zu lokalisieren. Battery Operated arbeiten oft zusammen mit "Made", der wiederum ein Teil von Autechres "Gescom"-Projekt ist.“ [Cargo]

*** BROKEN CHANNEL CD + DVD (Cocosolidciti, 2005) € 21.50**
Sound and Video-works to the theme „surveillance“ from international experimental working artists.
"Broken Channel" präsentiert Klang- and Video-Interpretationen zum Thema "Überwachung". Dieses Konzeptwerk umfasst in einem Set eine DVD und eine CD. Führende Elektronik-Musiker setzen sich mit den neuen Spielfeldern der elektronischen Überwachung auseinander, und legen dar wie die soziale, politische und psychologische Sphäre tangiert wird. Dabei dienen verschiedene weltweit aufgenommene Filme als Demonstrationsobjekte. Renommierete Künstler wie COLDCUT (Ninjatune), KAMPUCHEA (aka. Phonem, Morr Music), ULTRA RED (Mille Plateaux/Fat Cat), Kaffe Matthews & Riz Maslen (aka - Noetropicntone) tauchen in die Bilderwelten des "CloseCircuitTV" ab, während MADE (Gescom, Skam) und BATTERY OPERATED (C0C0S0L1DC1T1) die neuen Wahrnehmungsmöglichkeiten des Mediums überprüfen.“ [Cargo]

*** DEAUX, CHARLIE (WITH LUSTMORD) – Zoetrope – The Motion Picture DVD (Soleilmoon Rec. SDVD2, 2005) € 12.00**
Endlich gibt es zu einem Film-Soundtrack auch mal den entsprechenden Film! ZOETROPE ist ein Industrial-Film par excellence, basierend auf KAFKA's „In der Strafkolonie“ sieht man schwarz-weiße & sich überlagernde visionäre Traum-Bilder von kalten Maschinen & Räderwerken, Gefängnis, Strafe, psychischer Tortur, Wahnsinn & Katharsis, die perfekt

mit den monumentalen noise ambient-Klängen von LUSTMORD und der Stimme des Schicksals-Richters interagieren. Ein kurzer (ca. 15 Min.), aber intensivst banrender Film der in das Zentrum der Ur-Angst blickt.

"Zoetrope is a haunting and explosively surreal film set in an apocalyptic, decaying world. Based on Franz Kafka's *In the Penal Colony*, a man is imprisoned for an unnamed crime and tortured by a nameless sadistic bureaucrat. As the chilling nightmare unfolds, the prisoner peels away the layers of his own metaphysical existence, inching ever closer to his inescapable fate. Hatched from the fertile imagination of Director Charlie Deaux (System of a Down, Mortiiis), Zoetrope's richly complex visuals and dark atmosphere cast a spell of fear and terror far beyond its tightly edited 20-minute length. Deaux's obsessive attention to detail is reflected in every shot of this relentlessly paced rollercoaster ride. It's easy to wonder if he's the bastard son of Lars von Trier, or a lost cousin of the Brothers Quay. The music and sound design for Zoetrope were composed by Lustmord, and complement the harrowing visuals perfectly. Lustmord, aka Brian Williams, is well known for his film work (*Underworld*, *The Crow*, *Basketball Diaries*, and more) as well as his own releases." NTSC format, Region Free. 16:9 Format." [press release]

*** SCISS – Achronie Video-DVD-R (Sciss, 2002/2005) € 8.00**
Re-edition of this fine work from 2002, 30 minutes of various visual & acoustical extracts, a combination of lights, flashes, sparks & shimmering drones with more concrete sound effects, environmental filming in a special way, nice colourful waving water-effects, at parts hyperabstract amorphous drones, shifting geometrical shapes & patterns with hallucinogenic effects, etc etc., not really psychedelic, this is more subtle and refined. A very recommended work, now on DVD !!
"Achronie - the inability to perceive the phenomenon of passing time - started in 2001 as an experimental audio/video collaboration between Cem Akkan and Sciss. Completed in August 2002, the work consists of eleven short clips and three interludes that explore the interaction between floating and vibrating visual shapes and synchronized soundscapes. While in most cases sound creation followed video, finally a careful balance was found in which the question of stimulus and response or causality arises. The way we look at the images influences the way we hear the noises and vice versa.
More specifically, the clips deal with paradox situations of speed and time perception. A dynamic system in which the recipient can synchronize himself/herself to the stream and, on a different point on the time line, divorce from it. The moment when speed exceeds a threshold and gets mapped back to a state of calmness." [Sciss-info]
for more info / sound-examples check: www.sciss.de

4. CDs

*** A CHALLENGE OF HONOUR - Seven Samurai CD (Divine Comedy DC040, 2005) € 14.00**
"4 years have passed since the first official ACOH release on Divine Comedy Records. With a very dense discography, ACOH is now one of the most recognized bands in the martial symphonic scene. Apart from the 4 previous releases on Divine Comedy, ACOH has also worked for such labels as Steinklang and Eternal Soul.
Divine Comedy Records is now proud to present the new ACOH release, a tribute to Akira Kurosawa, the famous Japanese director. This is an "alternative" soundtrack for Kurosawa's masterpiece "Seven Samurai"; not to be fitted into the movie but to tell the story a different way. Nine epic pieces of music in the ACOH tradition recorded with the help of Steven Arkwood (Straight Mental Institute) on two tracks. limited to 1000 copies." [press release]

*** ADAMSON, BARRY + PAN SONIC – Motorlab # 3 CD (Kitchen Motors km4, 2001) € 16.00**
Impressing & epic collab-tracks by MUTE-artist BARRY ADAMSON & PAN SONIC, very dense & full of tension. Contains also a quite unbelievable remix of HAFLETRIO (rhythmic, very electronic!) !!
"The latest in Kitchen Motor's Motorlab series of collaborations finds Finnish noise manipulators PAN SONIC hooking up with film composer and former MAGAZINE and BAD SEEDS member BARRY ADAMSON. Features "The Hymn of the 7th Illusion" a vocal piece composed for and recorded by an Icelandic choir, and then taken by Pan Sonic into the studio for some added electronica. Also included is a brilliant remix of the same by HAFLETRIO." [label description]

*** AEOGA - Zenith beyond the Helix-Locus CD (Aural Hypnox AH05, 2005) € 13.00**

Fünfzehn "Formationen" von esoterischem Noise und transzendentelem Ambient auf dem zweiten Album der Finnen, metallisch, glockenartig, hallend, dröhnend, schwebend, kreischend... stets neue Formen annehmend und von inhärenter Bewegung & geisterhaftem Leben erfüllt, erscheinen uns die dunklen „Kompositionen“ aus elektronischen & instrumentellen Quellen, deren Ursprung allenfalls erahnbar bleibt.....An elevator to the darkness..... ein Muss für organic dark ambient fans!

"From beyond the mundane symbolscape, the 2nd album of Aega - entitled 'Zenith Beyond the Helix-Locus' - emits aural phenomena from devouring multi-layered elemental ambience to amorphous and hallucinatory sequences entrancing one's awareness thoroughly. The fifteen formations manifest themselves in various forms; bright and luminous helixes intertwine with shadowed and shapeless non-beings. All in all truly overwhelming material where acoustic instruments and electronic equipment mingle themselves to channel forth the aural elemental current. (total time: 66:21) Comes in an oversized 4 panel cardboard covers. Limited to 1000 copies." [label info]

*** AGLAIA - Sacred Waters CD (Hic Sunt Leones HSL028, 2005) € 13.00**

Neben Solo- und Kollaborationen seines eigenen Projekts ALIO DIE erscheinen auf Stefano Mussos Label auch weitere italienische Musiker aus dem „natural dream ambience“-Feld. Das Duo AGLAIA ist auch so ein Fall, SACRED WATERS ist ihr zweites Album Musik die wie flüchtige visuelle Eindrücke funktioniert, die langsam verblassen & neu aufscheinen, in der alles auf sehr sanfte Art und Weise verschmilzt.....

down-oktavierte Flöten, Guitars, Synth-Drops & drones, vorbei-huschende field recordings, Wassersounds, lange Echos ... die Musik ist „nach aussen“ bewegungslos, „nach innen“ jedoch erscheint sie in ständiger Schwingung & Zeitlupen-Oszillation....ein Tag-Traum aus Klang!

"The textural ambient project Aglaiia have finally released their second album. After a very good feedback from the first CD "Three Organic Experiences", "Sacred Waters" is the new offertoire to introduce more and more in the amniotic sound dimension, of their music. The layers's quality become more deep here.. in breathing circles where processed voices and acoustic instruments, appear to be evocative and fragmented like in a dream, or just like what an echo can play with sounds in an open landscape, coming from far distances with the wind. The electronics/analog sounds are waves of flowing energy with a powerful relaxing quality, and behind them you can hear sometimes an indian flavour like an incense stick burning. By the way it's not possible at all to explain and describe the originality of this music, his poetry and his psychoacoustic properties, but if you start to listen, it invites you to stay inside yourself, in the motionless, and timeless space that induce, bathing in the Sacred Waters of the infinite ocean of peace and inspiration. Cover paints by Alessandro Savelli, graphics by Hic Sunt Leones." [label description]

AH CAMA-SOTZ - THE WAY TO HERESY CD (Hands D086, 2005) € 14.50

"AFTER TWO YEARS OF SILENCE THIS NEW AH CAMA-SOTZ ALBUM REFLECTS IN FULL BLAST 16 NEW POWERFUL TRACKS STRONGER THEN EVER BEFORE. ONCE MORE THE BAT CAVE PROVES SUCCESSFUL AT PRODUCING A DIVERSITY OF HEAVY BEATS AND DARK VAMPIRIC MOODS. IT'S PROBABLY ONE OF THE MOST EXTREME AH CAMA-SOTZ ALBUMS EVER AS ON ONE HAND YOU FIND HARD KICKING BEATS AS NEVER BEFORE ON THE OTHER HAND THERE ARE ALSO HEAVY DARK TINTED SENSUAL TRACKS WITH AN IRRESISTIBLE TOUCH." [label info]

*** AKAMATSU / INAMI / ISHIGAMI - Untitled CD (Elect-ohm SPL-22001, 2002) € 13.00**

Hervorragendes Material hier von drei neuen japanischen Experimental-Klangkünstlern: MASAYUKI AKAMATSU klingt wie digitalisierter ROLAND KAYN und bewegt sich zwischen mächtigen Rausch-Drones & organischer Elektro-Akustik & sowas wie harmonischen Noise-Loops, KAZUYA ISHIGAMI (Neus 318 / DARUIN / BILLY?) zeigt ein weites Spektrum von sanften Drones über minimalen Microunds bis hin zu industriellen Maschinen- & Roboter-Klängen, bei SUNAO INAMI breiten sich am Ende auf vier Stücken mysteriöse Drones aus mit futuristisch-elektronischen Sprengeln, sowie obskure reitativ-Samples ... Sehr abwechslungsreiche 16 Stücke, für Entdecker! "It called "Split CD" of Masayuki Akamatsu, Sunao Inami and Kazuya Ishigami. They recorded about 20min per each, They used Powerbook G4 with MAX/MSP, Kyma, Reaktor etc.. About the sounds, it

massive DSP based experimental computermusic." [label info]

"A nice 3-way split for these Japanese laptopers, featuring different souls and approaches to MAX/MSP and DSP sound manipulation. Masayuki Akamatsu opens with an exhilarating rhythm ("foxtrot"), like Philip Jeck gone digital, then switches to elegiac drones ("slowtransition"), menacing electroacoustic unrest ("metastable"), sinewaves and scattered voices ("halfhalt"), and more Jeck-ian crunches and iterations ("briskwalk"). Kazuya Ishigami (also in Darwin, Billy?, Clock Rock Localocks, and owner of Neus318/C.U.E. Records) offers a minimal droning piece ("for Sir Dhomont"), one of quiet minimal loops ("spiritual one-eye"), then in the following 5 tracks goes more brutal with dry-as-a-bone electroacoustic manipulations, a kind of lyophilized Japanoise or L-ne sound gone amok. The demented improv samples work really well in "return to scumbag II". Sunao Inami aptly closes the cd with more subdued drones, gentle crackles, 12k-sounding watercolours ("Still more"), minimal clicks ("Sometimes I get nowhere"). A succesfull release, not because everything here is a masterpiece, but rather because the three performers' excursions cover a spectrum of interesting sounds, and manage to keep the listener's attention focused throughout." [CHAIN D.L.K.]

*** AKIYAMA, MITCHELL - Mort aux vaches CD (Staaplaat / Mort aux vaches, 2005) € 14.00**

Wieder ein kleines Verpackungswunder in der MORT AUX VACHES-Serie: glänzendes, 2fach gefaltetes Kupferblech mit Prägung, sieht einfach genial aus! Und auch musikalisch ist dies ein Schmuckstück: Ein one-tracker (43+ min.) mit äusserst zarten, stimmungsvollen Gitarren-Drones, die digital aufbereitet tänzeln und feinste innerliche Resonanzen spürbar werden lassen.....

"Packaging comes in embossed copper (no printing). Akiyama's contribution to the Mort Aux Vaches series is an unedited improvisation recorded for VPRO radio in April, 2004. Consisting of guitar washes and digital interruptions, the set was recorded without any use of samples or prepared material. In keeping with Akiyama's ethic of spontaneous composition this recording is a document of a moment. Akiyama's music is a study in fiction and texture. He records compositions and improvisations for piano, strings, and other instruments, and restructures them in his studio in a post-facto montage. Playing on the distortions in causality that recording technology can effect, Akiyama creates music that lays claim to a moment of creation that never happened. Imperfections - fingers scraping strings, breaths and other signs of humanity - are underscored resulting in a digital simulacrum of performance. Located somewhere in the interstices of classical, electronic composition and post-rock, his works vacillate between delicate melodies and confrontational bursts of noise." [press release]

*** ALIO DIE - Under an holy ritual CD (Projekt Records PRO039, 1992) € 13.50**

US-version of the very first ALIO DIE-album from 1992, originally HIC SUNT LEONES HSL02!.

"Return to the overground ruins of our civilization, where the previous inhabitants speak through sounds that drift like samples of the soul. An ambient masterpiece." [Projekt Records]

"Multi-layered sonic densities that can evoke the air of ancient storms one minute, then ebb like an immense black ocean the next. This knows how to alter moods with both thick electronic pulses and prehistoric scrapes of mysterious percussions. Cerebral, spooky, and thought provoking meditative/ambient music that harkens from a ritualistic viewpoint." [I/E Magazine]

*** ALIO DIE & YANNICK DAUBY - Descendre cinq lacs au travers d'une voile mCD (Aqua A9803, 1998) € 9.50**

Back in stock this fine work full of magic sounds, that mixes electronic and organic / field recording-material....

"Great release featuring the calm meditative sounds of ALIO DIE (providing samples, textures and drones) and YANNICK DAUBY completing the collage with electronic effects, water treatments and Tibetan bowls. A virtual silent running through of the most hidden feelings in dreamy atmospherics - an instrumental collage of enchanting sounds and gentle complexity. Nice piece, limited to 1000 copies only in A6 sized full colour wallet." [Cold Spring]

"There's a sea beyond the mountains. The sea is where you're going, and to get there, you must go through the mountains. And to get to the mountains, you must first pass through the ice caverns. And before that, there is the marsh. Though the journey will not be an easy one, it will be short, and you will not be harmed. And your time at the see will be a bouyant and joyous one, a font of wistful memories and sated desires. Do not let the journey dissuade you -- focus on the goal, the beauty of

the sea. Oh, I remember all my times at the sea, and I never hesitate to go there whenever it is that I can. My only regret is that there are so few of the original maps left. Seek thee." [Ambience for the Masses]

*** ALIO DIE – Suspended Feathers CD (Silentes 200505/HSL031, 2005) € 13.00**

„Die 96er CD des Italieniers Stefano Musso kann man wohl als das bisher ausgereifteste und schönste Werk bezeichnen... wundervoller, sensibler und sinnlicher Ambient, beruhigend und verzaubernd zugleich - hier unterer anderen mit Unterstützung von VIDNA OBMANA..“ [Drone Records info 1997]

"silentes presents another great reissue. suspended feathers is one of the best well know works by ALIO DIE. published originally in 1996 in a ltd.1000 copies in a special package by AQUA/AMPLEXUS and sold out for years... finally it's out again with a totally new artwork in jewel box... 5 tracks included one long track originally composed for "mytical" amplexus series, one track composed together with Gregorio Bardini and one track composed with VIDNA OBMANA. After 10 years this album sound again fresh and it's a real ambient masterpiece. A must." [label info].

*** ALIO DIE & FRANCESCO PALADINO – Angel's Fly Souvenir CD (Hic Sunt Leones HSL027, 2005) € 13.00**

Immer wieder kollaboriert ALIO DIE mit neuen, uns noch unbekanntem Musikern und schafft so eine Erweiterung seines typischen Ambient-Trance-Stils hier besonders bemerkenswert die vollen Zither-Sounds und ost-europäische Choräle, die wunderbar eingebunden werden...

"*'Angel's Fly Souvenir'* : a CD by ALIO DIE & FRANCESCO PALADINO with contributes by IN GOWAN RING and JACK OR JIVE An album out of any definition, music at the same time dreamy and deep, a concrete and ethereal journey, born from the pleasure to experiment, the project was starting from acoustic sounds and voices recorded throw a long tube with zither loops, flutes, and different sonorous objects not identified at all and from the 'nose' sounds by Francesco Paladino. The album contains seven tracks, two of that are enriched by the epic collaboration track with In Gowan Ring in '*Ancient Consciousness of the End*', and with the voice by Chako of Jack or Jive in '*Flowing Out from the Core of the Mountain*' .

Francesco Paladino apart from his passion with video art, it's active in music from early seventies and was a member of Doubling Riders. The recordings of *Angel's Fly Souvenir* were started in spring 2003, and now the Cd is finally come out to the light, with its bright and dark abisses, and its own night meditations." [label description]

*** ALIO DIE & JACK OR JIVE – MEI-JYU CD (Projekt Records 167, 2005) € 13.50**

Healing Sounds? Gelungene Symbiose ALIO DIEscher Sphärenklänge mit dem gehauchten Gesang der JACK OR JIVE-Chanteuse CHAKO, esoterisch, meditativ, sogar illuminiierend wenn man nicht aufpasst ! Alles wirkt so klar und leicht, scheinend wie das MEI-JYU, ganz ohne Drogen....#

"The music of "Meijyu" started from the meeting at Temple Studio in 2003, by the way both artists had out their first cd almost ten years before, and from that time, they were in contact through their music, following each other reciprocally, although without knowing directly. The encounter between two so far cultures, diametrically becomes very close here, in the sensibility and in the spirit by the introspective inspiration to the sound. In the creative process of MeiJyu, the sacred jewel inside us, that is the title in the symbol, it's reached with cure, delicacy, and love .. The feeling of a birth grows at each track of the album, this taste is just under the melting of the notes and soundscapes by Alio Die, with the unique magik voice by Chako of Jack or Jive. ..it's behind our breath that little things are changing ,it's like the fire of a candle burning and growing from the inside of the body,to irradiate.. like the embers of a new initiation..

The voice of Chako is dreamy and otherworldly, and appears at her best inspiration (both when it is dressed by dark or by light), with the sounds that flow enchanted. ..looking to that point inside where the emptyness is so close to the perception of life, that a tear can shape and fall down, to caress the pain, like the rays of a rainbow can do playing with sorrow.. an arc crossing over the sky at a one thousand years little church (bells singing), then flying, the music brings us to pray close an hidden spring of water, at the mountain of the *secret imaginary homeland* that is inside Meijyu. It's still glowing..

The word "Meijyu" derives from the Zen* practice. "Meijyu" resides in the one's palm and it is like a jewel, a precious stone which is like a clear crystal. Everyone has "Meijyu" inside. People are looking for shining objects in the outside world. If we focus on "Meijyu" with our all might it will shine trough us. "Meijyu" then teaches us that men can shine from the inside. * ZEN- THE WAY OF LIBERATION trough direct experience of here and now. " [press release]

*** ALVA NOTO / R. SAKAMOTO –Insen CD (Raster-Noton r-n 65, 2005) € 14.00**

"Insen is the exquisite follow-up to Vrion, which was the first collaborative outing for seminal electronic musicians Alva Noto (aka Carsten Nicolai) and Ryuichi Sakamoto that came out in 2003. As on their first album, Insen centers upon the balance between the impressionist piano passages of Sakamoto and the cold yet graceful production of Nicolai. While the differences between the two records are subtle, they are certainly noteworthy as Nicolai slices up Sakamoto's piano into fine slivers of time-stretched fragments, terse rhythms, and blurred ambience. In turn, Nicolai realigns these sounds with Sakamoto's untreated notes, providing a complex interplay between the piano and its fractured electronic mimesis. In structuring all of the pieces on Insen, Nicolai occasionally situates his electronics along a parallel path to Sakamoto's piano, and slowly moves the two paths toward different directions, with Nicolai's rhythms achieving velocity and tension whereas Sakamoto's pointillist notes remain weightless and transient. Yet, Nicolai always teases with losing control over the composition, as he often snaps back into a somber atmosphere of minimalist smears, resorting to a similar strategy as heard on Eno's epic Thursday Afternoon. Stunning." [AquariusRecords]

*** ALVAREZ, JAVIER – Cactus Geometries / Offrande CD (INA GRM ina e 5015, 2004) € 9.00**

Schon die Nr. 15 in der "series economiques", immer noch eine sehr günstige Möglichkeit, sich neuen Namen & Musiken des INA GRM-Labels zu nähern....Zwei Stücke mit fast 38 min. Länge von diesem mexikanischen Komponist....fast unbeschreibliche elektronische & akustische Klänge, fragmentarische Perkussion-Sounds sind auszumachen (steel drums, Triangel) , hintergründige Drones & elektronisches Sirren.... aufregend & neu ! First full CD issue by Alvarez, featuring 2 long works from 2000/2002. "Mexican composer interested in the rhythmic and acousmatic interaction between instrumental and electroacoustic sound. This disc reunites two works that prompt the listener to cast an aural gaze at the interior of sound itself. In the first, we are presented with a gamut of imaginary landscapes, symmetries and spaces inspired by the unexpected geometry of cacti. The second work brings us to the extraordinary sound of the steel pans, intricately intertwined within a shimmering path of fugitive trajectories and metallic resonances." [label info]

*** ANGEL OF DECAY – Covered in Scars CD (Desolation House DH0700, 2005) € 13.00**

Nr. 7 in der DH Serie kommt von einem (neuen?) Projekt von Jonathan Canady, der auch schon als DEAD WORLD und DEATHPILE aktiv war. Er fixiert hier drone-ambiente Moloch-Musik, wie ihn nur alte Analog-Geräte erschaffen, metallisch sirrend & sphärisch, mit Windefekten versehen...

"Angel of Decay provides the seventh installment of the Desolation House series, Relapse Records/Release Entertainment's premium dark ambient collection. Angel of Decay is Jonathan Canady, formerly of both Dead World and Deathpile, who creates dark surrealism using vintage analog keyboards. Covered in Scars blends chilling dark ambient with words and concepts culled directly from a lifetime of personal nightmares." [label info]

*** ARCHETTI, LUIGI / BO WIGET – Low tide digitals II CD (Rune Grammofon RCD2046, 2005) € 16.00**

Zweiter Teil der Collaboration, wieder sehr dichte Stücke, atonal & dröng, dann aber auch dunkel „herausgespielt“ mit Gitarre, Cello, Electronics, und teils auch eher frickeliges Zeug, von diesen Urgesteinen der Impro & Psychedelic-Szene....

"*Low Tide Digitals II* is the sequel to this non-Norwegian duo's acclaimed 2001 debut album of the same name (RCD 2019). As with the debut, this is an Eno-esque, extremely fine-tuned mix of acoustic instruments and electronic elements. Switzerland-based musicians Luigi Archetti and Bo Wiget have created an album of sensitive, electronically-tinged free improvising. With cello, guitar and electronics, Archetti and Wiget weave a beautiful, detailed and fragile soundscape. Most see references to ambient, electronica and contemporary music but basically this release is beyond categorization. Archetti is a multi-media visual and sound artist, who has been active in both free improv groups and experimental rock since the late 1970s. Currently known as a member of the psychedelic group Guru Guru and also acclaimed for his work as a painter, Archetti has improvised with artists such as Urs Voerkel, Ellen Christi, Magikami Koichi and many others. Possessing a similar rock background, the last decade has seen

Bo Wiget working with numerous improvisers including legendary Swiss free saxophonist Werner Lüdi, Czech singer/violinist Iva Bittova, and Japanese guitarist Taku Sugimoto." [press release]

*** ASIA NOVA – Love like a veiled Threat CD (Radiotrab Records RT002 / Eibon Records ASI057, 2005) € 13.00**

Endlich eine Veröffentlichung auf grösserem Label für die aussergewöhnliche Klangkunst ASIA NOVA's – dunkel-sakraler dark ambient der sich stets und Wallung befindet durch die extreme Effektivierung (down-oktavierte Gitarren & Flöten, Synths) und den entgrenzten Frauen-Gesang.....düstere flächige Harmonien durchqueren den Raum, die manchmal eine leicht atonale Färbung annehmen, sublimale Perkussion verstärkt den Eindruck von ritueller, schamanistischer Ausrichtung....die Musik hat etwas sanft-erhebendes und gleichzeitig auch abgründig-dämonisches.....

"ASIANOVA arose from a long series of improvisational recording sessions that included URE THRALL, the members of VOICE OF EYE and special guest chanteuse Pamela Passmore. What was born from these informal gatherings is considered by many to be not only darkly powerful but deeply beautiful, reaching a depth of musical expression that heretofore has rarely been plumbed. When listening to "Love like a Veiled Threat" (which is the first volume of the ongoing 6 CD series "Turning the Black Skies Blue Again") it becomes apparent that some serious magick is at work here, and the listening experience is often transformed from a form of entertainment into a form of ritual and even self-discovery. If there are epiphanies to be found hiding in the Abyss, then "Love like a Veiled Threat" is just the Abyss for you to go spelunking in..."

"A few years after the acclaimed & praised "Burning the blue skies black", ASIANOVA are back with a brand new MONUMENTAL opus. Rarely (or should I dare saying never? a dark ambient cd has encompassed so many different elements & influences: from ultra-low abysses of drones to ghostly female vocals, from ethnic percussive sequences to bright, shimmering flute melodies, from crystal-clear guitar harmonies to immersive synth-layers. A long journey through a magical world - once again, all I can say is that words alone fail in describing this album - you have to check out by yourself....." [label info]

*** ATRIUM CARCERI - Seishinbyouin CD (Cold Meat Industry CMI.133, 2004) € 13.50**

"Seishinbyouin is the second album from Atrium Carceri, and drags the listener on a violent journey through haunted mental asylums, ripe with the cries of the lost and the damned. Rotting jailcells, past insanity and the crumbling domes of the other side are a few of the many eerily twisted images that this evocative music compels. There is a constant dark majesty that forcefully propels the message of inevitability: The colorful illusion people spend most of their lives in is fragile as a rose petal, and just as easily shattered in Seishinbyouin. With brilliant use of the full spectrum of dystopia, this will surely leave no one unscathed. The album is filled with dark ambient soundscapes, haunting symphonic intensities and engulfing atmospheres that let you get inside the twisted psyche of the total other. One can but wonder at the twisted mind of the tortured soul that made this vision spring to ghastly unlife." [press release]

*** ATRIUM CARCERI – Kapnobatai CD (Cold Meat Industry CMI.148, 2005) € 13.50**

"...Wie eine bösartige Macht schleicht sich die Finsternis aus den Boxen, zurückhaltend, am Anfang kaum merkbar, dann immer beklemmender. Soundcollagen von Geräuschen, die man nicht genau zu definieren vermag. Dennoch, ist es nicht ein nagendes Geräusch? Zähne auf Knochen? Ein Trippeln von viel zu kleinen, viel zu schnellen Füßen? Das Rutschen von Tentakeln über den Boden? Das sind die Assoziationen, die Atrium Carceri mit ihren sphärisch-morbiden Klängen erwecken. "Kapnobatai" klingt wie eine Soundgewordene Version einer Kurzgeschichte von H.P.Lovecraft. Wer sind die "Kapnobatai"? Es handelt sich um die Schamanen der Thraken und Skythen, der alten Völker, die mittels Drogenkonsum in andere Welten vorstießen und möglicherweise von dort etwas mitgebracht haben. Übersetzt bedeutet "Kapnobatai" soviel wie "Die auf dem Rauch wandeln". (Immerhin waren die Skythen das erste Volk, von dem man weiß, daß es Cannabis konsumiert hat...) Mythen und Dämonen aus vergangenen Zeiten werden also lebendig, und die Angst vor ihnen noch mehr. Schritte, knarrende Türen, verängstigten hektisches Atmen, all das unterlegt mit Horrorfilmgeräuschen von der übelsten Sorte - Atrium Carceri ist wiederum ein Meisterwerk geglückt. Wer glaubt, Musik könne nicht Angst machen, wird hier aufs überzeugendste eines Besseren belehrt. Grandios! [The Wendigo / Whisky-Soda mag]

Electronic dark ambient industrial, slow & droney & machine-like pulsating, breaths & choirs & dishumaned voices, very cold & isolated, rather song-structured, powerful, creating a dense eerie horror atmosphere.... really impressive !

"Beyond the malignant jail cells and narrow asylum walls, our hidden tormentors laugh at us from a world of smoke and mirrors. Kapnobatai, the third installment from Atrium Carceri, ventures further still into the wretched world beyond the place we so resignedly inhabit, and into the sublimely unknown. Shattered yet enlightened we are thrust forcefully through the illusion of our making, to the ancient sprawling city that is the one true testament to human achievement. The visions of the Kapnobatai (those who walk in smoke) are seen, heard and felt in this genderbending and exquisitely detailed black ambient album from philosopher/visionaire/composer/artist Simon Heath. This is a place of ancient machines, rusty walls and whispered sighs. With lavish attention to detail this profound composition of the mind wrests the listener away from the mundane, perchance never to return." [press release]

*** AUBE / M.B. – Junkyo CD (Noctovision NCVCD-11, 2005) € 14.00**

"First collaborative works by Akifumi Nakajima (AUBE) and Maurizio Bianchi (M.B.). Junkyo means Martyrdom (torture and execution of a martyr; persecution of a person for their faith). The music on this release ranges from delicate, swirling, ambient electronics with slowly emerging percussion to more sinister, repetitive electronic pieces. Quite dark and oppressive throughout with a distinct Japanese feel. Resented in a clamshell case with insert. Ltd x 1000. Very nice collaborative piece." [Cold Spring Records]

*** AUBE – Chain[re]action CD (Blossoming Noise bn001CD, 2004) € 13.00**

"Chain [RE] Action was recorded using metal chains as it's only source of sound. This is a brilliant and elegant merging of Akifumi's organic ambient and noise styles. A feat of dexterity limited to 1000 copies." [label description]

*** AUTECHRE / HAFLER TRIO - aeo3/3hae do-CD (Die Stadt DS82, 2005) € 18.50 [lim. 1000 spec. art-cover]**

In ungeahnte Bereiche dringen AUTECHRE & H30 auf der zweiten Collaborations-VÖ vor, neben AUSSERST AUSSERWELTLICHEN Drones gibt es auch nach „alten“ H30 klingendes konkretes Geräuschmaterial, überraschende Breaks im Klangfluss, bis zu Unkenntlichkeit geschredderte aber stets ätherische far-away-sounds, digitale Knirsch-, Kratz- und Clicksounds...und sogar harsh noise segments. aber keine Rhythmen weit und breit...zwei one-tracker in kunstvoller Verpackung und liner notes die niemand versteht, aber darum gehts vielleicht auch.. Die ersten 1000 Kopien waren beim Label sofort weg, bei uns gibts sie noch!

"Two of the leading artists in their own field team up again for the much anticipated second installment of their collaboration project. Like part One this comes in special deluxe handmade cover with mysterious inserts. First edition of 1000 copies. Total playing time: 82:16 min.

Track listing:

Disc One: 1.'aeo3' 32'36

Disc Two: 1.'3hae' 49'40

"The deformation of light entering several lives is simply a prismatic event and depending where the bottle spins, you're it. the acclaimed and cajoled, fussed over and clutched to multifarious bosoms is about to tread no water and several grapes, the resulting liquid pours off and conserved, but never leaving the family, in its way, that is, at least for some of us, and not very all others. be that as it may, and that is probable, it approaches with a glint in its eye, and full boots, not needing a high horse or even a fence to jump over. maybe a candlestick. tell us the time. are you in blue little boy? or are you grown up into what you always thought you would someday be? just asking. name? what's in any of them is out of the bag.

The second part of the award winning and chart-topping confluence of the entities known sometimes as autechre and the hafler trio. or something very like it. longer, uncut, 50% less fat, and free house with every copy. that last part *may* not be entirely true."

"...More than before it's hard to tell who does what here, even when it comes to know who did what disc. But both discs hold surprises. Like on the previous collaboration drones play an important role (like on many of the recent Hafler Trio releases, I hasten to add), but they are presented here in the form of an audio collage, meaning sudden changes, cutting straight into a new area. There are also other sounds used in a raw, almost electro-acoustical way - even when Mister McKenzie may not like me for using this way - like the opening of a door or water sounds. Stylistically this may run back to earlier Hafler Trio releases such as 'Brain Song' or 'The Sea Org', similar changes happen here. However one disc holds a short segment of pure digital

noise, almost in a Merzbow/Mego fashion, and that is perhaps the biggest surprise of all. Although it's lasts a few minutes, this might be something that will be a new feature in the work of the Trio, or even for Autechre? It's these points that make this into a more than excellent release, a landmark." (FdW / Vital Weekly)

*** BAD SECTOR – Kosmodrom CD (Waystyx Records 015, 2005) [ed. of 795 copies] € 13.00**

Massimo Magrini aka BAD SECTOR bleibt nicht beim Erreichten stehen sondern versucht stets, seine Musik konzeptuell und klanglich zu erweitern. KOSMODROM ist inspiriert vom gleichnamigen sowjet-russischen Raumfahrtprogramm und tönt weitaus elektronisch-futuristischer, eingängiger und rhythmischer als gewohnt; Funksprüche, Sinus-Clicks & Äther-Electronics füllen die repetitiven Grundierungen auf... kommt in einem aussergewöhnlichen milchig-weisses Plastik-Folder, mit luxuriösem, informativen Booklet... eine adäquate Umsetzung des Themas und ein weiterer sehr hochwertiger Release auf dem russischen Seitenzweig von COLD LANDS.

"Cherish sounds and noises from a world long lost. Comes in extra-size plastic sleeve with extensive booklet on the subject matter" [label info]
"I finished the mastering of a concept album based on russian/soviet space mission, named Kosmodrom. It's less ambient and noisy than previous works, with a bit of mechanical pseudo-rhythms inside." [Massimo Magrini]

*** BAD SECTOR & TOMMASO LISA – Reset / Rebis CD + Book (Old Europa Cafe OECD075, 2005) € 14.50**

Sehr ungewöhnliches Collaborations-Projekt, in das man sich erstmal "einhorern" muss. Gedichte eines gewissen TOMMASO LISA dienen als Grundlage, gesprochen von Mann / Frau / Computer, schnelles Flüstern, z.T. hektische elektronische Sounds, ungewöhnliche Rhythmen, aber auch untergründig dunkel-ambient, so vermischen sich eine computerized-futuristische Komponente, eine typisch Bad Sectoreske dark ambient-Komponente, und die vokale / poetische Ebene.... CD mit Buch !!

"For this release Massimo Magrini was joined by the Italian Cyberzone-Writer Tommaso Lisa ! So the album was recorded using as conceptual reference Tom's "neuro-poems" collection REBIS . Short spoken fragments of the texts are treated and inserted in a sonic structure built with minimal, strangely sincopated pseudo-rythms and sharp pulsing noises. The effect of those spoken texts is really disquieting, a very severe & obscure release, different from all previous Bad Sector albums ! In the background, Bad Sector's trademark chilling micro-melodies completes an upsetting, allucinanted but crude vision of our "Collapsing Civilization" . Try this album & "Reset" your "Weltanschauung" ! The Cd will be packed inside a book cover, the book contains Tom's Cyber-poetry plus a series of graphic designs" [label press release]

*** BAD SECTOR & TOMMASO LISA – Reset / Rebis CD + Book & mCDr (Old Europa Cafe OECD075SE, 2005) [lim. 345] € 20.00**
Limited version with bonus mCDR with 5 more tracks.

*** BAGHIRI, AMIR – Autumn CD (ARYA Y08, 1999) € 13.00**

In den neun weit ausladenden Stücken kreiert Baghiri hypnotisch wirkende Soundscapes, irgendwo in der neutralen Zone zwischen New Age und Weltmusik dahindriftend, jedoch in keiner Richtung tatsächlich einen festen Hafen ansteuernd. Grundlage bilden feinste Synthesizer-gespinnste, mal als dichte Wolkendecke sich auftürmend, mal unheimlich-düster wie bei "Playing Wind", bei dem man fast meinen könnte, die fliegende Untertasse voller Geheimnisse schwebt über dem eignen Haupte, oder auch ätherisch und die Weite der Stille durchscheinen lassend wie bei "Autumn Sky" und "Almost Winter". Dazu gesellen sich partiell unterschiedlichste dezente Percussions, Didgeridoos, sogar mal 'ne zirpende Maultrommel und beim etwas aus dem Rahmen fallenden dunklen, leicht schrägen Requiem "Dying Leaves" Chelli und Violinen." [www.songtext.de]

"Autumn features nine fragments of seducing natural sensations. Filled with fascinating colors of a wood in October, where a lonely soul can find the tranquility of the deepest meditation" [website-info]

"With "Autumn" German/Iran musician Amir Baghiri reaches another dimension in his music. This concept-CD is his 3rd solo-effort in line, on which he (again) is nicely assisted by some fellow-friends in his music, the same as on his former landmark "Time". The opening tracks still remind of some fine stuff of Steve Roach, as Amir starts off with great ambient atmospheres (which float on through the rest of the album) and a perfect blend of ethnic rhythms and didj. Amir's sensitive trance-like sound textures & kindred rhythms head for something beyond the edge of time & space. Magnificent pieces illustrating this are the off-wandering "Autumn Sky" and the intimate album-closer "Almost Winter". Next to this, there are 2 strange, very peculiar & unfamiliar tracks found on Autumn: first of all, we encounter the very experimental piece

"Playing Wind", in which it seems Amir has lost track for 7 minutes. The same can be said about "Dying Leaves", which is dominated by cello and viola (played by session-musician Hamid Mercury), and doesn't fit either into this album. For the rest, "Autumn" is a solid effort in all means: its trance-like rhythms and dreamlike soundscapes keep shifting on and on, this CD adds a new chapter to tribal/ambient inspired electronic music. Last but not least, the overall production and soundquality is brilliant, as one should expect when listening to this blend of music." [Bert Strolenberg]

*** BAILIFF, JESSICA – same CD (Kranky 54, 2002) € 15.00**

Drittes Album der dream-drone-Folk Chanteuse aus Toledo, OH, auf Kranky ! Etwas herbe, getragene Songs, slow-ambience-folk mit verzerrten drone-guitars...

"Call it *Jessica Bailiff*, *Untitled* or anything you want; the third album from Jessica Bailiff is a delivery on the promise of her first two albums. Simultaneously clearer and murkier, it features a more acoustic focus and experimental sound placement. Two songs feature the violin-uke (most notably the stark 'Hour of the Traces'), there is a tin whistle on a few tracks, piano, a few computer fx, drums, smeary guitars and even sitar. The end result can best be described as narco-folk. Jessica Bailiff describes her new album as being about '...stagefright, dreams, loss of creative energy/desire, love & time, living in the same place all your life, ghosts, near-death experiences, etc...' After recording two albums with the members of Low, Jessica Bailiff created a direct, stripped back album that showcases her-strengths in both songwriting and arrangements." [press release]

*** BAKER, AIDAN & ULTRA MILKMAIDS – At home with.... CD (Infraction Records INFX 010, 2005) € 13.00**

Two of our favourite Drone-artists in collaboration – the result can only be good ! And so it is, 3 long tracks with many guitarish drone-layers, sometimes digitally transformed, sometimes more loopy, and quite powerful - subharmonics, hypnotic structures, high frequenced sound-drops... it's all yer in !

"Canadian Aidan Baker's pastoral guitar work shredded to glorious bits by the French. Environmental recordings paint the background with various voices and distant church bells." [label info]

"By now Aidan Baker should be a household name, at least to those who read Vital Weekly a lot. He is responsible for many releases on CDR and MP3, but no doubt a steady stream of CDs will follow. On the other hand, the Ultra Milkmaids (or milkies as they call themselves) aren't that productive with releases, despite their many years of existence. Here the three (the milkies are a duo) team up to join forces in a tour de force of ambient music. Set against a background of highly processed ambient drones plays the lonely guitar, plus tons of sound effects, of Baker. In the opening piece 'Part 1 (In The Cube)', both elements have blurred together, but in 'Stretched Guitars Lie Slo', the elements are set against each-other by contrast, still forming a homogenous ambient tapestry. Slowly the guitar transforms from a machine with strings to a more percussive instrument. In the third piece all the used elements become clear: guitars, computer processing and field recordings, with a strong clear Ultra Milkmaids trademark of working. A pretty strong collection of ambient tunes here, perhaps not of the most innovative kind (which is difficult in ambient music anyway), but certainly of higher relaxing nature." [FdW / Vital Weekly]

*** BASS COMMUNION – Ghosts on magnetic tape do-CD (Headphone Dust HDBCCD9, 2005) € 16.50**

Re-edition with bonus-CD, a full remix by ANDREW LILES !! Sehr poetische dark ambience aus England, mit Pianohauchklängen & knisper-Sounds, eingebettet in warme Watte-Drones, sanften Chorgesängen, atmosphärische field recordings & verlangsamte Instrumentalklassik... anmutig und schön ! TIP!

"This is the third full length album by SW's Bass Communion project and is a one hour work divided into 5 distinct sections. The album is inspired by alleged tape recordings of the dead communicating with the living world, paranormal research most famously practised by scientist Konstantine Raudive in the 1970's. This is a spectral and brooding album, rich with dark clouds of sound, beautiful textures, creepy drones and eerie crackling. SW considers this to be one of the finest recordings he has ever made..." [label info]

*** BAYLE, FRANCOIS – Le forme de l'esprit est un papillon CD (INA GRM / Magison MGCD 1804 / cycle Bayle volume 18, 2005) € 14.00**

Der Altmeister der französischen Elektro-Akustik mit einem neuen Stück, wo er sich mit Bewusstseinsfragen auseinandersetzt. Recht unstete Klangwirbel & Klangschwärme wie unruhige Fischgruppen, die tänzelnd durchs Wasser gleiten... Musik wie

Momentaufnahmen der Wahrnehmung, kurze Bewusstseinsfenster, flüchtige Eindrücke, rasches Memorien und wieder-verblasen...
 "Vol. 15. of INA's complete Françoise Bayle series, featuring the 60-minute title piece (from 1999/2001).
 "Nature -- that reservoir of organisms and temporal forms -- proposes many patterns to our rhythmic imagination breathing, pulses, ebb and flow, a day's circle or the passage of seasons... My project, the idea behind this work, is to arouse the desire or pleasure of listening by presenting rather temporal perceptions based on their images, figures, impetus and vividness. Several 'moments' therefore that such entities traverse shall attempt to demonstrate special aspects of time's 'grain,' in order to prolong its emotional potential. Here then, are some of time's such figures at work. There is the one that hurries then flees, - the one that pounds and hammers, - that breaks the wave, - that moves backwards and does an about-face, - that splashes into a shower, - that trickles like rain, - that flows, while dripping off, - that slowly forms a bead, - that spurts out in jolts, - that gyrates in a whirl, - that evaporates... Variations from 'knocks' to 'traces,' from a heavy pulse to melody, from a tolling bell and its mysterious concurring powers to the furrows of clouds of dust and orbits circulating at various speeds, not to mention the various 'paces' of the pulse itself. At the end of the five stages, the listener will have completed a trajectory, one of temporal unity beginning from the finest 'grain' and progressively focusing his/her perception in order to discern and identify images and forms. Colors' transience, speeding figures will be resolved in a spiral (the three-dimensional form of a circle), by which the initial sound-image (tolling bells) will infinitely evolve into the final sound-image: that of summer crickets during a night of suspended, dream-like time." [Francois Bayle]

*** BEHRENS, MARC – Elapsed Time CD (Intransitive Recordings INT 017, 2001) [lim. 500] € 13.00**

We found some copies, sold out at the label! "The latest album by Marc Behrens is the end result of his attempt to understand his artistic choices in light of their possible subconscious meanings. Regarding the process that led up to this album, Behrens writes, "I was reflecting on my own past, in which there was a period of occupying myself with plastic model airplanes out of fascination with the technology (as I understood it)... it occurred to me that electronic music has been very much linked with military technology, the latest of them being the computer. Many of our contemporary electronic tools are byproducts of military technology and, unfortunately, application. Still a bit unsure of about whether my early affection for military technology had different motivations, I saw a chance for sublimation in my musical work." Beginning in 1996, Behrens sorted through his catalog of late 1980s and early 1990s four-track tapes and field recordings, and set to examine his older analogue sounds through his current computer-based compositional aesthetic. By keeping his previous interest in military technology in mind, he preserved a sense of remoteness and removed examination in the music. Sounds seem to come from a great distance, possibly reminiscent of pilots sitting alone in planes over enemy territory, or of lonely sailors aboard submarines far below the population they are defending. In light of recent events, Behrens' questioning of the implications of his own decision to appropriate instruments of possible military origin for his art is especially poignant. Marc Behrens has been active as a sound and installation artist since the mid 1980s. Currently based in Frankfurt, Germany, he has exhibited or performed throughout Europe and Japan, and has worked with artists such as Francisco Lopez, Bernhard Gunter, Atom Heart, and Nicklaus Heyduck. His previous releases have included "Advanced Environmental Control" (trente oiseaux, GER), "Final Ballet" (Raster-Noton, GER), and "Contraction" (Digital Narcis, JAP). His piece "Revelation" appeared on Intransitive's "VARIIOUS" compilation last year. "Elapsed Time" is his first domestic US album." [label description]

*** BENEATH THE LAKE – Silent Uprising CD (Glass Throat Recordings 010, 2005) € 13.00**

Zweites Album vom Projekt um NICOLAS LAMPERT, der eine Hälfte der Monumental-Noise-Droner von NOISEGATE war! Ausgefeilter dark ambient mit vielen Details und melancholischen Passagen....

"A truly stunning follow up to their debut 2002 "Inside Passage" offering! "Silent Uprising" features five flowing & meditative compositions clocking in at 70+ minutes. A demanding engagement from drifting drone composers Nicolas Lampert & Dave Canterbury. An alchemical mixture of lulling musical melodies & dense cinematic environments. BENEATH THE LAKE embrace a forlorn melancholia of haunting, whispering memories & organic soundscapes. A beautiful album with a distant hope, forged through nature's sadness...

"...Beneath The Lake is a project based on creating soundscapes combining minimal ambient music and found sounds, with an emphasis on composing the music to compliment the sounds instead of just using the sounds as a backdrop. Where their first record focused more on nature, Silent Uprising shifts the focus a bit more toward the increasing influence of the urban landscape as cities continue to encroach on nature and change the balance forever. The record begins with the clatter of trains rushing past, the receding sound of the train is soon joined by a simple strident guitar riff, accompanied by a mournful wooden recorder. The two drift and shift and slowly build in intensity. Very reminiscent of Neurosis at their most mellow, surprisingly enough. The riff shifts and twists, shadowed by the recorders melodies eventually being joined by the sound of another train and eventually being drowned out by the roar of the wheels on the tracks. The second track is a simple, gorgeously melancholy guitar melody, slowly and deliberately picked, over a bed of crackly static that could be either the sound of rain falling or the crackle of a fire, or both. The sound on Silent Uprising is much more musical than on Inside The Passage with the drone being relegated to just one of many instruments / approaches as opposed to the very dark and slow shifting all encompassing drone of the earlier record. Here, it's -that- guitar, all dark and shimmering and reverberant, and the brooding slow building melodies that creep across the sonic landscape. It sometimes almost sounds like the slow core of Low being performed in a steel mill or a rail yard, the band struggling to be heard over the sound of rain and wind and trains and passing cars. Strangely powerful and poignant. Packaged in a gorgeous oversized sleeve with breathtaking images of winter foliage and urban landscapes, printed in all muted browns and tans. So lovely." [Aquarius]

*** BERROCAL, JACQUES – Parallel CD (Alga Marghen, plana B 5TES.037, 2001) € 14.50**

Aufnahmen aus den 70ern von diesem französischen Experimental-Urgestein, der NURSE WITH WOUND nicht unerheblich beeinflusste!
 "Jacques berrocal has been very active since the beginning of the 1970s. No one in France could mix jazz, improvisation, rock'n'roll, punk, no wave, spoken words and industrial music like him. He also had a central position in the creation of d'Avantage, a collective record label that issued some of the most particular sessions of the mid-late Seventies. At the same time he was working on never ending sessions for records that were never issued. Jac and his band were the Apostles of the non-urgency, enjoying recording in unusual situations, with no rules, improvising on undefined structures or using non-musical material mixed with ethnic instrumental solos. In 1976 d'Avantage issued a wonderful record LP titled Parallèles featuring, among the others, Bernard Vitet, Roger Ferlet, Pierre Bastien, Michel Potage, Daniel Deshays, with the intervention of Vince Taylor, the dark diamond of rock'n'roll who inspired David Bowie's Ziggy Stardust. Just a couple of years later berrocal collaborated with Steven Stapleton to create the first Nurse with Would record LP. Parallèles features very different styles; acoustic solo and duo for trombone and cornet as well as a large ensemble 25 minutes long piece dedicated to the futurist Russolo (again, two years later, Mr. Stapleton dedicated his first NWW record to the same Italian artist). Also to mention are 'Post-Card', recorded in a Pigsty in 1976, and the legendary 'Rock'n'roll Station', a mini-concert for voice (Vince Taylor), double bass (Pierre Bastien) and bicycle (Jac berrocal). The remastered CD also includes five previously unreleased tracks that were actually left out of the original record: 'Villa Povera Naturale' (1972) is a short piece for pocket trumpet and various concrete elements; 'Occupè' by Michel Potage is an excerpt taken from an LP that d'Avantage never issued; 'Shorten' and 'Lisylys Pavillon' are the first experiments using electronics and 'Cryptea IV', taken from the sessions of the early Futura LP. Thirty years later Jacques berrocal is still there, where nothing is waiting for him, totally outside the rules, out of fashion thus indémodable. A digipack CD edition including a folded insert with very nice original photos and scores." [label description]

*** BEYOND SENSORY EXPERIENCE (B.S.E.) – Korrelations CD (Old Europa Cafe OECD 070, 2005) € 12.00**

Vierte CD des B.S.E.-Projekts, welche eigentlich Bestandteil einer Box werden sollte. Unveröffentlichtes Material plus einige Remixe, teils rhythmisch, teils eher krachig ausgerichtet...

"The production of the announced special box was cancelled ! but we will now produce a 4th CD in the BSE series with unreleased BSE material plus remixes by Mr. Nordvgr, Alk0, Do Shaska, Alexxx & more" [label info]

"....Obscure, rumbling, subterranean noise, typically BSE, can become trance, as disenchant, light or classic melody, in a gloomy crescendo like a mute horror soundtrack, in a powerful proceed comes close to martial cavalcades." [Tanks]

*** BIANCHI, MAURIZIO (M.B.) – M.I. NHEEM ALYSM CD (Silentes sme0502, 2005) € 9.00**

The unusual comeback of MB, three pieces made entirely out of piano-sounds, overtunic fields, strange loops, floating sounds..... special priced! total time 70+ min !

"M.I. Nheem Alys - The brand new album by Maurizio Bianchi is the first of a series on Silentes. M.I. Nheem Alys is a decomposive triad for reverberating piano and osmosized keyboard, idealized and carried out between the autumn 2003 and the spring 2004.

Dedicated to all the people they proclaim the liberation of the modest minimalistic sound. A true manifesto. And take note the reworked version released by AUBE." [label description]

*** BIANCHI, MAURIZIO (M.B.) – A.M.B. Iehn Tale CD (Small Voices SVR 04012, 2005) [lim.500] € 14.00**

Seltsam ist die Welt, seltsam auch MAURIZIO BIANCHI ! Die Früh-Industrial/Experimental-Legende taucht nach vielen Jahren plötzlich wieder auf und bearbeitet hier ausschliesslich Piano-Klänge. Auf A.M.B. IEHN TALE werden diese noch von einem gewissen Sandro Kaiser bearbeitet, so dass merkwürdige elektronische Cluster & Echo-Räume entstehen, die in wallend-repetitiver Bewegung verschiedene Harmonie-Ebene durchwandern. Manchmal bilden sich dann schöne, hauchzarte Obertonbewegungen & Drones um die Piano-Zentren herum genial z.B. beim letzten 28minütigen Stück „TALE“, welches sanfte Drone-Wellen in unbeschreiblicher Weise aufbaut...

"The brand new release of Maurizio Bianchi (M.B.). Similar to his early experimental bionic - industrial masterpiece like "The Plain Truth", "Armagedon", "Endometrio" and "Carcinosi", this album presents eight decomposed tracks with slow, obscure and meditative music... Cold atmospheres and reverberating piano... Really one of Maurizio Bianchi best work to date!!! Dedicated to all the meditative people who is living in the environmental paradise. "The environment is the place, the physical space, the biological conditions where an organism is living and, in a broader sense, is the whole of social, cultural, moral conditions in which a person lives. But what is the "A M. B. Iehn Tale"? Is the biological space where the whole social is organizing to live in a moral condition. This well explains the artificiality of the environment where we're living, photo-static flooring of the lack of true purposes and of concrete ideals. If we identify ourselves with the obsolete tradition, infested of futility, or with the sinful lust of certain primitive pulsation, that means we need to plunge ourselves into the dismay, trembling and paroxysmic musicality of the "A M. B. Iehn Tale", otherwise the vexatious insensibility will get the upper hand. The infinitesimal notes of this fervid work will coagulate the inner end of the disconnected proclamation and in their hidden spontaneity will repress the preceding pessimism. It's the neurovegetative necrosis of the technological freezing." [MAURIZIO BIANCHI]

*** BIANCHI, MAURIZIO & LAND USE – Psychoneurose CD (Manifold Records mancd046, 2005) € 12.00**

Collaboration der wiedererstarkten Industrial-Legende mit LAND USE, einem neuen Projekt aus NL.... zu hören gibt es hier rauhe, ratternde Klang-Emanationen, die sich in immer neuen Verformungen in den Äther wälzen.... Licht-verschluckend und zähflüssig wie schwarzer Teer....unser definitiver Favorit unter den neuen MB-Veröffentlichungen der letzten Zeit !

"Italian Avant-Noise legend M.B. and Land Use collaborate on dramatic, subterranean wall-of-noise constructions and swirling textural storms, dense and complex arrangements, shifting and shimmering tones barely under control, streaming toward some distant and undefineable precipice. Not noisy, but way too tense and corrosive to be called ambient. These vibrant monoliths of sound shift the listeners psyche into a restless sort of zen, a blissful chaos - truly

mind and mood-altering. Bianchi released early records on Whitehouse's Come Org. label and has been active since the 1970's. And a recent and conspicuous absence from the experimental music world has been broken by several recent releases of surprising freshness and relevance. It is unclear where MB leaves off and Land Use begins but Psychoneurose is definitely a clear and brilliant return to early MB techniques with several refinements in delivery and focus. Psychoneurose will be the clear weapon of choice for those who prefer their ambience with teeth and their Power-Electronics with more of the deep, vaster textures than violence." [label description]

"....Thank God, we gave Psychoneurose a listen, as this record is so spectacular that perhaps we will be searching out some of those other records to see if they are as good as they were claimed to be!in returning to the all-encompassing, utterly blackened, subterraneanly frigid, nightmarishly grim, soul-crushingly bleak, death-shroud ambience that Bianchi had produced back in the day. Expansive, Frankensteinian drones constantly broadcast a black energy, marred with tactile corrosive noises and synthetic twitches which could only be made by the same analog technology of Bianchi's classic recordings. So until those aforementioned albums come back in print yet again, Psychoneurose holds its own as a worthy substitute." [Aquarius]

*** BIRCHVILLE CAT MOTEL – Siberian Earth Curve CD (Drunken Fish Records DFR43, 1998) € 15.00**

Es braucht eine gewisse Zeit, bis man in die etwas spröde Drone-Welt dieses immer beliebter werdenden NZ-Projekts eintauchen kann, aber dann faszinieren die vielschichtigen low-fi Klangteppiche, die stets etwas feedbackend oder oberton-fiebrig und manchmal Sirenen-artig herüberwehen, und hier mit Gitarren, Becken, Kristallen (?), elektrisches Haushaltsgeräten, Backtapes & Stimme erzeugt wurden...

"An enigmatic stateside debut from this New Zealand (I think... they are pretty enigmatic after all...) ensemble which drones on through guitar, appliances, cymbals, and some dizzying device which generates a warbling tonality which hits some pretty nauseating (in a good way, like rollercoasters are entertainment through nausea) frequencies." [Aquarius Records]

*** BJÖRKK, HENRIK NORDVARGR – Vitagen CD (Essence Music ess04, 2005) € 13.50**

Ein weiteres exzellentes Solo-Album von BJÖRKK aka NORDVARGR (inwiefern FOLKSTORM, MZ412 und TOROIDH), der sich mit seiner Musik (zwischen am Schnittpunkt von bodenlosen Ur-Ängsten und romantischer Schönheit zu befinden scheint - selten klang Musik so dämonisch-düster und strahlte doch etwas so Erhabenes aus... klanglich eine enge Vermählung von Geräuschmusik und konkreten Effekten mit eher elektronisch aufbereiteten Stimmen-Samples, Synth-Harmonies, etc...

"....Carefully registered at night over a long period of time, the sounds used on Vitagen hail from a vast collection of strange sources - an old oiltank, axe, ESP, broken electronic equipments and slabs of concrete, to name a few. However, what makes his work even more intriguing is the amazing ability to concentrate in a deep black hole of sound elements of glitchy, cold elektronika amidst haunted and blackened minimalist atmospheres, building a foundation that permits himself to experiment with more rhythmic movements, slowly build and detailed drones, distant rumbles and disembodied voices. With this undisputable trademark, Nordvargr has managed to capture the spirit of bleakness like no other artist. The different shades of black and grey he paints with have never been more disturbing and at the same time more beautiful...." [from the press release]

".....But there is nothing loving or childlike here, unless of course it's meant to be the musical probing of the darkest recess of a child's mind, all monsters and nightmares, things that go bump in the night, shadows outside the window, demons waiting in the closet, all brought to life by disembodied rumbles, slow building industrial swells of shivering blackness, ominous smears of demonic minimalism, and occasional cracks and crashes, like brief bursts of lightning illuminating the terrors hidden in the night, just for a moment, but that moment is enough to fill your soul with dread as you are plunged back into utter darkness. And while the sound of Vitagen is definitely brutal and barren and hauntingly grim, it's also quite beautiful, and even soothing at times, with small stretches of tranquil ambience scattered here and there, melodies slowed down and pulled apart into dark shapes that sort of drift and hover, a nice balance between the hellishly malevolent and the soothingly serene. Beautifully packaged in a six panel, embossed cardboard sleeve." [Aquarius Records]

*** BLACK SUN PRODUCTIONS – OperettAmorale CD (Divine Frequency 01, 2005) € 15.00**

Post Industrial Cabaret. Ein Album der Superlativen: 11 Neu-Interpretationen von meist sehr expliziten BRECHT / WEILL – Songs (alles von 1928 / 1929) von den schwulen „Anarcocks“ COIL-Performance-Tänzern „Massimo & Pierce“, mit Gastbeiträgen von LYDIA LUNCH und Mitgliedern von LARSEN und ANTONY AND THE JOHNSONS, einem kompletten Stück von COIL, und der Cover-Artwork von H.R. GIGER. Songs aus dem Rotlichtmilieu, melancholisch und hitzig, balladenhaft & grotesk, elektronisch aufbereitet und oft sehr interessant & spannend umgesetzt....

“operettAmorale is Massimo & Pierce's personal tribute to the poetry of German poet, playwright and thinker **Bertolt Brecht** (1898 - 1956). The album is composed of 11 classic Brecht's songs, here revisited according to Massimo & Pierce's irreverent attitude. Massimo & Pierce invited some of their friends to contribute to operettAmorale: **COIL** recorded the song *A List of Wishes* (one of the latest studio performances by John Balance) purposely for this album. *The Ballad of Sexual Dependency* is here delivered by the incomparable voice of **Lydia Lunch**. **HR Giger** contributed with the cover artwork and a vocal cameo appearance on *Seeräuber-Jenny*. operettAmorale was produced by Massimo & Pierce in collaboration with **Larsen's** member **Fabrizio Modonese Palumbo**, whom also provided some original music and the acoustic arrangements. Among the musicians whom participated to operettAmorale's recording sessions are **Julia Kent** (Antony and the Johnsons) and **Marco Schiavo** (Larsen). Elegant digipack + large booklet.” [press release]

*** BOOK OF WISDOM – Ultra CD (Nature and Art, 2005) € 14.00**

“...brings 8 new tracks and one enhanced Video after the first CD "Catacombs" released in the last decade. An outstanding festival of conceptual ritualism with elements of chamber-music, psychedelic art, contemporary progressive music, old-style industrial, electro-acoustic and analog sound textures. With sophisticated words and music in filigree compositions, opulent arrangements and experimental tonal and atonal creations the formation Book of Wisdom tells stories about situations, which lead the human-being in the spheres of supernatural paradox. This is the result of a long sound-selection in the mystic area between acoustic instruments like guitars, harpsichord and strings, analog synthesizers and modular systems.” [press release]

*** BOUCOURECHLIEV, ANDRE – Threne CD (INA GRM in a c 2025, 2004) € 14.00**

Nr. 25 in der regulären Reihe des “Institut National de l'Audiovisuel” beschert uns wieder einen neuen Namen, den bereits verstorbenen bulgarischen Komponisten ANDRE BOUCOURECHLIEV. TRHENE ist eine prächtige CD mit viel Sprachanteil, Chorälen, fragmentierten & verhaltenen & hochkomplexen Kaskaden-Geräuschen & Collagensounds, absolut visionär...konkrete DOOM-Musik!...unglaublich, das die Stücke teilweise fast schon 50 Jahre alt sind! (Tape-Aufnahmen von 1958 / 1959 / live-Aufnahme von 1977). 4 Stücke, insgesamt fast 66 Minuten Spielzeit, dickes Booklet. “First full CD release by this Bulgarian-born composer (1925-1997). Includes the first issue of a 1973 doom-concrete classic, "Threne", plus other early works. An important INA GRM document. "The work 'Threne' is a creation inspired from fragments of an unfinished poem Mallarme had attempted to write following the death of his son when aged 8, in 1879. The musical composition recorded on magnetic tape features the exclusive use of voice: a mixed choir and two narrators. Following recording production, these voices were subsequently processed using electro-acoustic techniques, being purposely restrained in many cases. On the other hand, a more radical electro-acoustic and systematic approach governs the relationships and cross-linking arising between work and song, a process involving actual dynamic modulation. Through the latter, it becomes possible to provide a given 'model' of created sound -- chorus harmony, polyphonic sung vocal structures, whispers, etc. -- with intensity, dynamic pulsation derived from another material, in this case, from the spoken word. In this way, the subtleness of words becomes embedded in song, with the latter receiving rhythmical and dynamic inflection from the words. Between the 'word thus deepened out' appearing in song, and the real word itself found here and there throughout the work, an unlimited array of states of existence come into being, intermediate levels where song and word appear to merge to a point where they exchange identities, sound becoming the word in spirit and the word becomes pure music." Also features: "Text I" (1958, for magnetic tape (2 tracks)); "Text II" (1959, for two magnetic tapes);

"Concerto Pour Piano et Orchestre" (performed by Claude Helffer, piano; Orchestre National de France, Conducted by Ivo Malec).“ [press release]

*** BRANCA, GLENN – Lesson No. 1 CD (Acute Records ACT005, 2004) € 15.00**

Re-Release der allerersten BRANCA-Veröffentlichung von 1980, mit Bonustrack & Video !! „Nachdem er in den NYC Kultbands THEORETICAL GIRLS und THE STATIC gespielt hatte, veröffentlichte GLENN BRANCA 1980 mit seinem ersten Soloalbum "Lesson No. 1" - der ersten Veröffentlichung des einflussreichen Labels 99 Records (LIQUID LIQUID, ESG, etc.) - genau die Art der ambitionierten Gitarren-Symphonien, für die er bekannt werden sollte. Der Song "Lesson No. 1 For Electric Guitar" ist vielleicht sein eingängigstes Werk aus dieser Zeit. Es ist eine präzise und doch ausführliche musikalische Vorwärtsbewegung: wiederholende Gitarrenmotive die an den Minimalismus von PHILIP GLASS erinnern, aber mit einem maximalen Anspruch an akustische Dichte, Härte und Bombast. Das elfminütige "Dissonance" ist ein gewagteres Experiment, das in schallenden Dissonanzen aus purer Rock'n'Roll Energie explodiert. Für diesen Rerelease hat Acute Records den über 16 Minuten langen Track "Bad Smells" (featuring LEE RANALDO und THURSTON MOORE von SONIC YOUTH) als Bonus mit draufgepackt. Und als wäre das nicht genug, gibt es außerdem ein 18minütiges Quicktime-Video von "Symphony #5", das 1984 im legendären Club The Kitchen in New York City aufgenommen wurde. [DUT] TRACKLISTING: 1. Lesson No. 1 for Electric Guitar (8:13); 2. Dissonance (11:37); 3. Bad Smells (16:26); 4. Symphony #5 (Quicktime Video/ 17:29) " "After playing in the seminal and influential New York City no wave rock outfits the Theoretical Girls and The Static, Glenn Branca made his first strides towards the more ambitious guitar symphonies he'd become famous for with his first solo release *Lesson No. 1* in 1980. *Lesson No. 1 For Electric Guitar* is perhaps his most accessible piece of the period. It is a concise yet extended statement of forward motion, guitar motives repeating in a manner recalling the minimalist of Philip Glass, but unlike Glass, with a maximalist approach to sonic density and bombast. Upon its initial release as the first record on the influential 99 Records (Liquid Liquid, ESG, et al.), *Lesson No. 1* was paired with *Dissonance*, a more daring experiment that explodes sonic dissonance with rock and roll energy. For this reissue, Acute Records has added 'Bad Smells' (featuring Sonic Youth's Lee Ranaldo and Thurston Moore), composed as a dance piece for choreographer Twyla Tharp in 1982. And if that wasn't enough, Acute has also included an 18 minute quicktime video of 'Symphony #5', recorded in 1984 at what was to become the legendary New York City venue The Kitchen." [Cargo]

*** BRANCA, GLENN – The Ascension 1 CD (Acute Records ACT002, 2004) € 15.00**

Wiederauflage des legendären Albums von 1981, Vorläufer einer ganzen Generation von Noise-Rock-Bands !! „Als Glenn Brancas "The Ascension" 1981 erschien fragten sich die Kritiker: ist das eine Rockband die klassische Musik interpretiert oder ein Experimental-Ensemble das sich dem Rock'n'Roll widmet? Abseits der Debatte fand die Musikkritik nur einen Konsens: wahrhaftig ehrfurchtgebietend! Heutzutage fällt es schwer Glenn Branca zu hören, ohne an SONIC YOUTH denken zu müssen. Dieser berühmte Gitarrensound - dissonant, misstönend, klirrend, tönend, himmlisch, bewundernswert - tauchte das erste Mal in den 70ern in der Musik von Glenn Brancas wegweisenden Bands STATIC und THE THEORETICAL GIRLS auf. Später benutzten SONIC YOUTH diesen Sound um wiederum eine neue Generation von Alternative Rockern zu beeinflussen. "The Ascension" enthält 5 Kompositionen und 40 Minuten Gitarren-Glückseligkeit. Der Rerelease auf Acute wurde von Chicagos Neo-No-Wave Legende Weasel Walter (FLYING LUTTENBACHERS) gemixt und enthält viele Extras: einen Videoclip von einem Liveauftritt Glens in Soho von 1978, ausführliche Liner-Notes von Lee Ranaldo und zusätzliches Artwork von Robert Longo. " [Cargo] When looking at all the press that followed 99 records release of Glenn Branca's *The Ascension* in 1981, one cannot avoid the debate, is the *Ascension* a rock band performing classical pieces, or an experimental ensemble performing rock music? Glenn's prior work in the seminal no wave bands The Static and the Theoretical Girls represented some of the most aggressively avant-rock sounds of the New Wave era, while his work in the two decades since has taken on a decidedly 'classical' approach. However, for a brief moment, Branca and his band were able to transcend such classifications as High Art vs. Pop Culture, Classical Music vs. Rock and Roll, and release a record that, amongst all the debate, at least had all the critics agreeing on one thing: *The Ascension*

is truly awesome. In 1982, the critic's reference points were the repetitious minimalism of Philip Glass and Steve Reich on one hand, and the "hard rock" of the Ramones on the other. These days it's hard to listen to Glenn Branca without thinking of Sonic Youth, whose two guitarists (Thurston Moore and Lee Ranaldo) both served tours of duties in Branca's guitar armies. That famous guitar sound, dissonant, jarring, clanging, ringing, chiming, heavenly, beautiful, which first appeared in the Static and the Theoretical Girls, would be used by Sonic Youth in more accessible manners to influence a new generation of alternative rockers. *The Ascension* features five compositions, none a moment too long or too short, none too left-field to be inaccessible, none too mainstream to be boring. Just 40 minutes of sheer guitar bliss. Acute's release of *The Ascension* marks its domestic debut on CD, and to celebrate, we've added lots of extras. Our version is completely remixed by Chicago neo-no wave legend Weasel Walter of the Flying Luttenbachers. We have added a short but intense video clip of Glenn performing live in Soho from 1978. Lee Ranaldo has also supplied us with liner notes that give a fascinating insight not only on his work with Branca, but on the overall social and artistic atmosphere of downtown New York City in the early '80s. Additional artwork by Robert Longo (who designed the original cover) is also included." [Cargo]

*** BRANCA, GLENN – Symphony No. 1 (Tonal Plexus) CD (ROIR RUSCD8245, 2000) € 16.00**

BRANCA's erste Symphonie erschien 1981 – ein Meilenstein des monumentalen Gitarren-Orchester-Minimalismus! Reine archaische Klänge & Rhythmen von ehrfurchtseinflössender Grösse & mit unglaublichen Spannungsbögen!

"Mr. Branca's music is an aural hurricane. He has created perhaps the most impressive wall of sound yet heard." [Robert Palmer, New York Times, November 19, 1981]

"Symphony No. 1 alternates between relentless thundering guitar chords and primal rhythmic pounding. As instrumental layers build, overtones clash to produce melodies of their own and can trick the listener into hearing instruments that are not there." [Trouser Press Record Guide]

*** BRIGHTER DEATH NOW - Kamikaze Kabaret CD (Cold Meat Industry CMI.151, 2005) € 13.50**

BDN waten wieder im old school Industrial-Sumpf, wie eine besonders düstere Version von TG ätzen sie die Umgebung ein mit fortlaufenden Analog-Pulsationen & hyperverrzerten "Gesang", wobei Samples & Radiostimmen ein Background-Gemurrel abgeben & dunkle feedbacks omnipräsent den Äther zerschneiden... kommt wieder im BDN-typischen schwarzen Prägedruck-Digipack...

"Finally the long-awaited studio album from Brighter Death Now! BDN's steady mainman Roger Karmanik never goes out of style! A new punishing full-length CD packed with 8 churning traditional kneecapwrenching tracks, get down with it or bow in shame... Following the last album "1890" from 2001, this new work is more in the vein of 1998's "May all be dead": meaning slight punk mode ON. Diverse, hallucinatory, monotone and HEAVY with that sweet characteristic doom-laden and depressive touch. Simple and effective; just right for your pulsating private parts." [Cold Meat]

*** CARDEW, CORNELIUS – Four Principles on Ireland and other pieces CD (Ampersand ampere7, 2) € 14.50**

Solo-Piano-Stücke des sehr politischen Komponisten und SCRATCH ORCHESTRA – Mitbegründers, der 1981 in London ermordet wurde. Wiederveröffentlichung der LP von 1975 (Cramps Records) mit hoch interessanten Liner-notes. Er neu-interpretiert hier alte historische Volks-, Revolutions- und Widerstandslieder...

"In 1975 when *Four Principles* was released, Cornelius Cardew was comfortably within his third stylistic phase of musical development. Unlike the groundbreaking experimental activities introduced through his most famous pieces -- *Treatise* and *The Great Learning* -- the music on *Four Principles* marked a repudiation of the musical avant-garde which Cardew himself had championed in England. The collection of 13 solo piano pieces on this disc represent a pivotal time in Cardew's work when he was poised between the strictest interpretation of Marxist aesthetics and the development of his voice within those aesthetics. What can be heard is a return to the music Cardew knew and understood: a beautiful music of clarity and eclecticism steeped in pianistic traditions and reformulated through the poetry, folk ballads, melodies, and resistance songs of China and Ireland that underscores his role as one of the most devoted political composers of the 20th century. This CD edition of the long out of print Cramps LP features original track notes by Cardew, new liner notes by Virginia Anderson and previously unpublished photographs of Cardew."

*** CARTER, TOM AND VANESSA ARN / THE MOGLASS – Snake-Tongued / Swallow-Tailed CD (Nexsound NS28, 2005) € 12.00**

Zwei Stücke (bottle-neck?) Wüsten-Drones von CHARLAMABIDES-fame TOM CARTER (mit VANESSA ARN), drei Stücke mit fein gewebten dark ambient-Sphären von MOGLASS.... auf dem ukrainischen Label von ANDREY KIRITCHENKO in nicht üblem Spezial-Cover....

"Tom Carter (Charalambides) & Vanessa Arn (Primordial Undermind, Gourmet Chef) combined their powers to tap the reverberant waves of the ether on this split release with improv trio from Ukraine - the Moglass. While Carter / Arn part made with lap-steel guitars and triwave picogenerator sounds very soft, cajolingly and tensely at times, the Moglass part sounds more dense and brighter." [label info]

"....It's an impressive listen that sounds like black smoke billowing out from a chimney into the crystal clear winter sky. Hypnotic, mesmerizing and breathtaking. Ukrainian Moglass also explores soundscapes (although more electronically oriented) that just seems to be hanging in the air, but this is decidedly more dark and ominous, if not even claustrophobic. We get three tracks packed with free-floating tension and industrial angst but there's also enough droney beauty and weird sonic whims to set this one apart from your regular industrial listen. Given the fact that I have to be seen as a Tom Carter obsessive it might not come as a surprise that I rank his and Arn's two tracks the highest, but beyond these two beautiful improvisations this split release also works eminently as a whole, the CD communicates its intentions with success." [Foxy Digitalis]

*** CASPAR, C.O. / INOX KAPELL (COCINOX)- Bachfugen CD (Welt am Draht WaD006, 2001) [lim & #ed 500] € 6.50**

Schon die zweite Veröffentlichung mit rhythmisch-dronigem Material der beiden schrägen Performance-Künstler aus Berlin und (noch) Wiesbaden! Und das ganze auf einem jungen, aufstrebenden Label aus BRAUNSCHWEIG. BACHFUGEN bewegt sich in metallisch-dröhnenden Sphären, in die sich beatboxige Rhythmen mischen, sehr einnehmende und dichte Strudel von Sound... [Drone Records 2001] "This collaboration sounds fresh and captivating. COCINOX present an exciting auditory vision of the BACHFUGEN; mainly rhythmic pieces of a very individual nature, sometimes deep droning and with pulsating bass frequencies, sometimes distant or with a grotesque tune here or there. But you often recognize concrete sources through the web of electronic radiation. This release combines abstract beat accompanied electronica with bubbling echoes and noises, charming minimal rhythms with strange sounds and grotesque elements, perfectly distorted and dense at the same time. Sounds like GOEM mixed MECHTHILD VON LEUSCH? Find it out by yourself... Comes in specially for this purpose manufactured plastic bag to archive it in your file (ah! Good luck: no jewel case!) The edition is limited to 500 copies." [press-release] back in stock, now for special price !!

*** CHALK, ANDREW - Shadows from the Album Skies CD (Faraway Press, 2005) [lim. 500] € 19.50**

Für uns das beste CHALK-Werk seit langem, 2 Stücke (fast 74 min) mit multiplen Oberton-drones, die nur noch aus Obertönen zu bestehen scheinen und dazu sich fast glasfaserartig in den Raum bewegende aurale Zeitlupenblitze...einfach überwältigend und ehrfurchteinflössend, die Schönheit dieser wall of sounds.... re-release der raren THREE POPLARS CDR, handmade covers....

"that generate a slowly-vibrating rainbow of deep-field drone from tiny galaxies of singing microtones. Something about Chalk's drone conceptions that feels particularly emotive, stringing together a drift of frozen moments that flash across the interior of your skull like the last fizz of a memory you thought you'd lost long ago and unlike so many faceless drone/field manipulators his work seems sourced from deep in his own flesh, his thumbprint immediately recognisable. Long time since I've heard anything quite as immediately transportive: first time we spun this at VT HQ we spent an hour peeling Alex's brain back off the ceiling. Highest recommendation." [Volcanic Tongue]

"It remains to be seen if the duo of Andrew Chalk and Christoph Heeman will ever collaborate again, after rumors surfaced describing an acrimonious falling out in the wake of an ill-conceived Mimir / Mirror performance. Sure, Mirror has certainly produced some amazing recordings; Eye Of The Storm, in particular, is an impeccable document of droned-out environmental eeriness. But in all honesty and fairness to Christoph Heemann, Andrew's solo albums are where he really shines. Yet after all of his collaborations with Organum, Ora, Jonathan Coleclough, Giancarlo Toniutti, The New Blockaders, et cetera, his solo output is woefully thin, and almost entirely out of print. Fortunately, Chalk salvaged two recent cd-rs (Shadows From The Album Skies part one and two) from terminal obscurity as they had originally been

released on the Mirror imprint Three Poplars in editions of less than 100. Both of the chapters of Shadows find Chalk channelling extended guitar mantras into a beautifully rich minimalism that could easily be confused with the work of Phill Niblock or Eliane Radigue. Both tracks here are constructed from slowly revolving patterns of delicate harmonics floating around an omnipresent timbral drone, with one being considerably darker thanks to an emphasis on low-end frequencies. For all of the times that we've referenced Mr. Chalk's work in describing somebody else's dronings, it's very nice to actually hear something from the master himself. Oh yeah, all of the copies have handmade sleeves and have been signed by Chalk himself. Very highly recommended." [Aquarius Records]

*** CHALK, ANDREW – The River that flows into the sands CD (Faraway Press faraway-2, 2005) € 19.50**

"Follow-up to Andrew's gorgeous Shadows From The Album Skies, The River That Flows Into The Sands (originally available in a non-infinite edition of 100 copies as a CD-R) is a deluxe CD up-grade of one of his most gloriously bombed works to date. Scored for solo guitar, The River... features some of Chalk's most source-specific soundwork to date, with slow-bowed strings exploding in blooms of motion-stop colour. Another beautiful report from the other side of the sun by one of the UK's most intuitively-graceful folk spirits. For fans of Nijumu, Basinski's Disintegration Loops et al. Highly recommended. Printed sleeves featuring Chalk's own artwork, every one is different." [label info]

*** CHASSE, LOREN – The Air in the Sand CD (Naturestrip NS3004, 2005) € 13.00**

Wenn das Mikrophon zur Erweiterung des Ohres mutiert und die Umgebung zum Ersatzstudio & Mischpult... Diverse field recordings von verschiedensten Plätzen aus der Natur hat LOREN CHASSE (bekannt von THUJA, COELACANTH und ID BATTERY) später weiter bearbeitet und als Kompositionsbausteine benutzt, wobei er durchaus selbst „aktiv“ in die Umgebungsklänge eingreift im Aufnahmeprozess... konkretes Knirschen von Steinen, etc. vermischt sich mit z.T. unbestimmbar atonalen Rauschdrönes von Wind & Wetter & Umgebung, das bekommt den Charakter eines „auralen Imprintings“, wo sich verschiedene Eindrücke überlagern und verschwimmen, als sei man Teil des auditorisch-neuronalen Gedächtnis-Netzwerks von LOREN CHASSE.

"For his most recent album The Air In The Sand, Chasse posits another metaphor: the composition as a diorama. Within his ideas about the sound diorama, Chasse exaggerates those sounds which he feels to be essential for a space and minimizes everything else. Again, the recording process of The Air In The Sand revolves around Chasse's active participation within a particular environment. In these unspecified spaces, he broadcasts an array of drones, textures, and field recordings back into the sonic environment where they intermingle with the ambience of that location. Part of this process is an attempt to move away from the constraints of the digital workstation; but at the same time, Chasse is far more interested in the curious alchemy that occurs when a space listens to itself making sound. The nighttime chorus of crickets gurgles within aqueous percolations and the tectonic crash of surf crashing against rock. Elsewhere, rain vaporizes in a caustic sizzle as it falls upon overhead electrical wires, and this sound is compounded by the sharp crack of branches and the slow hiss of sand....For all of the elemental sounds that dominate his recordings, Chasse extracts subtle musical timbres and fragile half-melodies that haunt The Air In The Sand. While some of Chasse's recording techniques remain similar, it is important to note that Chasse sets this body of work (along with id battery and Coelacanth) outside of his ongoing pastoral contributions to the polyphonic Jewelled Antler constellation (e.g. Thuja, The Blithe Sons, Child Readers, and even his pseudonymous solo project Of.) With an emphasis placed upon location and its sonic ghosts, Chasse exposes something profoundly beautiful lurking in the shadows of the landscape." [Jim Haynes, June 05]

"....Sound events are taped from a very close range, like rain, stones, twigs and what else there is out there, waiting to be picked up and rubbed, broken and scratched. The environment plays a role too, even when one could think it wouldn't matter with all the close miking. But rubbing stones near the sea side sound differently than on the veranda with the rain pouring down. All of these recordings are then taken home and layered on each other and mixed very effectively. Electronics might play a role here, but I doubt that. I would be surprised to learn that what we think is 'electronics' here, is just a plane passing, or the hum of some airco. Many hours of careful recording and mixing must have went in this recording, since it all works rather flawless. For those who think that Tsunoda is too conceptual, for those who think Lopez is too inaudible and for those who like their environmental artists to be playful, Loren Chasse is the name to get hold off." [FdW / Vital Weekly]

*** CISFINITUM – Bezdna CD (Monochrome Vision mv02, 2005) [ed. of 500] € 13.00**

Neues Album von CISFINITUM, eines der sicherlich am längsten bestehenden russischen "Post-Industrial"-Projekte aus Moskau. Auf BEZDNA frönt Evgueny Voronovsky seiner Faszination für alte russische Synthesizer und klingt entsprechend analog-elektronisch, aber mit haufenweise nicht-alltäglichen Sounds und Effekten und Einsatz von Violone, Piano, Stimme, Akkordeon. Entstanden sind atmosphärische, sirrende Klanglandschaften, die mal von sehr detailreichen konkret-analog-Sounds bestimmt sind, mal ins rein ätherisch-dronige abdriften. Wieder erstklassig und spannend arrangiert.

"New album of Moscow-based project Cisfinitum is the experiment in more emotional rather than in musical domain. Deep and profound, it's touching the most dark corners of human soul and takes it to the imaginary otherworlds. This peculiar quality of Cisfinitum music is achieved through extensive use of soviet analogue synthesizers (ANS, Polyvox, Yunost-21, Formanta amongst others), but the spiritual beauty of "Bezdna" is also created by violin and omnipresent voices. Psychoactive dark ambient combined with melodic incantations." [label info]

*** COH – Mort aux vaches CD (Mort aux Vaches, 2002) [ed. of 1000] € 14.00**

"Coh is a man who wants to let music speak for itself and prefers to have as little as possible known about himself. Coh (meaning sleep in Russian, and not 'Sun' as someone once put out wrongly in an interview) is one Ivan Pavlov, who appeared on the front of music with a stunning release for Carsten Nicolai's Raster Noton in 1998. Since then he has released he has released many more works on that label, including a work in the (O)Acis box, which had works by the other three members of Raster collective. His work with the two members of Coil resulted in a CDEP for Eskaton, Coil's own label. Forthcoming releases will appear on Mego and Idea Records.

The recordings present on this CD were made in 1999 and were part of a small tour in The Netherlands, which brought him to play in Paradiso, Amsterdam, on an evening with Project DARK and Mum. The first band was also present in the studio, when Coh recorded his set there and, together with the regular VPRO staff, they were the only audience present. The recordings on this CD was his set that he prepared for his Paradiso concert. Coh's music is all derived from his laptop, but unlike many others, he's one of the very few to produce glitch music that is warm, atmospheric and almost lyrical." [press release] comes in a very special cover. soem copies back in !

*** COIL / THE NEW BLOCKADERS / VORTEX CAMPAIGN – The Melancholy Mad Tenant CD (Black Rose Recordings, 2005) [lim. 500] € 19.00**

"In 1984 Vortex Campaign invited Coil and TNB to collaborate. The result, unofficially referred to as "Dolbied", was released on cassette in an edition of 50. The release has since gone on to become legendary, showcasing two of the most influential groups in the scene at the early stages of their development. "The melancholy mad tenant" is an authorised release, sanctioned by all three groups. The tracks have been professionally re-mastered and in addition to the Coil/TNB/VC collaboration it also contains the entire VC archive, including two previously unreleased tracks. This release is limited to 500 in hand screen printed covers" [press release]

*** CLOP NEPLAT – CD1 CD (Demosound HAM-009-CD, 1996) € 10.00**

Übersehene CD dieses wohl nicht mehr existierenden finnischen (?) cold ambient industrial-Projekts, von denen es 1998 auch eine do-LP auf SOME PLACE ELSE gab. Analog-knirschend-wellende Soundquellen, statisch und kühl, elektrifiziertes Geknister, Anklänge an BRIGHTER DEATH NOW, MNEM... definitiv hörens Wert!

"Have you ever listened to fire crackle? Just laid on a mountain side in the summer and watched the stars with a small fire burning? The embers pop and hiss, a mountain breeze shifting hot air and muddy clouds across. I'm remembering such occasions while Clop Neplat's first track is droning in my speakers. I don't want to go to sleep, I just want to keep listening. Clop Neplat is another Scandinavian noise/minimal project that I find nothing short of Enigmaic. There must be something in Norway that inspires amazing moods. I'll have to visit sometime. For about 50min my cd-player has been singing soft, yet noisy drones that keep the air in my apartment still. I really have no idea what I'm hearing into the second track. Crickets, bells, something distant that I'd rather have at the moment the Brooklyn roar

outside my window. The third track sounds like an orchestration of radio static that are kind of me and impressing me all together. Maybe I'm a glutton for punishment." [Last Sigh]

*** COLECLOUGH, J. & LETHE – Long Heat CD & CDR (ICR43/44, 2005) [lim. 250 w. bonus CDR] € 22.00**

Collaboration von JONATHAN COLECLOUGH mit dem japanischen Cellisten & Impro-Droner LETHE ! Far-away drones, die man kaum fassen kann, dicht & subliminal, unwirklich & undurchdringlich, zeitweise sehr kraftvoll & konkreter werden in Mikrosound-Bereiche hinein, alles andere als statisch, mit überraschenden Wendungen. Hier mit bonus-CDR mit einem fantastischen zusätzlichen 38-Minuten one-tracker !!

"It's a pity that there is not much information on the cover of this CD, since it would be interesting to know what is going on here. Lethe is the Japanese Kuwayama Kiyoharu, who has released a CD on Trente Oiseaux of his cello/drone music as well as a couple of releases on his own label (and a collaboration with Kapotte Muziek is forthcoming on Intransitive). The reader who has been paying attention knows the name Jonathan Coleclough as being on this reviewer's favourite drone artists. Now, why would it be nice to know just a little bit more? Is it Lethe sending sound material to Coleclough? Perhaps. It seems to me the most logical thing upon hearing this CD - well, two actually. If you want you can order a copy and order an extra bonus CD with 'Long Heat - Second Part'. It has the majestic sounds that is the trademark of Coleclough. These long drone sounds that slowly change shape, change colour. But that's only one part of the game. Coleclough adds another layer of heavily reverbed sounds of falling objects. An additional third layer is used for utter dry sounds – scratching the surface. Three distinct layers of sounds that over the course of each disc start to intermingle with each other, they slowly merge together, but it's not that a blur arises, not at all. From these slowly merging masses a new distinct and powerful drone arises above the field which slowly moves on and follows its own course. Once this course is gone, the material falls apart like small particles, suddenly, without warning. But like said: is this what is done, or is it the work of Lethe producing this work with the use of Coleclough soundmaterial? Something says here, this is not the case. Hard to tell why, so it remains mere guessing. But is it important, all this guessing? Perhaps not, I am sure it is not important at all. Isn't this were the result counts? I am sure it does. And sure it does count. This is a beautiful work of drone music. Majestic stuff, moving slowly forward. Great stuff, but maybe I'm a little biased here." [FdW / Vital Weekly]

*** COLECLOUGH, J. & LETHE – Long Heat CD (ICR43, 2005) € 14.00**

Collaboration von JONATHAN COLECLOUGH mit dem japanischen Cellisten & Impro-Droner LETHE ! Far-away drones, die man kaum fassen kann, dicht & subliminal, unwirklich & undurchdringlich, zeitweise sehr kraftvoll & konkreter werden in Mikrosound-Bereiche hinein, alles andere als statisch, mit überraschenden Wendungen. Standard-Version.

*** COLLEY, JOE – Psychic Stress Soundtracks CD (Antifrost afro2029, 2005) € 14.00**

Neues Werk des Kaliforniers mit fünf Stücken seines sehr konkreten, minimalen und dronigen „mechanic noise“, spannend arrangiert mit cuts, Geräuschen, extremen Frequenzen, aber nie in wirklich harsche Bereiche ausbrechend...

'For those who gave up too soon', it says on the cover, and I wonder who they are, as Joe Colley doesn't tell us. Over the years, Colley came from a background in industrial music under the banner of Crawl Unit and his own Povertech label, but since more recent times, he solely uses his own name. Maybe those who gave up too soon as those who couldn't stand his 'Psychic Stress Soundtracks'? Music made to work on the senses aren't a new thing since John Duncan's 'Stress Chamber' or Mark Bain's similar container. But on a CD one might be a bit lost as to the psychic effects. Colley offers five pieces of extreme sound frequencies, with very high end and low end sounds, chopped up into small rhythms and argued with larger chunks of more ongoing sounds and crackles of toys being smashed with a contactmicrophone. It's a very physical soundtrack, as the music goes from soft to quite loud all the time. Maybe Colley's soundtrack is meant to be used at Guantanamo Bay (which, as I recently saw on TV uses 'Subhuman' by Throbbing Gristle in their training program - that wouldn't crack me)? Played through headphones on a loud volume and on repeat for a couple of hours, this would maybe crack the faint at heart. Maybe Colley makes a comment on that? His music is definitely the missing link between die-hard noise and a much more intelligent approach to sound and that alone makes this into a well-enjoyable release.

Excellent noise - especially when not played under duress." [FdW / Vital Weekly]

"Once known as Crawl Unit, the Californian misanthrope Joe Colley has never been as prolific as many of his contemporaries such as Francisco Lopez, Daniel Menche, and The Hafler Trio. While this is not to say that none of those artists exhibit much in the way of quality control (quite the contrary!), Joe Colley's constant fussiness coupled with a self-identification with failure lends his recordings to readings as these fringe elements of sound research touching on psychological issues into the nether regions of the human psyche as well as mechanical engineering gone awry. It's been a little over two years since Colley's previous album Desperate Attempts At Beauty, and we have to say that Psychic Stress Soundtracks is a step up from that impressive piece of work. Refreshingly devoid of digital effects and techniques, the Psychic Stress Soundtracks feature five lengthy compositions in which a handful of surplus electronics, motors, and mechanical objects have been rewired to exacerbate their collapse. Within the hiss of circuits meltings and gears jamming, Colley coaxes a toxic array of hums, clicks, pings, and drones, and in turn, sculpts them into an amazing set of electro-shock minimalism confounded by numerous compositional detours and ruptures. This is well worth checking out!" [Aquarius]

*** COLUMN ONE – Dream Time CD (90% Wasser WCD006, 2005) € 17.00**

„Für nur 25 Euro-Cent bin ich immer für Dich da“ ... COLUMN ONE extrahieren das nicht-erfüllbare BEGEHREN, die lustvollen Versprechen der Kulturindustrie & Massen-Medien, dekonstruieren und führen sie vor: billigste Commercial-Music, verführerische Cut-Up-Stimmenfragmente & Samples aus dem Themenkreis Liebe, Sex, Porno-Industrie, Werbung, schlüpfrige Kontaktanzeigen, Romantik & Drama in TV & Film, aber auch selbstgespielte (?) Sachen dabei .. eine CD die einen nicht kältlässt, mit zwei Booklets und grossformatiger Vollfarb-Hülle...

"AN ANTHOLOGY OF SELECTED PUBLIC & PRIVATE MATERIALS (1994-2004) WCD 006, NORMAL EDITION: NEW FULL LENGTH STUDIO CD BY COLUMN ONE COMES IN SPECIAL FOLDER INCL. 64 PAGE BOOKLET.

The sun is shining and the sky is bright blue above the laughing children. Noses with freckles, little princesses and big robbers have gathered for a picture. The boys and girls are wearing their underwear in sweet poses and present themselves so nicely before grandmother, mommy and daddy that the old underwear soon will have to be thrown away. How cute!

"Dream Time", the dreamy title of this advert for children's underwear gives this scene ist friendly atmosphere and no cloud is to be seen on the horizon. The little children are so perfectly integrated in the concept of western humans, they seem to understand the game that they are playing in the underwear section of the mailorder catalogue. Not even at second glance the picture is disrupting its perfect surface.

Thus began the collecting, cutting, transforming, reassembling of these materials, that penetrate our everyday life. So many people are involved in its creation, reproduction, cleaning and protection. The materials here collected are (almost) exclusively materials of major media (slogans, pictures, TV-materials), a direct expression and language of our everyday surroundings. Non of the materials come from closed circuits. They were collected while having breakfast, shopping or getting the mail, while driving or during holidays, before falling asleep or during sleep. These materials are a depiction of a conscious act and state, not an accident and not an empty form written on a wall. It is something & it says something. "Dream Time" materialised in different performances (2002-2004), the work on a film has not been terminated until today. This project is a mirror and a distorted anthology of the 10 years of Column One's existence. The materials are biographic snapshots and testimonials of the internal struggle with the "mediated", with an inter-mind, with this hallucination." [label info]

*** COLUMN ONE – Dream Time CD & CDR special edition (90% Wasser WCD006, 2005) [lim. 75] € 33.00**

The special edition (see above) with bonus CDR !

"DREAM TIME "SPECIAL EDITION" LIMITED EDITION OF 75 NUMBERED COPIES WCD 008 + WCD 006, CONTAINS THE NORMAL EDITION & THE SPECIAL EDITION: CDR WITH UNRELEASED MATERIAL, ORIGINAL GRAPHICS & INSERTS, RECYCLED LP, COMES IN A SILVER LP SLEEVE, ALL HANDMADE & NUMBERED." [label info]

*** COMBATIVE ALIGNMENT – And Outside Glows the Red Dawn CD & CDR (Malignant Records TUMOR24CD, 2005) [lim. 100 with bonus CDR!] € 16.00**

Nach einigen Veröffentlichungen auf deutschen Labels jetzt die erste volle CD, und das auf dem profilierten MALIGNANT – Label aus den Staaten! AND OUTSIDE GLOWS THE RED DAWN ist eine einzige Manifestation von archaisch-mythisch anmutenden Klängen, die von unentzifferbaren Hieroglyphen zu berichten scheinen. Eine undurchdringliche, dickflüssige, dunkle aurale Glut wird hier in Szene gesetzt, die von auftauchender Perkussion & harmonischen Sprengseln begleitet werden.... ein grandioses archaic-ambiance Album !
....in einer kleinen Auflage mit 38min Bonus-CDR !

"After several releases, including full length vinyl releases on LOKI and their own label Avatar, and a 7" on Eternal Soul, it is with great honor and pride that we present 'And Outside Glows the Red Dawn', the first full length CD from this powerful and visionary German project. And Outside Glows the Red Dawn can perhaps be seen as Combative Alignments benchmark, offering 6 tracks that work as a virtual musical thoroughfare to a more dreamlike, illusory state. Deeply brooding atmospheres, where omniscient layers of drones and reverberating sound currents meet measured, ritual percussion as performed under the glowing, gloomy haze of a primordial sunrise. And Outside Glows the Red Dawn shines a dim light on a world of obscure origin, full of dark per manic mysticism and unearthly sonic terrain. On a whole, this is a more focused, deeper, and fluid recording than you've heard before, yet triumphantly carrying on the tradition laid down by previous releases." [label description]

*** COMBATIVE ALIGNMENT – And Outside Glows the Red Dawn CD (Malignant Records TUMOR24CD, 2005) € 13.00**

Nach einigen Veröffentlichungen auf deutschen Labels jetzt die erste volle CD, und das auf dem profilierten MALIGNANT – Label aus den Staaten! AND OUTSIDE GLOWS THE RED DAWN ist eine einzige Manifestation von archaisch-mythisch anmutenden Klängen, die von unentzifferbaren Hieroglyphen zu berichten scheinen. Eine undurchdringliche, dickflüssige, dunkle aurale Glut wird hier in Szene gesetzt, die von auftauchender Perkussion & harmonischen Sprengseln begleitet werden.... ein grandioses archaic-ambiance Album !

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*** CONTRASTATE / TIGER LILLIES – Goodbye Great Nation maxi-CD (Black Rose Rec BRCD 96-1004) € 10.00**

„Ergebnis einer Zusammenarbeit mit der Londoner Theatertruppe TIGER LILLIES, ein 20minütiges, wunderschönes, collagenhaftes dark-ambient-Stück.“ [Drone info 1997] available again, this 20 min. one-tracker of a collaboration with the fabulous TIGER LILLIES !! "an entirely unique collaborative project in which the Tiger Lillies' blend of dark humour and vaudeville blues is mixed with Contrastate's abstract expressionist soundscapes. This release, from 1996, commenting on the tragi-comic state of the British monarchy, has become a classic of its time with many people still wishing to acquire it. Since the release the Tiger Lillies have gone from strength to strength with acclaimed shows across Europe and America." [unknown source]

*** COPH NIA / MINDSPAWN – Erotomechaniks music to die to CD (Punch Records PP009, 2005) € 14.00**

Düsterster Release bisher auf PUNCH, hyperverhallte Maschinen-sounds, ein kaltes Dröhnen aus imaginären Abgründen erobert die Welt! lim. 500 und schon sold out beim label !

"CD jewelcase with 8-pages booklet in Splicase. Across apocalyptic vistas of blasted earth and twisted machinery, the sound of the Erotomechaniks comes like a blaring klaxon, announcing the unholy alliance of Coph Nia and Mindspawn. Their aural sorcery grinds through the core of one's being, through one's soul. Relentless, ominous, unbeing...." [label info]
"Erotomechaniks shares much with the imagery associated with Giger, Brom, Dali, and Frazetta; strange worlds of dark biomechanical demons where

humanity is decaying in the charnel heaps of an apocalyptic landscape. Great hive cities sprawl both above and below ground, engorged by the throngs that serve in the factories, cogs in a wheel that turns relentlessly. The mechanics that service the great machines so reverently incant their liturgies much as a one would sing poetry to a sacred lover." [unknown source]

*** CORNUCOPIA – C.Works & Remixes do-CD (Locust of Assemblage 007D / Zeromoon ZERO 005, 2004) [lim. 500 DVD-Box] € 15.00**

Das südamerikanische Projekt CORNUCOPIA, eigentlich eher für harsche Attacken bekannt, hat hier mit "C.WORKS" einen sehr ansprechenden Geräusch-Drone One-tracker geschaffen (38 min.), der apokryphes und „konkretes“ Material miteinander verbindet... auf CD 2 wird das Material von diversen namhaften und weniger namhaften Acts aus der Experimental-Szene remixed:

"Cornucopia is the premiere sound art project to hail from the island of Puerto Rico. Claudio Chea and Jorge Castro have recorded numerous drone-a-thons on CDR which have been released by small labels from New York to Barcelona to Valencia, Le Mans and Mexico City. The piece .c. was recorded whilst the band were on tour and on the move through various locations in Europe! This is their first full length on the CD format and it comes with a bonus disc of remixes. Remixers included: Omei, Needle & Sony Mao, Lasse Marhaug, Black Sand Desert, RGV, Ultra Milkmaids, David Wells, TV Pow, duul_drv, Andrew Duke, Kim Cascone, Kritikal, Zanstones, & Francisco López. Double CD set packaged in a DVD case with insert. Released in Conjunction with Zeromoon & Sonora." [label info]

*** COURTIS_MATSUNAGA – same CD (Kokeko / Prele pri001, 2005) € 13.00**

Die argentinisch-japanische Zusammenarbeit vom ex-REYNOLS-Mann und KOUHEI beschert uns 9 drone-basierte Stücke, vom hyper-tiefen Kontemplativ-Drone bis hin zu komplexen, eher experimentellen Konkret-Material-Drones mit vielen Details. Low-fi, organisch, rau und mit genügend akustischer Schubkraft und Bizarrität um immer wieder aufs neue zu überraschen....inkl. einem crazed-out track mit RUDOLF EB.ER.

"9 tracks of solos, remixes, telepathy collaboration and real collaborations. 62min58sec landscape of flying drones, electronics, guitar, unidentified objects, uncertain clarinet, voice, distanced meeting and the memories of co-habitation. Intervention of RudolfEb.er for 8th track" [label info]

"The disc contains nine tracks of widely varying lengths and collaboration methods. To name a couple: remix of the other's material, telepathic collaboration and real collaboration. Most tracks are of a certain ambient nature, but with enough things going on to definitely go beyond that (strange cuts, sudden outbursts of seemingly random noise, etc.). The overall quality is pretty lo-fi, which is very good, because it is combined with very typical computer sounds. This works very well and adds a warm quality to the sound. For me the most interesting piece is actually the longest one: the telepathic collaboration. Somehow Curtis and Matsunaga seem very well in tune and have created a very good track with so many kilometers between them. Somehow this track is almost a condensation of the whole CD. It will be interesting to see what the Prele label has to offer in the future." [MR / Vital Weekly]

*** CURRENT 93 – Thunder Perfect Mind do-CD (Durtro Jnana 1979CD, 2005) € 19.50**

"This double CD digifile reissue of Thunder Perfect Mind is similar to the 2003 World Serpent reissue, except that the cover has been somewhat changed and a new photo of Kalki has been added to the booklet. This contains all the music from the original album, relevant studio out-takes and live material taken from EMBLEMS, CALLING FOR VANISHED FACES and AS THE WORLD DISAPPEARS, as well as one previously unreleased (and very brief) studio piece from the sessions. The album has been remastered and all lyrics are included." [label info]

*** CURRENT 93 – Judas as Black Moth – the best of Current 93 do-CD (Sanctuary Records CMEDD1160, 2005) € 12.00**

32 tracks retrospective incl. unreleased track, special priced !!
"Current 93 inhabit the dark corners of the gothic and industrial arenas, with leader David Tibet having devoted his career to exploring the mysteries of culture and tradition. This first-ever two-CD anthology of their work exhibits the strange, entrancing world that they have created, with cameo appearances from guests including Nick Cave and Shirley Collins." [label info]

*** CURRENT 93 – Halo CD (Durtro Jnana 1977CD, 2005) € 14.00**
"The first of a comprehensive reissue series of the Durtro and United Dairies catalogue, concentrating almost exclusively on the work of the legendary English bands **Current 93** and **Nurse With Wound**, *Halo* is a live album featuring the entire set performed by the expanded line-up of **Current 93** (David Tibet, vocals; Michael Cashmore, guitar and bass; Maja Elliott, piano; Joe Budenholzer, guitar; Graham Jeffery, piano; Joolie Wood, violin, whistle and recorder; John Contreras, cello; Karl Blake, voice; Finn Sands: voice) at their sold-out concert at the Queen Elizabeth Hall at London's South Bank center on October 9, 2003; it is David Tibet's personal favorite of all the live **Current 93** albums." [press release]

*** CURRENT 93 – Hypnagogue I / II CD (Durtro Jnana 2005CD, 2005) € 14.00**

"*Hypnagogue* was originally released as a limited EP in 2003 and has been out of print since. This new release, which comes in a full colour digipack with booklet, includes the original and adds a newly recorded version of the piece. The original featured David Tibet reading from the book of the same name with musical accompaniment by Maja Elliott on piano. The new version features a sublime orchestral arrangement by Michael Masley." [press release]

*** DÄLEK – Negro, Necro, Nekros CD (Gern Blandsten Records, 1998) € 16.00**

„Ghetto- und Gangsta-Klischees sind hier so weit entfernt wie NOMEANSNO von Uffta-Deutschpunk. Soviel man von den Texten mitbekommt (die sind im Booklet leider nicht abgedruckt), sind die durchaus engagiert und reflektierend, und dass der Begriff "Griots" (bezeichnet die westafrikanische Tradition der umherziehenden Geschichtenerzähler) im Albumtitel auftaucht, ist sicher kein Zufall. Doch so wichtig die textliche Komponente auch ist, so ist es doch die musikalische Seite, die DÄLEK zu einer Ausnahmeerscheinung macht: HipHop-Beats werden hier vermischt mit Klangcollagen, Noiserock und seltsamen elektronischen Klängen, was eine düstere, beklemmende Atmosphäre schafft.“ [OX-Fanzine]

*** DÄLEK – Absence CD (Ipecac Rec. IPC-056, 2004) € 16.00**

Dritte CD der wohl momentan düstersten und experimentell-dronigsten Hip-Hop Band der Welt !!

"Dälek is a band that's been around the world more times than most, playing shows and expanding minds since 1997. Quiet for almost a full year after constant DIY touring with such bands as Mike Patton's Tomahawk, ISIS, KRS-One, De La Soul, The Melvins, Grandmaster Flash, and fresh off of a landmark collaboration and release with Germany's krautrock legends Faust, däleK are back with their third and most sonically challenging full length to date, *Absence*. Expanding their sound and pulling from their influences, *Absence* recalls the best parts of Public Enemy and the Bomb Squad, the street poetry of KRS-1, the raw beats of Gang Starr and Mobb Deep, and the fearlessness of the avant garde, like Glenn Branca, My Bloody Valentine and Penderecki." [label info]

*** DES ESSEINTES – Les Diaboliques CD (Malignant Records TUMOR CD23, 2005) € 13.00**

Wer mit « diaboliques » gemeint sein könnte, zeigt das ironisch-sexistische Cover, inspiriert aber sind die 6 Stücke von Kurzgeschichten eines J. BARBEY D'AUREVILLY. DES ESSEINTES (das alter Ego von THE PROTAGONIST) mit dem ersten „vollen“ Album verführt wieder mit bestem Monumental-Industrial mit mächtigen Rhythmen, dunkel, dicht, pulsierend, neo-klassisch angehaucht... "If Magnus Sundstrom's more well known project The Protagonist is DrJekyll, then his side project, des Esseintes can certainly be seen as a MrHyde.. a more sinister alter ego, bent on destructive behavior, representing a liberation of the dark side and a more primitive being, that once freed from the bonds of conscience, becomes harder and harder to control. And thus, we have des Esseintes. Based on a collection of shortstories by Jean-Barbey d'Aureville, Les Diaboliques is the first fulllength album for des Esseintes, and it's truly a masterwork. The result is an existentialistic inferno of various musical trash and harshrhythms, with clanging, mechanized percussion barely cushioned by a menacing ambience of cinematically styled electronics igniting the background. These are dark regions explored on the six tracks here, populated by stomping behemoths that threaten to crush with every step, and shards of visceral, dynamic textures that slice across the proverbialsonic landscape. And while Magnus' work has certainly garnered recognition, Les Diaboliques may just solidify him in the lexicon of the industrial public, or take him to a whole new level. Greatly appealing tonot only fans of old school greats such as SPK and Test Dept, but to thosefans of CMI and even some Hands material.." [label description]

*** DESIDERII MARGINIS - That which is tragic and timeless CD (Cold Meat Industry CMI.146, 2005) € 13.50**

"The love you find in hell". Dieses Album atmet Schwermut & Sehnsucht, herbstlich melancholisch und getragener dark ambient mit leichten Folk- und Neoklassik-Einflüssen, weniger apokalyptisch als z.B. die Labelkollegen von ATRIUM CARCERI.

"Desiderii Marginis was formed in 1993 and is the spawn and emotional outlet of Johan Levin, who is also the sole member. The musical hallmark of this act can best be described as eerie dark-ambient, often on an almost epic scale, sadness in it's splendor. These things are also the subject matter of Desiderii Marginis' songs in general - "That which is tragic and timeless", The american painter Mark Rothko once said that art should deal primarily with "that which is tragic and timeless". For this release Desiderii Marginis decided to pick up this idea ? not as a dogma or rule, but rather like a distant echo, encapsulating and encompassing everything that I have ever tried to accomplish in terms of music. Epic sounds of solitude - music as comfort and refuge, as a mirror of all the shortcomings and flaws that constitutes the human nature. The ordinary world is explored, mapped and claimed. Still, the landmarks of our inner continents are remarkably few, and they remain unnamed. But the journey goes on and for Desiderii Marginis the journey will, together with In Slaughter Natives and Sephiroth go on to a tour in Canada, USA and Mexico in early february - more news about this later." [press release]

*** Andrew DEUTSCH – The Sun CD-R (And/OAR and21, 2005) € 13.00**

Jetzt wiederveröffentlicht auf DAVID LLOYDS-Label! „Traumhafte, meditative oceanwaves-drone-scapes vom (noch) Geheimtip ANDREW DEUTSCH. Ambience-Musik im wahrsten Sinne des Wortes, dies ist wohlthuende Atmosphäre pur!“ [Drone Rec 2002]

"and/OAR is extremely happy to present this powerfully mesmerizing work; carefully remastered and reissued for the first time on CD format.

Under the original title of "Der Sonne", this work was originally issued as a limited quantity CDR release on Andrew Deutsch's Magic If label

several years ago. "The Sun was constructed by passing ocean waves (recorded at Rye Beach, New Hampshire), through various digital processing devices. The most articulate of these processors was a tone generator able to isolate and respond to specific frequencies present in the ocean waves. The concept behind *The Sun* was to make a static music or a kind of music that just shimmered in place. This concept can be traced back to the works of Anthony Braxton in his Tri Axiom Writings, and to Stockhausen in his early serial pieces. As Stockhausen says, "there is a difference between starting and stopping and beginning and ending". The pieces presented here do not begin and end but simply start and stop. *The Sun* is also a work, in a series of works, I have created to aid in the process of drawing. I call these works 'image drones/sounds for drawing'. The sounds were all inspired by the 'power field theories' of Joseph Beuys and are dedicated to him and his family." [Andrew Deutsch]

This release will present the first of a new line of packaging for and/OAR. Nicely printed oversized cardstock inserts inside a sturdy clear plastic sleeve with a flap. The CDs will be protected by cloth safety sleeves made in Japan. Special thanks to Kiyoshi Mizutani and Kiyoharu Kuwayama for their help in obtaining the sleeves." [press release]

*** DIFFERENT STATE – The power of silence CD (Tone Industria TI008, 2005) € 12.00**

DIFFERENT STATE is the project of Marek Marchoff, a polish musician currently living in the state of New York. "The powe of silence" is based on analogue rhythms, but also on the use of e-guitars or wind instruments and sample-effects, stylistically somewhere between electronic dark wave, industrial and ambient. Friends of COIL and older, more danceable but intelligent industrial could like this !

*** DUNCAN, JOHN – Mort aux Vaches : SEEK CD (Staalplaat, 1998) [lim. 1000 special cover] € 14.00**

Back in stock few copies!! „In edelste schwarze Pappe gehüllte brandneue CD – 5 tracks - pure sounds – pure frequencies – hochspannend zusammengesetzt, es pulsiert, dröhnt, vibriert und pfeift um die Wette. Pure "archaic" music, full of strength... anders als die anderen der Reihe soll dieses Werk aber NICHT live im VPRO –Studio entstanden sein..(siehe Vital Weekly # 152).!“ [Drone Rec. info 1998]

*** DURUTTI COLUMN – A Night in New York CD (ROIR RUSCD 8255, 1999) € 16.50**

CD-Rerelease des Tapes von 1987! „Stimmungsvolle Sounds der UK Legende Vini Reilly, live aufgenommen

in New York City 1987. Verführerische, romantische Instrumentation. Celestial sounds from UK legend Vini Reilly, recorded live in New York City in 1987. Lush and romantic instrumentation." [Cargo]

*** E.A.R. (EXPERIMENTAL AUDIO RESEARCH) – The Köner Experiment CD (Space Age ORBIT030CD, 1997) € 16.50**

Minimale, z.T. schnelle Herschlag-Pulsationen und Tremolo-Space-Sounds, alles flackert und flimmert vor den Augen (& Ohren). Die legendäre Zusammenarbeit des noch etwas technoid geprägten THOMAS KÖNER mit Leute von SPACEMEN 3, MY BLOODY VALENTINE, AMM und TECHNO ANIMAL !! Sehr hypnotisch, weit & öffnend....

Collaboration among Mr. Kember-Boom (Spacemen 3, Spectrum, Brian Jonestown Massacre Role Model), Kevin (My Bloody Valentine) Sheilds, Kevin (Techno Animal, ICE) Martin and Eddie (AMM) Provost. Mixes by Dutch slowed-down tape guy Thomas Koner. Drone on, kiddies.

"If you're home really late at night and you randomly spin the radio dial to see what you pick up, you just might end up falling asleep to burbling, phased-out static. To distinguish such an act from listening to The Köner Experiment might be harder than you think. Here, the Experimental Audio Research collective restrains their avant-garde indie noise rock to come up with ten untitled tracks that try to explore the seedlings of collaborator Thomas Köner's more minimalist philosophies. Fortunately, such pretension doesn't necessarily make for a stillborn experience. When these pieces sound like an insomniac's heartbeat, pulsing along to an unsettling world of twilight paranoia, the effect is deeply disturbing. There's a mechanist's glare to a number of these tracks. An exhausted lucidity that probably points to one of the most potent and coherent constructions of all the E.A.R. releases so far. You just have to ignore those times when the album subjugates itself with pointless irregularity and you'll be happier not knowing when the band shoegazes off into that middle distance." [Dean Carlson, All Music Guide]

*** EARTH – Hex: or printing in the infernal method CD (Southern Lord SUNN48, 2005) € 14.00**

"The fifth official studio album from the legendary Seattle group EARTH, and their first new studio album in nine years. Joined by new permanent member ADRIENNE DAVIES on drums and percussion, longtime group leader DYLAN CARLSON delivers an intensely powerful album that defies the normal restrictions of a definable genre. Nine tracks that channel the band's monolithic sound in different directions concentrating on guitar tone exploration via compression, echo, tremolo and reverb." [label info] "...A dark and mysterious and truly haunting record. Huge swells of instrumental tension dissipate into warm washes of drift and shimmer, melodies are slowly uncoiling snakes, waking drowsily and slithering off sun baked rocks, every note and every drum beat, every slippery lapsteel swoop, every stretch of near silence, are all draped lazily over broken fences, fallen power lines, rusted out tractors, fallow fields. Dark clouds drift above, across a steel grey sky, sending small shadowy shapes scurrying across the landscape like mysterious creatures, the breeze is warm and smells of death and desolation. Every one is lost and alone, out of money, out of time, just waiting around to die. The mood is bleak, but the sound of Hex is so so beautiful. Somehow hopeful and full of joy, but the sort of joy that comes from being powerless and close to despair, and simply choosing joy over misery, finding happiness the way animals in the desert seek out moisture. The heart of Hex is heavy, the sound appropriately heavy as well, but in a way few conventionally heavy records can manage. A brooding, storm about to break, dam about to burst, soul about to loose itself from its earthly moorings and escape to a better place kind of heavy. The sound of the desert, and the human spirit, of death, of sadness and horror, of loneliness, of abandonment, of hearts breaking, lovers lost and drifting apart, of life. The sound of laying in the dry dirt, the breeze stretched across you like a moth eaten old blanket, eyes closed, the sun sending all sorts of shapes spinning behind your closed eyelids, memories becoming fuzzy and drifting away, your whole body and soul wrapped in a warm darkness, the world fading into nowhere, you fading into nothing." [Aquarius Records]

*** EARZUMBA – Simulando un refugio CD (Old Gold, 2005) [ed. of 500] € 12.00**

EARZUMBA = CHRISTIAN DERGARABEDIAN. Sehr elektronisch – elektro-akustisch. 11 Stücke – man weiss kaum wie man das charakterisieren soll, was C.D. hier macht, so traumwandlerisch sicher bewegt er sich zwischen verschiedenen Genres, ob drone-ambience, elektro-akustische Experimente, Post-Industrial oder Collagen-Verwurstung von found-sounds, jedes Stück ist von neuem eine Offenbarung !!! Dabei benutzt er sehr interessante Klänge, akustisches /handgespieltes wie field recordings..... TIP !!

"The first American release from Buenos Aires-born, Barcelona-based sound artist Christian Dergarabedian, ex-Reynolds/CD& Lens Cleaner Trio. Electronic sound collage in the tradition of "Jungle Cookies" and "Obvious Urban Landscapes," using field recordings and AMMesque instrumental improvisation, "Simulando" rockets these techniques into the 21st century, layering fascinating atmospheres and moods spanning two continents - bordering on the fringes of elusive black hole delirium, destined to take you places you will never want to leave. See more information on the FEATURE page." [label description] "There isn't a single moment of weakness here." [Frans de Waard, Vital Weekly]

*** EINSTÜRZENDE NEUBAUTEN – 2 x 4 CD (ROIR RUSCD 8235, 2000) € 16.00**

Re-Release of legendary MC from 1984 with live material 1982/1983. "After thirteen years of sonic wasting as a cassette only release, this classic bit of live recorded industrial (when it meant it) crumble is finally released on CD. Material recorded during various European performances between 1980-83, completely remastered and with the original liner notes penned in 1984 by M-TV's Kurt Loder. Additional, updated notes by their U.S. manager Kathy Nizzari. Quite a testament this." [label info]

*** (The) ELEMENTAL CHRYSALIS – The Calocybe Collection CD (Glass Throat Recordings 011, 2005) € 13.00**

Endlich was neues auf dem Seattle Label von CHET SCOTT (aka RUHRHUNTER), mit THE ELEMENTAL CHRYSALIS ist hier ein absolut ungewöhnlicher Hybrid entstanden – es handelt sich dabei um ein Projekt von CHET SCOTT mit JAMES WOODHEAD, die hier als Duo eine Art „funeral folk“ & Zaubergarten-Ambience fabrizieren. Zarte Akustikgitarren, Flöten, vollmundige Bässe & Electronics, manchmal bizarr mit Orgeleinschlag, immer dunkel & verwunschen, eine seltsame Schönheit ausstrahlend, .. kind of Drone-Psychedelic-fairy-tale–wyrd folk. Grossformatiges Kartoncover.

"A duo comprising of Chet W. Scott (RUHR HUNTER) & composer James Woodhead. The ELEMENTAL CHRYSALIS gift a truly elemental debut album..." "The Calocybe Collection"! The collection showcases six ghostly wooded spirits, droning in at 76 minutes of epic "Funeral Folk"... Ponder one of Ennio Marricone's gloomy "spaghetti western" folkscapes, fused with a deeply unsettling Alexandro Jodorowsky film score! "The Calocybe Collection" is pregnant with "heavy" Elizabethan classical orchestrations & acoustic hallucinatory funeral drones! Imagine a Victorian Pink Floyd collaboration with a band of woodland gypsies, performing acoustic funeral doom!!! A beautifully intense experience, conjuring vast forests of fog quilted mushrooms & darkened paths of self discovery!!!

Chet Scott might not be a household name, but for all you dark ambient / drone / found sound freaks out there it probably will be soon. Not only does he run the Glass Throat label, which is responsible for releasing lots of gorgeously dark and drone-y records, including both records by the post-Noisegate outfit Beneath The Lake (whose new record is reviewed elsewhere on this list), but he also performs as Ruhr Hunter, whose last record of desolate post industrial drones and ambient soundscapes we absolutely loved. With the Elemental Chrysalis, Scott, is joined by James Woodhead, and together, the two explore a curious world of dense drones, forest mythology, elemental symbolism and folkly flutter. Like the best of Ruhr Hunter Lustmordian rumble mixed with sun dappled and summery forest folk, lilting melodies, gently strummed guitars, simple pointilist piano, throat-singing style vocals, pastoral soundscapes of fingerpicked guitar, spare tribal rhythms and swoonsome bowed strings, all above a shimmery backdrop of warm reverberating chordal whir, all constructed from acoustic guitar, electric guitar, piano, cello, organ, thunder sheet, theremin, bowed sitar, Egyptian hand drums, environmental samples, Brazilian surdo drum, bodhran. electric bass, energy chimes (!), wooden flutes, black cat ocarina (!!), harmonica, mountain dulcimer, voice and hermit thrush sample (!!!). Completely and beautifully tranquil and mesmerizing." [Aquarius Records]

*** EMITER / ARSZYN – Emiszyn CD (Monotype Records 003, 2005) € 13.00**

"Silence does not exist and emission lasts!" ist das Credo für diesen dritten Release auf dem noch tau-frischen MONOTYPE Records aus Warschau. EMITER aka Marcin Dymiter zusammen mit Klangkünstler und Schlagzeuger Krzysztof Topolski aka ARSZYN, der auch von der NEFRYT-Reihe bekannt ist. Neun improvisierte Stücke, electronics und handgespielt, feingespielte guitars & percussion... sehr schön und spannend....zwischen fast-Songstrukturiertem und free floating Sounds....

"... The present project **emiter . arszyn . emiszyn** is the next part of our cooperation. Duet is the best ever dreamt team for a musical dialogue, free from any formal borders of musical groups. Everything here is made in a completely different way, using electronics. Improvisation, intuition and experiments are tracing the direction of our united displays.

...Musicians improvise electro-acoustic, spatial sounds structures; they do not avoid post noise improvisation or post rock stirring atmosphere. Dialogues between a percussion and guitar are seasoned with electronic and electro-acoustic searching. The almost ready CD will contain not only electro-acoustic improvisation but also dynamically improvised groove and next to the melody of a guitar computer's noise that all created on a junction between acoustic and electronic searching of sounds and annotations." [label info]

*** EMPUSAE - ERROR 404: METAPHORICAL LOSS CD (Hands D089, 2005) € 14.50**

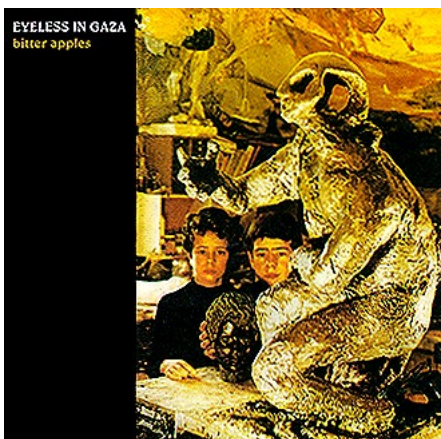
"THIS ALBUM IS A MASTERPIECE OF DARK ELECTRONICA AMBIENT WITH BEATS. EMPUSAE IS THE PROJECT OF NICOLAS VAN MEIRHAEGHE AKA SAL-OCIN. ON HIS FIRST ALBUM ON HANDS EMPUSAE EXERCISES A SURREAL SCIENCE OF STRUCTURE THAT THROBS AND PULSATES IN AN ALMOST OBSSIVE MANNER. THE MUSIC IS ALMOST SUGGESTIVE OF A MECHANICAL ASSEMBLY LINE IN ITS CLOCK WORK CLUNKS AND CLANGS. IT BUILDS INTO A TENSE, YET HAUNTING SOUNDSCAPE AND RIVETS ITSELF INTO THE MEMORY AND REFUSES TO BE FORGOTTEN. WITH THIS NEW FULL LENGTH ERROR 404: METAPHORICAL LOSS', EMPUSAE IS GOING A DIFFERENT PATH COMPARED TO HIS RELEASES BEFORE. THE NEW ALBUM IS STILL ATMOSPHERICAL, BUT WITH A DIFFERENT TECHNIQUE; EXPERIMENTING WITH RHYTHMS AND SOUND STRUCTURES IS THE MAIN CONCEPT OF THIS NEW VOYAGE INTO THE LISTENERS FANTASIES!" [label info]

*** EXPERIMENTAL AUDIO RESEARCH (E.A.R.) – Worn to a Shadow CD (Lumberton, 2005) [lim. 525] € 15.00**

"Worn to a Shadow is the latest album by Sonic Boom under his EAR guise. Comprising four pieces built around hallucinatory modulations embroidered with splashes of synth & undulating textures, it represents EAR's most accomplished work so far. The artwork for it, utilising fantastic monochrome opt-art images, likewise captures the mood perfectly. Play the album whilst gazing at it and fall back in slow motion... Experimental Audio Research have a vast catalogue of releases behind them and have previously worked with labels such as Ochre, Sympathy For The Record Industry, Big Cat and Sonic Boom's own Space Age Recordings. The EAR platform has also previously been used to house various collaborations between Sonic Boom and other musicians, including Kevin Shields (My Bloody Valentine), Kevin Martin (God, Techno Animal, etc.) and Eddie Pr.vost (AMM). This is the first release for a new label dedicated to releases by artists/writers and musicians. It also represents the first in a series of 6 which appear on limited edition vinyl besides the regular digipak CD format. Others featured in the series include Michael Gira, Thighpaulsandra (Coil), Spiritualized, Julian Cope collaborator, etc.) and Gerard Malanga & Szabo..." [press release]

*** EYELESS IN GAZA – Bitter Apples CD (Ambivalent Scale Records A-SCALE 020, 1995) € 13.00**

95er Album der legendären englischen experimental-Wave-Folk-Band! Hier mischen sich song-orientierte Stücke mit klangvollen, sphärischen Experimenten ab, wie immer bei EIG sehr leidenschaftlich melancholisch durch MARTYN BATES Stimme... "Following the head-expanding soundscape world of '94's "Saw You In Reminding Pictures", "Bitter Apples" comes announced as a return to song structures and a live (acoustic guitars, bass, drums) folk feel: a matured EIG reinventing the brand of avant-folk song first heard on their "Drumming The Beating Heart" album over a decade ago. Lyrics such as those on "Bushes And Briars" ("through bushes and through briars / I lately made my way / all for to hear the young birds sing / and the lambs to skip and



play") immediately announce the folk influence, but any hint of preciousness about such a style is dispelled by the ghostly a-capella treatment of Bates' voice, treated with vocal effects that make him sound like a possessed changeling, wrapped in his own tingling harmonies. Martyn Bates' voice is unique - expressive in hushing to a sense of menace, or delicate and weary, or surging with the power to hit the rafters. He occasionally retains a slight rasp, an edge, to his voice from the first punk-inflected vocals of early EIG. A comparison? Impossible." [Misfit City]

"Eyeless In Gaza's strength has always been in never fitting into any norm. As a thorny post-punk duo they were uncompromising but lyrical, with Martyn Bates's serpentine, untrammelled vocals forefronted. They fizzled out in '87 but have fizzled in again over the last few years. On *Bitter Apples* Eyeless have delivered their best album in 12 years, recalling their sublime, semi-forgotten apex *Rust Red September*. Like Bates's recent collaborations with Bill Laswell and Derek Jarman's former sonic collaborator Simon Fisher-Turner, it suggests his unique voice is finally getting its due recognition." [Mojo Magazine]

*** EYELESS IN GAZA – Sixth Sense – The Complete Singles Collection CD (Cherry Red Records CDMRED 207, 2002) € 13.00**

Great Collection of all 7"es and 12"es from the best "experimental Pop"-Band ever, 25 tracks ranging from 1980 – 1985, many pieces for the first time on CD!

"...Martyn Bates and Peter Becker married a rare lyricism with technology in a unique way, enabling their work to still sound fresh and up to date. The booklet features a complete discography plus sleeve notes by the band." [label info]

*** EYELESS IN GAZA – No Noise – a 25th Anniversary Celebration: the very best of Eyeless in Gaza CD (Cherry Red Records CDMRED 278, 2005) € 13.00**

Best of mit 22 Stücken, der ideale Einstieg in die Welt dieser absolut aussergewöhnlichen „Pop“-Band...

"Cherry Red signed the two piece synthesiser duo Eyeless In Gaza in 1980. Back then a cassette dropped through our letter box which was virtually the finished tape of their first, highly acclaimed, album 'Photographs As Memories.' So 25 years have now passed by and Cherry Red are proud to present 'No Noise - The Very Best Of Eyeless In Gaza' (CDMRED 279), a fascinating collection which contains all the best Eyeless tracks over those years. The band plan a re-union gig in London on the 29th July (Bush Hall) and press interest should be strong. Cherry Red Films also plan a DVD release - read on for more details!" [press release]

*** FENNEZS / SAKAMOTO – Sala Santa Cecilia maxi-CD (Touch Tone 22, 2005) € 11.00**

Feiner Mitschnitt (one-tracker, ca. 19 min.) einer live-collaboration vom November 2004 in Rom. Digitale Ambient-Explorationen, loopig – repetitiv und emotional. Warm milk noise.

"Every once in a great while, a collaboration comes along which hints at a brighter future, a collision of giants that indicates a convergence of method and music. This is one such event. *Sala Santa Cecilia* documents the meeting of worldwide laptop guru Fennesz and Japanese electronic music legend Ryuichi Sakamoto at the Auditorium Parco della Musica for the Romaeuropa Festival in Rome, November 2004. This is a unique and complete 19-minute piece which marks the recording debut of this new collaborative unit. It is exclusively available via this CD EP and will not be released elsewhere, and not as part of the forthcoming Fennesz Sakamoto album. The impact and importance of this recording is difficult to overstate. Christian Fennesz is far and away the standard-bearer of laptop music, his thawed sound of fractured guitar chords and warm noise melts hearts around the world. Ryuichi Sakamoto, meanwhile, a contributing force in electronic music for almost three decades in Yellow Magic Orchestra and his vast solo oeuvre, takes his place on laptop next to Fennesz for this historic meeting. Anyone concerned with the future of sound, or interested in modern music composition, or anyone who simply enjoys sweet ambient music should welcome *Sala Santa Cecilia* as a herald of what is to come. This is brilliant music from brilliant talents... towards a more brilliant world." [press release]

*** FOLKSTORM – Information Blitzkrieg CD (Old Europa Cafe OECD028, 1999) € 12.00**

"Like a restless zombie that refuses to stay dead Folkstorm once again has risen from the grave to wage war on the world! Mr Nordvargr has been active (as usual) in recent times: focusing his arcane talents in the realms of dark ambient electronics - an approach that has now

mutated. New album "Folkmusik" is very much classic Folkstorm, with its roots firmly placed in the old-school industrial style (albeit with a new suffocating ambience) - while a lot of the tracks are rhythmic, harsh and as uncompromising as expected, there is also the odd monotonous monuments of fear, isolation, despair and tension. As ever from the explorative Folkstorm this is mandatory for all fans of pure-old school industrial nihilism. Presented in customary militant digipak. [press release]

*** FOLKSTORM – Hurtmusic CD (Old Europa Cafe OECD033, 2000) € 12.00**

Das seit langer Zeit bestehende, eher noisig-industrielle Projekt von Mr. and Mrs. NORDVARGR, mit dem zweiten Album. Sehr wichtig, z.T. rhythmisch-ekstatisch, abwechslungsreich, verzerrte doom sounds, dehumanisierte Vocals, really really sick!

"Second release on OEC by this new side project of MZ.412 leader Mr. Nordvargar! This album was recorded live at Nar Mattaru on March 11 2000 in front of a selected audience, this is just the first bombastic live attack, prepare yourself for more powerful assaults by the new master of power-electronics, many live gigs are planned! full colour cover presenting a kind of renaissance pictures with a fine touch of s/m." [label info]

"Folkstrom is the solo project from MZ.412's Mr. Nordvargr, although it could be some lost leffield recording from odd black metallers Abruption or Vondur. It's a weird hybrid of death industrial / power electronic brutality and Norwegian black metal misanthropy (though it only hints at that sound). Recorded live at Nar Mattaru, "Hurtmusic" is a punishing record loaded with landmine samples, electro-shock blasts of energy, and warbled megaphone shouts. The highlight of the album is a loose reinterpretation of the song "No Place" by notorious Swedish misanthropes the Brainbombs, complete with a slow grinding guitar chug perverted from the classic Stooges sound." [Aquarius Records]

*** FREE SPEECH SERIES 9 x mCD by L. WHITE (2005) each € 12.50**

A series of 9 mcds in oversized glassframe-covers, all lim. 350 copies, coming from the current industrial / harsh noise / power electronics scene. Momentarily available:

IRIKARAH - Free Speech Series mCD L. White LW027/1 2005

SURVIVAL UNIT - Free Speech Series mCD L. White LW027/2 2005

STROM.EC - Free Speech Series mCD L. White LW027/3 2005

SLOGUN - Free Speech Series mCD L. White LW027/4 2005

GRUNT - Free Speech Series mCD L. White LW027/5 2005

RASTHOF DACHAU - Free Speech Series mCD L. White LW027/6

„Free Speech Series: Irikarah (CD) Survival Unit (CD) Strom.ec (CD) L. White Records Das nenne ich mal wieder eine Klasse Verpackungs- oder besser Präsentationsidee. Die jeweiligen Beiträge zu der insgesamt neunteiligen FREE SPEECH Serie erscheinen als 3" CD, die auf einem mit dem Design der CDs abgestimmten Papier hinter einer Glasscheibe prangen. Eröffnet wird die Reihe von IRIKARAH, der sich bei "brutal forces" mal wieder von der ganz aggressiven Seiten zeigt: Ein verzerrter "Shouter" über einem Rhythmus a la industrieller Waschmaschine im Schleudergang. Etwas weniger flott, aber dafür mehr die "Old-School" Industrial Traditionen bedienend ist der zweite Track, der vielleicht auch ganz gut auf einen (Split-)Release mit DIUTESC gepasst hätte. Abgerundet wird dieser für eine E.P. sehr abwechslungsreiche Veröffentlichung von "kill!", das durch seine fast schon discotaugliche Rhythmus und eine richtige Melodie (!) auffällt und IRIKARAH so eine überraschende Bandbreite beweisen lässt. STROM.EC eröffnet seine 3" mit einem Beitrag, bei dem nach einem kurzen Intro aggressives Gekreische über eine noisig vibrierende Lärmkulisse gelegt wird und somit wohl eine ganz bestimmte Art der "Freien Rede" musikalisch illustriert. Sehr passend ist dann auch der Titel dieses Stücks "freezing speech". Auch bei STROM.EC ist der zweite Track langsamer, dafür aber auch deutlich druckvoller geraten. "Artikulation" ist ein schöner Dark Ambient Track mit einigen angenehm noisig-rhythmischen Passagen. Zum Abschluss gibt es dann aber noch einmal zunächst schwer hörbaren Lärm. Nach einigen Sequenzen, die fast nach RUNZELSTIRN & GURGELSTOCK klingen, schält sich bei "let the unknown speak" erst gegen Ende eine weniger experimentelle Struktur heraus. Als Nummer drei dieser Serie präsentiert SURVIVAL UNIT uns einen über 17 Minuten langen Monstertrack, der mit seinem bedrohlich schleppenden Rhythmus eine Atmosphäre entstehen lässt, die mich sogar etwas an den grandiosen Titel erinnert, mit dem ANENZEPHALIA den illustren "don't hunt what you can't kill" Sampler (ebenfalls aus dem Hause L.White Records) eröffnet hatte. Immer wieder hallen bei "our lives in their hands" verzerrte Schreie durch den mithin unheimlichen Klangteppich. Die Tatsache, dass manche dieser Samples französisch

klingen, legt einen Vergleich mit mit NOCTURNE nahe, den die SURVIVAL UNIT keineswegs zu scheuen braucht, denn hier wird über mehr als eine Viertelstunde ein interessanter akustischer Spannungsbogen aufgebaut und gehalten....." [Black Magazin]

*** FRIEDL, HERIBERT – Bradycard CD (Nonvisualobjects NVO003, 2005) [ed. of 300] € 13.50**

"While ago I reviewed some music by Heribert friedl (Vital Weekly 449), which was freely available for download. The same friedl now starts a new label, kicking off with no less than three new CDs, each in an edition of 300 copies. One of them contains new music by friedl himself. He uses a digitally processed cymbalon, soundscapes, field recordings and 'acoustic phrases', all of which move in a very slow way. 'Bradycard' is a medical term meaning 'to have a slow heart-rhythm', mostly under 60 beats per minute. In the two lengthy pieces things move indeed slowly. Starting with the processed sound of thunder, sounds of the cymbalon rise up slowly from the deep end, do their thing and as slowly die out in the end. Over the course of a piece small, delicate digital treatments move in and out in a slightly similar way. It's music that doesn't move much: it stays in the realms of ambient music, but friedl adds an experimental touch to the material, using sometimes feedback like textures and that will surely not lead to deep atmospherical music, but it breaks away from the ambient glitch and moves microsound into a slightly more noise oriented music, and that's a very good thing. More experimental than one would have assumed and that's the great power of this." [Frans de Waard / Vital Weekly]

*** GEORGE & CAPLIN – Electronic Eulogy [from morse code infinity] CD (GeorgeandCaplin.com, 2005) € 14.50**

Again a more „Pop“-oriented discovery on Beta-Lactam: rather simple electronic beats, backwards-guitars, harmonic synths, very melodic, we had to think on poppier / more electronic SAVAGE REPUBLIC or FOR AGAINST.....

"Third album by george&caplin and also available on vinyl with bonus 7"! This might be a future college entrance question, so pay attention: Ceramic Hello is to Soft Cell as what is to Ladytron? If you answered G&C, then you probably cheated, which is perfectly allowed as owning any of their 3 releases makes you a better person. Clearly one of the bright spots to rise up out of the so-called Electroclash debacle. Where groups like Chicks On Speed and Felix Da Housecat ultimately end up creating dance-floor anthems, G&C have been that weird brother hiding in the corner making minimalist masterpieces with dusty equipment. G&C's brand of minimal synth on Electronic Eulogy is a dark wave of another colour. Like underground synthesists of old, such as Ceramic Hello, or John Ruth, or even very early New Order, G&C's musical omniverse is a beatific one filled with lush, polychromatic chord progressions presented within a spare and melancholic framework. The wave is cold, but not blanched (as opposed to the repetitive sturm und drang of, say, Snowy Red or Suicide). An album of introspective quality, Electronic Eulogy steals seeds fostered in the glitch garden and grows them into a wholly unique and very melodious Tannen-baud. Those sweet electonyxx click, wash and whirr, counterpointed occasionally by acoustic guitar and/or vocals on a few tracks (a kind of perfectly flat and distant vocal delivery, somewhat like Dean Wareham. In fact, 'Dictionary Dream,' which happens to feature the guitar upfront, is something of a synth pop take on Galaxie 500). That's just the thing with G&C...they are like some long lost Factory or Cherry Red or 94D cold/dark wave group, before there were deeply established camps within the synth and post punk worlds. Second Layer meets Shox? Minny Pops vs Insides? The Fast Set has a score with early Arms Of Someone New? The opening 'Promenade,' with its brilliantly twisted boomerang timing structure and analog buzz, is like some kind of electro-crack. All in all, just lovely sequenced rainy day electronic head-music. It'll have you praying for rain." [label description]

*** GILBERT, BRUCE / GRAHAM LEWIS / RUSSELL MILLS – Mzui CD (Boutique boucd 6602) € 16.50**

"The second release on sub-label Boutique is Mzui, the aural record of an audio-visual installation staged in August 1981 by ex-Wire members Graham Lewis and Bruce Gilbert together with designer and Eno collaborator Russell Mills. It follows in the tradition of the experimental work recorded by the Wire men under their guises of Dome, Cupol, Duet Emmo and P'o. Mzui was staged in August 1981 at the Waterloo Gallery in London, a former meat-packing warehouse. Many of the visual elements were fashioned from what was found in and around the gallery, and visitors were encouraged to participate by adapting or 'playing' the objects as they saw fit. A 'meadow' of

broken glass was condemned as unsafe by Health and Safety inspectors. In addition, recording equipment was installed so that public interaction with the objects on display could be recorded, and played back through a PA system.

The *Mzui* album (released in 1982) made no attempt to capture the original atmosphere of the installation, and instead addressed the notion of sound as landscape, as articulating a sense of place. There are parallels with Brian Eno's *On Land* album, released the same year, in which he explored the concept of using recording technology to create imaginary landscapes. *Mzui* runs for 40 minutes and has been digitally remastered. It features the original album artwork as well as many extra images from the show, and sleeve notes by Wire biographer Kevin Eden." [label info]

*** GITHEAD – Profile CD (Swim, 2005) € 15.50**

Project of COLIN NEWMAN (WIRE), MALKA SPIEGEL (ex MINIMAL COMPACT) and ROBIN RIMBAUD aka SCANNER ! „Als GITHEAD 2004 mit ihrer Debüt-EP "Headgit" auf den Plan traten, überraschten sie eine Menge Leute. Nicht nur das ungewöhnliche Line-Up, sondern auch GITHEADs hypnotische Funkiness und ihr Gespür für Avant-Pop sind die essentiellen Faktoren, die GITHEAD auch auf ihrem echten Debüt "Profile" mit zusätzlicher Tiefe und Breite auffahren. Mit dem neuen Schlagzeuger Max Franken sind GITHEAD nun eine einzigartige Spezialeinheit, die weder vor emotionaler Energie (wie auf dem Opener "Alpha" und dem epischen "Raining Down"), treibenden Grooves (wie in "Option Paralysis" oder der ungebändigten Bauschigkeit von "Cosmology For Beginners") oder gar der erhaben-poppigen Üppigkeit von "My LCA (Little Box Of Magic)" zurückschreckt." [Cargo]

*** GOODIEPAL – Mort aux vaches CD (Staalplaat, 2005) [special cover] € 14.00**

Celebrating the Bizarre with GOODIEPAL: human whistles & ocean-surf, Glockenspiel-sounds, interrupted by electronic noises, poppy synth-tunes & lines, female singing, bird-sounds, spoken-word extracts, shiny popsongs are whistled, suddenly we hear commercials, acoustic guitar weirdness, and then kind of "real" panflute-based electronic folk-pop music ! Extremeness in another way ! The cover made of plastic foam in total pink really fits to this album. Same with this press release: "The music of Goodiepal et cetera is often described as emanating from playgrounds, fairgrounds and other surreal grounds. Yet that image is wrong. The significance of his music is found in other constellations: It is the sound of death. Though death in the form of play.

1. Moving inside these sounds you are confronted by a form of life in which games and funerals are the same thing. They are called by the same name, enacted in the same attitude, accompanied by the same songs. Meeting such creatures one wants to point out to them that their word for games and funerals is homonymous. But they reply: It is rather your two words that are synonymous. Then you say: Can't you see the difference? In response to which they stare at you, the stranger, as though you were the confused one. Does that mean that joy and sorrow feel the same in their form of life? It does in their music ó this music.

2. Modern anthropology has reminded us that pre-historical men in the North were unable to see their own faces. In a time of no mirrors, in a land of moving waters, one could only see what other people looked like. Children tried all sorts of tricks in order to catch sight of their own faces, yet none succeeded. Some accepted their fate, but for others what started as a game grew into madness. Scientists have discovered that many even killed themselves, hoping that when their souls left the body they would get a glimpse of their face en passant. Hovering over the dead body, seeing their face for the first time, they heard sounds like this.

3. This music reveals only a single aspect of itself. We can hear the sounds it secretes, but not the world in which they are grounded. They are the remnants of a form of life in which only the signs are preserved. The things for which they stand are gone, never to be found.

If this is folk music, it is the music of an extinct, unknown culture.

Only their sounds linger on, sounds that do not belong anymore.

Worldless music, speaking only of death. These creatures, these images, inhabiting the sounds of this music or the music of these sounds, are not, not at all, sports of nature, but the nature of nature itself. Putting that notion into play is the real

achievement of Goodiepal." [Steinar Bøyum]

*** GRASSOW, MATHIAS & AMIR BAGHIRI – True North CD (ARYA Y07, 1998) € 13.00**

„Äußerst empfehlenswerte Zusammenarbeit des Wiesbadeners GRASSOW mit AMIR BAGHIRI zum Thema "Norden" (special impressive places and landscapes): Kalte, klare Synth-Sounds, eisige Flöten, Getrommel, Klänge wie zerbrechendes Eis, Wind- & Wassersounds, Becken- und Glockensounds, field recordings aus Norwegen, .. great work, highly atmospheric!" [Drone Info 1998] BACK IN STOCK NOW !

*** GREEN MILK FROM THE PLANET ORANGE – City Calls Revolution CD (Beta-Lactam Ring Records mt108a, 2005) € 14.00**

Zweites Album des virtuellen japanischen Trios nach ausgiebiger US-Tournee mit ihrem experimentellen, noisiger & etwas durchgeknallten „Progressive Rock“, furios auf den Punkt gespielt.... "Produced, engineered & mixed by Paul Mahajan. Got Green Milk? From across a veiled and ashen cosmos, well, from across the Sea Of Japan anyways; from the Planet Orange, hidden somewhere in the bosom of Nippon, gushes forth a froth of Green Milk. Fleeing is for naught, because City Calls Revolution is an eruption of Vesuvian intensity, and the Milk floe flash and searing, thick with Magma, scorching beast and building in its glowering wake. It's time to get psyched about psych again! If GMFTPO's first was its ersatz Future Days, then "City Calls Revolution" is its angry Yeti." [label info] "Green Milk from the Planet Orange is just one more band that makes me want to sell all my belongings, shove what's left of my life in a backpack, and move to Japan to live in a coffin-sized hotel room, subsiding entirely off of lotus blossoms and morning glory tea. How can an island the size of Nebraska produce artists as brilliant and varied as Yamatsuka Eye, Kahimi Karie, Cornelius, Puffy Ami Yumi, and this band every single year? It's simply amazing. Hailing from the grindcore scene of Nippon, Japan, Green Milk is part Sun Ra/Can Kraut rock psychedelic jam, part Ruins/Acid Mothers screaming intensity/insanity, with little bits of Japanese spoken word thrown in for sex appeal. This is The Band to lose large portions of your night to, and maybe even some good sized chunks of your day." [Cosmic Debris]

*** HAFLER TRIO – Exactly as I do do-CD (Important Records IMPREC056, 2005) € 24.50**

Sollte ursprünglich auf PHONOMETROGRAPHY erscheinen, kam aber nun auf IMPORTANT RECORDS, der zweite Teil der Bearbeitung des SIGUR ROSschen Stimmbändchens von JONSI BIRGISSON.

Zwei one-tracker mit glasis-gluckernden, recht hochfrequenten Drones, granulierten smallsounds-Kaskaden.... war beim Label sofort ausverkauft, ca. 1000 Stück dürfte es davon geben....

"The latest installment in the Voice Series is a collaboration between electronic veterans the HAFLER TRIO and vocalist/singer JONSI BIRGISSON of SIGUR ROS. A double-CD set lavishly packaged in a die-cut oversized package printed on two different types of parchment to imitate small editions of French poetry circa 1900" [label info] "For a moment or two things looked grim for The Hafler Trio. He fell out with the label devoted just to releasing The Hafler Trio, meaning we would never see the next part of his work with the voice of Jonsi Birgisson, but luckily enough Important Records stepped in and just released 'Exactly As I Do', the second double pack of The Hafler Trio reworking the voice of Sigur Ros man Birgisson. These two discs are each others opposites: 'Shaktipat' is a work of contemplation and silence. Things move here is a rather slow way. The voice breaths out and in again with great pace, although it's important to state that it is that we know this is a voice, otherwise we wouldn't have recognized it. 'Asis' is a work - and like so many Hafler works, it's one piece per disc - of shorter sounds, almost in granular synthesis, although The Hafler Trio would curse me for this, as no doubt everything is generated in the areas of analogue tape processing, as The Hafler Trio would like us to believe. Short stutter sounds form a dense pattern of sounds that slowly unfold as one long tapestry - densely woven, this is a much more 'present' work. Die hard fans of the Trio will enjoy this no doubt and those who are skeptical will dismiss it as 'just another one'. Oh well, I belong to the die-hards anyway." [FdW / Vital Weekly]

*** HAJSCH – 1992 CD (Sonig 24CD, 2003) € 14.00**

Wiederveröffentlichung der insgesamt 5 HAJSCH & PFN-Stücke, die 1992 auf den LPs „NAGUAL“ und „AKASA / FÜR CLEO“ (PFN) auf QUIET ARTWORKS erschienen..... an- und abschwellende drones mit konkreten Garnierungen, field recordings, Viola & Cello & Saxophon, alles in extremer Zeitlupe, manchmal fast klassisch-orchestral, magisch konkret & traumhaft-halluzinogen, der CARLOS CASTANEDA-Bezug lässt sich nicht nur in der Titelgebung wiederfinden....

"about ten years ago the cologne school of experimental electronic music was taken over by new

generation of young musicians. Hajsch was not only influential in its development and differentiation, but he pioneered new recording and editing procedures and set new standards with his unconventional compositions. The combination of experimental-electronic, electro-acoustic and serious music is ideally revealed and realised in Hajsch's music. Now after a ten year period the compositions released in 1992 on his own label "quiet artworks" can be heard on CD. Originally these recordings were only available as limited edition vinyl pressings. Despite this fact, the recordings quickly received distribution. Musicians such as Jim O'Rourke, John Zorn, Thurston Moore or Masami Akita were inspired by Hajsch's music. Hajsch spent three years working intensively on this album, which redefined anew the borders between electro-acoustic, concrete music and electronica." [label info]

*** HATERS – Blank Banner CD (We Never Sleep WNS 017, 1993) € 13.00**

"Noise as the Blank Banner of an Untitled Ideology" – drei Stücke mit typischer low-fi "destroyed music" von G.X. JUPITTER-LARSEN, wenige Kopien dieser Veröffentlichung auf dem legendären WE NEVER SLEEP – Label sind noch einmal erhältlich!

First CD of HATERS, on the legendary WNS-Label, last copies available....

*** HECKER, TIM – My love is rotten to the core maxi-CD (Substractif subsf04, 2002) € 11.00**

Furioses Material hier, De-Konstruktionen & Plunderphonics-Bearbeitungen von „Cock Rock“ und Heavy-Metal Material (wir meinen ein altes Stück von VAN HALEN rausgehört zu haben), Publikumseschrei, Ansagen, Interviews, all das wird durch den grossen digitalen Fleischwolf gedreht, so dass daraus elektronisch-synthetische Strukturen entstehen die bis hin ins digital-knirschende Äther-Dronen reichen....

"My Love is Rotten to the Core continues the precedent of musical sabotage, or plunderphonics, established in Hecker's earlier releases. We will not ruin the surprise by mentioning who is at the mercy of this incredibly talented young artist but we can tell you that the outcome is amazing. If you were blown away by the homage to 60's pop by Fennesz, wait until you hear Tim Hecker's take on the 80's Cock Rock phenomenon. Tim Hecker has the remarkable ability to create compositions that combine both ambience and noise, yet remain very accessible to those who might normally avoid either or both of those genres. This is because he manages to create deeply emotional music even where there is a lack of melody, as is very evident on this latest EP. Here Hecker has laced together snippets of interviews, concert announcements and the manipulated sounds of the original artist to come up with possibly the most engaging experimental electronica to emerge in some time. Sampled voices unfold while a transformed guitar chord comes tearing from the left to the right speaker before erupting and reshaping itself again. This is ambient music with incredible punch and loads of surprises." 25-minute CD EP. [press release]

*** HUDAK, JOHN – Sand or Stars CD (and/OAR and16, 2005) € 14.00**

Bei HUDAK geht es nicht um die "Entwicklung" einer Komposition über die Zeit, es geht um den reinen "Klang an sich". Was das genau ist, dürfte genauso unmöglich zu sagen sein wie beim „Ding an sich“, aber HUDAK fasziniert immer wieder mit Geräuschen, die nicht von dieser Welt zu stammen scheinen (und doch meist von den Dingen an sich kommen). So gibt es hier klackernde Stakkato-Geräusche wie von elektronischen Spechten & hyperseltsames elektronisches Summen, alles sehr ruhig, fragmentiert, wie Botschaften von fremden Sternen, die man nicht deuten kann....

"It has been quite a while since I last heard a work by Hudak, so this disc comes as a very nice re-introduction to his work. The CD contains three tracks, all of which clock between 17 and 20 minutes. The compositions are the same: a long stretch of stretched sounds, edited and put together almost at random. Of course this has a purpose: it pulls the listener to focus on the sound itself, instead of on development in time. This character of the music is enhanced by the duration of the tracks: after 5 to 7 minutes time becomes quite irrelevant and the quality of the sounds is all important. And here lies Hudak's great strength: the original material is treated so very well, that one keeps listening to the sounds, intent on grabbing them in some way, while they themselves elude captivity all the time. This is a pretty miraculous feat and one that Hudak maintains

throughout the whole disc. Excellent listening experience!" [MR / Vital Weekly]
"Comparisons between the sand of the earth with the stars above are many, but comparisons of this release by American composer John Hudak with his previous work are far less to be found. The first piece of this CD mastered by John's friend and collaborator Stephan Mathieu (Sirr.records, Lucky Kitchen, Hapna, etc), is unlike much of John's previous work in that it features sharp staccato percussive sounds suddenly dodging in and out, but nevertheless it still has John's "endless" compositional sense written into it. A subtle sense of humor seems to be inherent in the piece as well, as if some of the sounds hesitate with indecision as to whether or not they should make their presence known or perhaps they are trying to avoid colliding with some of the other sounds. And upon listening to this piece, be careful with volume settings at first listen, because the listener will quickly discover another aspect of this piece that is unlike much of John's previous work: sudden volume shifts. This seems to suggest that the sounds are also changeable in temperament as well! The second piece on this CD is perhaps the most meditative of the collection with its muted midrange buzzing that jumps around within the stereo spectrum, perhaps being reminiscent of musical radar signals or sonifications of normally inaudible activity occurring in a planet's magnetosphere, all the while maintaining a benevolent warmth throughout. And what could possibly be described as the amplification of rolling ion particle blasts being broadcast via shortwave radio, tells us that we have reached the third and final piece of this collection of that could be considered as being among John Hudak's finest works." [label info]

*** I.CORAX - Spectral Metabolism CD (Kaos Kontrol KIK 012, 2005) € 14.00**

Die erste „echte“ CD von I.CORAX ist geprägt von organischen field recordings, die an verschiedenen Plätzen Nord-Finnlands aufgenommen wurden und hier als Grundlage für abgründig dunkle, von geheimen Leben erfüllte Stücke dienen. Dies ist dark ambient von besonderer Qualität, da erfüllt von einer kaum fassbaren, furcht-einflössenden organischen Energie, einer der düstersten und WIRKLICH unheimlichen Scheiben der letzten Zeit !!

"Haunting revelation of sonic worlds where primal elements and archaic voices flux side by side with contemporary methods of amplifying the relation between sound and mind to culmination. Whirling soundscapes of organic and natural phenomena woven together with the synthetic and manipulated; the outcome being nothing short of utmost brilliance in the field of dark ambient and post-industrial. After a few highly acclaimed limited CDr works, the Finnish duo finally presents their first CD release, undoubtedly setting out to challenge the stagnance of the genre they master eminently. PACKAGING: Stunning black/white oversized foldout carton sleeve. EDITION: Limited edition of 1000 copies ARTIST INFO: www.icorax.cjb.net [press release]

*** IF, BWANA – Gruntle CD (Absurd # 48, 2005) [ed. of 500] € 12.00**

Vier neue Stücke mit weiteren köstlichen Seltsamkeiten aus der IF BWANA-Welt, basierend auf Synths & normalen Instrumenten (violine, bass), Feedbacks und Sinustonwellen, zu hören gibt es konkretes & elektronisches Gegurgel & Gemurmele & insektoides Gewisper, insgesamt sehr geräuschhaft & speziell, Anklänge an SMALL CRUEL PARTY, JOHN HUDAK, etc.. kommt wieder im speziellen 3-teiligen & klappbaren ABSURD-Kreis-Cover!

"guess that most of you are used to al margolis's (aka 'if,bwana) more 'serious' electroacoustic soundscapes and expect 'gruntle' to be another fine addition to this style.. in a sense it is... a unique if, bwana recording, collecting 4 tunes recorded between 95 - 02 which however refer more to the legendary if,bwana tapes sound (if there weren't a kinda remaster to the original tapes, would have been even more lo-fi hissing electroacoustics) where al's creative play w/ loops & enigmatic sounds together w/ the childlike artwork of nixilx.nijilx make it a wonderful trip in a bizarro world..." [label info]

*** IF, BWANA – I, Angelica do-CD (Pogus Prod. 2102-2, 2001) € 16.00**

"Into the rackets are ya, punk?" "Yeah, that's my story and I'm sticking to it." "Get outta here, ya punk." I headed down the steps and out the front door. "I!#\$%^&* nogood goddamn !@#%&* noisemaker," I heard them mutter behind my back. (wow - I always wanted to write one of these). Yeah, I'm one of them. So there you have it. I, Angelica, the noisy loud new double If, Bwana cd - trying to clear a backlog of

recordings out - at a not double cd price. I, Angelica should be played loud. Real loud. Works for computer, electronics, voice (?), guitars, synthesizers. Oh. So what else is there to say when a new If, Bwana cd comes out other than:
"AAAAAAAAAAHHHHHHHHHHHHHHHHHHHHHH.. " [label info]

*** IKEDA, RYOJI – 1000 fragments CD (CCI Recordings CCD23001, 1995) € 17.50**

Repressed & back in stock the first IKEDA-CD, Japan-Import. Three longs tracks with material ranging from 1985 to 1995, the basis for his quite unique style!

*** IF THOUSANDS – I have nothing CD (Silber Records silber043, 2005) € 13.00**

Das US-amerikanische Duos benutzt laut einer Rezension Instrumente, die es möglichst NICHT gut beherrscht, wie Akkordeon, Banjo, Gitarren, Synths, Horns, und improvisiert dann darauf, irgendwo zwischen drone und konkretem Fliesen....entstanden sind hier auf ihrem vierten Album 15 minimale tracks, meist ruhig und atmosphärisch, von einer friedlichen Melancholie & weiten Einsamkeit durchzogen mit Ausfügen in labrkorientierte Zonen....Anklänge an Kranky-Acts wie Stars of the Lid, Labradford, Charalambides, Loren Mazzacane Connors...

"Slow, sorrowful, and lush dronescapes that unfold calmly and thoughtfully. This album is like the quiet before the storm - every track seems ready to explode with energy but manages to contain itself all the way through. I Have Nothing is confident and methodical - easily absorbed and brimming with emotion and conviction." [Everything is Fire] "Whilst shopping from Silber you might also want to check out If Thousands' *I Have Nothing*, which also resides in the drone stratosphere but which offers something a whole lot less aggressive and more varied. Finely textured cloths of warm drones a la Stars of the Lid meet up with Indian ragas and dense clusters of sound dust that has me thinking about Flying Saucer Attack at their most abrasive. Nice." [Mats Gustafson, The Broken Face]

*** INAMI, SUNAO – An Impulse of Acoustic CD (Electr-ohm SPL-22051, 2005) € 13.00**

Ein für uns neuer Name aus Japan ist SUNAO INAMI, der sich dort seit Jahren in der experimentellen IDM-Szene bewegt.... AN IMPULSE OF ACOUSTIC verbindet auf 9 Stücken ungewöhnliche Rhythmen, computergenerierte Instrumentierung & prozessierte Gitarre, Bass & Vokals von Gastmusikern zu insgesamt sehr mitreissenden und einnehmenden rhythmisch-atmosphärischen-metallurgen Texturen, die manchmal sehr groovy sind, manchmal auch sehr langsam-pulsierend und durch fantastische Sound-Effektierung bestechen, mitunter wirkt das wie eine Kreuzung aus BAD SECTOR, SCORN und ALVA NOTO. Very recommended for explorers !!

"The music made by improvisation sound sketch and cut up, after that editing and constituting that it same method of his album "DELAYED", but a greatly different matter from before is the following, the multiple use of the irregular beats by the samples chopped up by filtering and Granular synthesis especially with a complicated thing characteristic this time. The sounds influence from IDM and glitch or electronica stuff of these days, and also German electronics or experimental of the 70s and the early '80s industrial music. Sunao used NI Reaktor 4, Absynth, Ableton Live4, Waldorf synthesizers mainly." [label info]

*** INSTINCTS / BUSTUM – The Mystery Visions CD (Cyclic Law FIRST CIRCLE / Ruins001, 2002) € 14.00**

Letzte Kopien des ersten Releases auf einem der nun führenden Label für neuen dark ambient !! INSTINCTS ist das Projekt des Labelbetreibers, zu den 10 Stücken mit etwas neo-folkig & martialisch angehauchtem melancholic dark ambient gibt es 10 Kunstdrucke von BUSTUM...

"Instincts / Bustum is a collaboration of Instincts, a dark ambient project of Frédéric Arbour, and visual artist Yvan Arseneault, aka Bustum. This combination of aural and visual arts really works well. The album comes in a fine looking A5 sleeve. The package also contains no less than 15 great duotone cards designed by Arseneault....The images are very dark and apocalyptic, which suits the music perfectly. "The Mystery Visions" contains 10 long untitled tracks. A dark ambient sound is combined with majestic neo-classical and a few folkly elements. The music is a nice mixture of acoustic and electronic means. The atmosphere is solemn and somber, but not very dark, but more melancholic and emotional. The first piece features acoustic guitars, church bells and nice

melodic layers. It has a hypnotizing effect. At times the music gets a little more martial, like with the fifth track, which reminds me of the likes of Turbund Sturmwerk. My personal favourite must be the epic second song, which really is overwhelming with all its tension. A fabulous debut, which enchants you for almost an hour..." [FunProx]

*** INSTITUT – The struggle never ended CD (Cold Meat Industry CMI.143, 2005) € 13.00**

"Lirim Cajani's project Institut should be well established now, having played a lot around Europe over the years. This newly recorded effort, the first CD without earlier member Johanna Rosengvist, is a solid tribute to the struggle of the little man. A strong delivery of faith to the oppressed and a raging ripper for your right to only remain. The sound is more up-front live-centered, almost totally devoid of rhythms throughout and with a lot of anguished and hateful vocals. Full of drenching static and simple but effective walls of noise and reverberating samples which surely works sufficiently incisive. Kill your inconveniences!" [label description]

*** ISOMER – Zero Lounge CD (Tesco Org. 061, 2005) € 14.00**

"Here it comes! The follow-up to "serpent age", the highly acclaimed first CD by the Australian artist David Tonkin, the man behind Isomer. Isomer does not remain in the field of dark rhythmic ambience; with the second release it explores new fields. This CD brings a blend mixture of classical industrial elements, power electronic noises and ritual soundscapes...it still has its very own touch and varies its style often but never loses the thin red led of an extraordinary brilliance in recording. Follow Isomer into the Zero lounge." [label description]

"The "Serpent Age" release is a grandiose exercise of 'Black Ambient' excesses. Majestic sweeping passages of haunting spirited sounds, distilled throughout its eight tracks, drags you kicking into a musical world pitched in total darkness. Echoes reverberate and throb whilst minuscule glitches fight for your attention. Fragments of a barely audible beat dissolve around intricate patterns of electronic waveforms. "Serpent Age" is recommended to be heard at night with the lights turned out and with no outside interference. Under these conditions it comes alive and envelopes you like a tender lover, holding and squeezing you tightly, never letting you go. Try it. You'll see what I'm getting at. This is one of the finest examples of 'Black Ambient' music I've heard in many a long time and, of course, is mega highly rated. Nice one Isomer. Nice one Tesco." [Aural Pressure]

*** ISZOLOSCOPE – The Audient Void CD (Ant-Zen act189, 2005) € 14.00**

"Yann faussurier's work can be defined as a combination of dark fearful ambient soundscapes and heavy rhythmic beat assaults. Some of iszoloscope's releases, f.e. 'aquifère' and 'les gorges des limbes', are located in the 'ambient' sector, while albums like 'coagulating wreckage' and 'au seuil du néant' also target the rhythmic region. On 'the audient void', yann takes the 'au seuil du néant's concept one step further. There was once a more strict separation of ambient spheres and hard beats but now there are eight tracks which have to be heard as a whole unit. The straight rhythms and mighty pulsing basses are fully embedded inside the soundtrackish tunes and haunting voice samples - sounds emerge, pump, disappear and re-appear - all of which raises the speed from track to track into a raging climax that finally discards. An ultimate listening experience for industrial enthusiasts - highly recommended." [label info]

JAZZKAMMER - Hot action sexy karaoke CD (Ground Fault Rec. GF007, 1999) € 12.00

„Recht irrsinniges Werk des Projektes von LASSE MARHAUG und JOHNE HEGRE aus Norwegen. Hier werden in meist wilder Manier Schallplatten, Samples und Filmzitate durcheinandergeworfen, processed, verwurstet – auf daß eine niemals stillstehende, recht noisig-energetische Melange entsteht... brüitistisch-anarchistischer Noise!" [Drone Rec info 2000]
"...their respective backgrounds in punk, trip-hop and improv all help make "Hot Action Sexy Karaoke" a wild romp through the backwoods of contemporary electronic post-pop..." [Dan Warburton- The Wire]
BACK IN STOCK!

*** JESU – same CD (Hydrahead Industr. HH666-97, 2005) € 14.00**

Und da war doch noch... JUSTIN BROADRICK, der mit GODFLESH das Genre von Metal & hypnotischem Noise-Rock in Richtung industrieller ekstatisch-manisch-depressiver Auflösung erweiterte.... jetzt ist er wieder da, und es scheint als habe es TECHNO ANIMAL dazwischen nie gegeben. JESU klingen wie göttlichste GODFLESH, erweitert (und das ist das Novum) um eher sanfte z.T. polyphone Space-Gitarren, die dem ganzen einen weitaus melancholischeren

Touch geben. Ganz grosse Platte, die Vermählung von Industrial-Rock und emotionalen drones!

Dies die Vinyl-Version im Gatefold-Cover auf CONSPIRACY.

"Since disbanding GODFLESH more than two years ago, JUSTIN BROADRICK has undertaken many musical voyages and his return to metal in the form of JESU is no small event. Jesu is not only a logical extension of his previous work, but a genre-defying opus intent on proving to the world that splendor, isolation and harmony can arise from the darkest recesses of the mind. It is a work of intense passion and guarded intimacy that simply couldn't have come from anybody other than Broadrick." [label info]

"Unlike the "Heartache" sessions, on this outing Justin Broadrick has re-enlisted Godflesh's final sticksman Ted Parsons on drums and percussion, with two other members contributing guitar and bass to a few songs throughout the disc, totaling a monumental 74+ minute journey into absolute brooding perfection. Damn near every song is almost 10 minutes long, and the tracks revolve around slow, repetitive arrangements with lengthy instrumental passages and shitloads of layering, allowing things to rise and fall slowly over time with a great balance of sheer heaviness, incredible melodies, and a general atmosphere that truly is some of Broadrick's most emotionally wrenching work to date - as was the masterful "Heartache" release. As with that work the vocal performance here is based around monotone singing with various levels of effects applied to soak things into the music more, while the music itself is more consistently melodic than Godflesh, taking that general direction and aesthetic but perhaps finding some strange way to make things both artistically abstract and yet increasingly organic and song oriented?.... This is an incredible album and I sincerely hope that Jesu continues for years to come, because I've been consistently blown away by everything the band has recorded thus far and I'm dying to hear more. Without question this is going to be one of the best releases of 2005." [Aversion Online]

*** Vitor JOAQUIM – La Strada is on Fire (And We Are All Naked) CD (Cronica 004, 2003) € 15.00**

Elektroakustisch anmutende Stimm- & Gesangsexperimente, schöne schwungvolle Loops, Knistern und Piano-tunes; in magischer, leicht melancholisierter Atmosphäre, inkl. Saxophon und Bass real-time Integrierung, 8 Stücke, jedes aussergewöhnlich und gut!

Another very good album from this portugiesian composer, combining electro-acoustic voice-experiments with loops, more concrete sounds and real time saxophone & bass-sounds.

"Vitor Joaquim: piano, electronics, singer table

Martin Archer: saxophone on 3 & 4

(processed by Chris Bywater + Charlie Collins)

Rodrigo Amado: saxophone on 5 & 7

Victor Coimbra: bass on 4 & 5

Mariana F: voice on 1

Vitor Joaquim started performing improvised music in 1982 with Em'dio Buchinho. For some years he studied cinema and produced sound for cinema, video and advertising, while also working as a video director.

He first started composing for dance at the Lisbon Dance Company (CDL) with the choreographer Mark Haim that would later take his work to the Coogan Dancers of Munich. Since then Vitor Joaquim has been composing for dance, theater, cinema, video, installations and multimedia, having worked with such creators as: Andreas Stocklein, M—nica Calle, Mark Haim, Vera Mantero, Paulo Ribeiro, Maria Joao Pires, clvaro Correia, Luis Fonseca, Alfredo Kraus, Michie Nakamaru, Gerard Uginet, Vitor Garcia, S—nia Rocha, Keith Vyse, Ana Sendas, Joana Novaes, Sandro Aguilar, Stephanie Tiersch - Mouvoir and Rui Horta. Since 1990 he is teaching audiovisual techniques in Lisbon. In 1997 his release Tales From Chaos, as Free Field, is considered by the Portuguese newspaper Pœblico as one of the 10 fundamental records of Portuguese electronic music.

In 1998 he becomes a member of the Electronic Music Foundation, by invitation of it's president, Joel Chabade.

In 2000 he produced the first EME - Experimental Music Encounters, in Setœbal, a festival dedicated to the new musical languages.

Live or recorded he collaborated with such musicians or collectives as Carlos Z'ngaro, Nuno Rebelo, Rodrigo Amado, Carlos Santos, Em'dio Buchinho, Ernesto Rodrigues, Jose Oliveira, Jeffrey Morgan, Marco Franco, Gregg Moore, @c , Ulrich Mitzlaff, Pedro Rebelo, Franziska Schroeder, Paolo Angeli, Martin Archer, Sergi Jord', Harald Sack Ziegler, Miguel Carvalhais, Robin Rimbaud (Scanner) and Pure." [label info]

*** JOHANSSON, JOHANN – Dis CD (The Worker's Institute TWI2, 2005) € 14.50**

"After two stunning records of orchestral filmscores released by the stellar Touch Records, Iceland's Johann Johannsson presents his score for the film Dis through The Worker's Institute (who also recently released the lovely debut disc from Amina, Sigur Ros' string section).

There is a significant sonic difference between the work Johannsson did for Touch (e.g. a grandiose impressionism for large chamber ensembles augmented with electronics) and this album, which features an almost saccharine pop, '80s feel with repeating motifs and melodies, seemingly designed for particular scenes / emotional ambience within the movie. Johannsson's score for Dis is a fantastic simulation of a dreamy bubble-gum sentimentality, the sort evoked through many of John Hughes soundtracks; to top it off, the repeating motif throughout the Dis is deadringer for the Mickey & Sylvia track "Love Is Strange" which appeared on the Dirty Dancing soundtrack. Seriously. As Johannsson envisioned this soundtrack to capture the zeitgeist of 21st Century Reykjavik, one has to wonder if Johannsson is comparing Reykjavik to the Breakfast Club / Fast Times teenage American drama of twenty years ago?" [Aquarius Records]

*** K2 / AMK & THE HATERS – Three Phenomena CD (Vinyl Communications V120, 1997) € 12.00**

Some call it noise..... collab-works on this now defunct label.

Tracklisting: 1. Blast - K2/The Haters - 2. Polished Thaw (Bang Mix) - K2/AMK/The Haters - 3. Diamond In The Gallbladder - K2/AMK -

"A compilation of collaborations between three of the noise scene's most colorful extremists: K2, AMK and THE HATERS. K2 originally came on the scene in '84, then quit, then came back in '93 louder than ever, having become a medical pathologist. AMK is notorious for cutting up and randomly recombining records, and living in the suburbs. The HATERS have since 1979 been making a mess instead of music, and aren't about to stop now." [label info]

*** KAMMARHEIT – The Starwheel CD (Cyclic Law 12th Cycle, 2005) € 14.00**

Elegisch-eleganter, esoterischer dark ambient, Musik die von den „Räumen zwischen den Räumen“ berichtet, spirituell und dunkel-erhaben, emotionale drones und Choräle... Anklänge an RAISON D'ETRE oder INADE.

"Cosmic-tinged ambient music is indeed the epithet for the exquisite and outlandish. What it hinders in the pulsating and vibrating drones is far more disquieting and disturbing than the blatantly dark and obscure-tagged music, in view of the fact that this genre, as I see it, is merely an interface for your mind to drift from, and to consider it as an end in itself only restricts the power of its evocative nature. For this reason, one can assume there's a certain intellectual ritual commonly associated with this kind of music and, consequently, only an adequate state of mind can provide all the latent inherent potential to flourish. This is what somehow sets the deliverance of artists like Kammarheit apart from ambient music in general, particularly that derived from Eno's school." [Ventrilocution]

"Sweden's Kammarheit has finally returned from 2 silent years to offer us an eloquent, more profound and highly personal album. The deeply serene drones and melancholic soundscapes are as always the main focus, but this time Pär Boström introduces an engulfing spiritual depth to his soundscapes. Here is a new glimpse of the world of Kammarheit, here's the second meditation. Edition of 1000 copies in gatefold cd sleeve with Poster. 8 Tracks. Running time; 46:06." [label info]

*** KARL BÖSMANN – Unton CD (BadBeatz Records, 2005) [ed. of 500] € 12.00**

Konkrete Geräuschpoesie? Endliche die erste „richtige“ CD dieses ungewöhnlichen deutschen Projekts – „handgespielte“ Arrangements z.B. von Piano & Akustikgitarre werden von elektro-akustisch geräuschhaften Entitäten durchkreuzt, dynamische Wechsel von fast-Stille und kakophonischem Lärm wechseln sich ab, atmosphärische-dronige Parts mit konkret-Geräuschpoetischen, ein fertiger „Stil“ ist absolut nicht auszumachen. Sehr eigen, „avantgardistisch“ (darf man das heute noch so nennen?), gewagt & neu....! Für Explorer-Herzen! "....Like before, Bösman works his way through a set of atmospheric sounds, which in the first few tracks get the addition of layered guitar, but towards the end, say the last three tracks, all seem to be more electronic. Here the rhythm elements also returns. It's nowhere similar to anything dance related, just a recurring bunch of repetitive sounds. The music is not vaguely at all, it's very much the opposite: there is lots of dynamics explored here, giving the material an almost modern classical approach, such as in 'Esplentorture', but it keeps leaning on the darker edges of music. Quite forceful with ties in both ambient,

modern classical music, musique concrete all sauced with a touch of darker atmospherics." [FdW, Vital Weekly]

*** KEIM – be:fallen...)** blu.eme-s:k. **CD (Welt am Draht wad 03, 2000) € 6.50**

Exzellente Veröffentlichung des experimentellen Duos aus Hannover, wohl bisher ihr ausgereiftestes Werk, welches schon viel Lob bekam. Kombiniert konkrete Elemente mit atmosphärischen drones, elektronischen und computerized sounds sowie field recordings.. innovativ! [Drone Records 2000] "„Blue Mesk" is a complex auditory experience of disturbing beauty, a varied piece of Ambient Noise and yet unified; it forms a harmonious synthesis of electronics, effects and acoustic elements. Sometimes you think of HAFNER TRIO, DANIEL MENCHE or even KALLABRIS or OVAL while listening, but these are only short impressions, actually the individual sound of KEIM is prevailing – fortunately!" back in stock for special price !!

*** KIRKEGAARD, JACOB – 01.02 CD (Bottrop-Boy B-BOY 015, 2003) € 13.00**

Sehr variantenreichen Experimentalmusik des Dänen JACOB KIRKEGAARD auf seiner ersten Solo-CD. Ungewöhnliche Sounds & Kompositionen, für die kaum Worte zu finden sind, z.T. scheinen field recordings (z.B. Zugfahrt) die Basis zu bilden, aber es sind auch Gong-Klänge, Piano-Fetzen, Vinyl-Knistern, ein Blasinstrument, etc. etc. alles kunstvoll digitalisiert, zerschnipelt, verfremdet und so arrangiert, dass auf 9 Stücken keine Langeweile auftauchen kann!
"first solo cd from the former aeter member after his collaboration with philip jeck on touch. kirkegaard creates a very personal style where found sound, quiet beats and abstractions come together." (label info)
"This is the first solo CD by Danish artist Jacob Kirkegaard who recently worked with Philip Jeck and his own group Aeter. While listening to this cd Raymond Scott's abstract soundscapes at times come to mind, but Kirkegaard employs a different sensibility. Here the sounds try to recall forgotten memories, recreating the sensation of events past. Delicate sonic patterns-sounds are reduced to the outline of structure rather than a direct representation. These very well can be aural memories, as the titles are city names and dates. Kirkegaard uses field recordings (perhaps from the cities listed in the titles) as instruments, integrating them into the rest of the sounds. A pensive melody, trying to move forward is overtaken by the crackle of vinyl and digital streams. Song constructions reflect Kirkegaard's sensitive touch with fragile lines floating by heading in some unknown direction. The 9 tracks move seamlessly into each other without pause. Sounds thin as gossamer hover through the speaker. Towards the end of the CD does the fragility give way too a more aggressive sound of sine pulses and oscillations rendering an unsettling climax." [Jeff Surak / Zeromoon]

*** KOBİ – Dronesyndrome CD (Silber Records silber 041, 2005) € 12.00**

Drone-Impro aus Norwegen auf SILBER! KOBİ arbeiten mit Synths, Guitar, Drums, Double Bass, Accordion, Cello, Dictaphone, etc.. auf den 9 hier enthaltenen Stücken schaffen sie Dronescapes und mysteriöse Klangkörper mit interessanten Texturen, zwischen Oberton-Drone-Äther-Sounds und „konkreter" Impro zweite CD auf Silber für diese Gruppe aus dem ORIGAMI – Umfeld.
"Layers of deep drones and pulsating electro-acoustic manipulation. Listen closely and you'll discover whole worlds of subtle aural beauty that as a whole creates one of the most well crafted and enticing drone albums I've heard in a while. Improvisation and experimentation at its finest by Kai Mikalsen and his Norwegian crew." [label info]

*** KODA – Movements CD (Infraction Records INFX 008, 2004) € 13.00**

10 Stücke mit sehr ruhigen & meditativen Transzendental-Ambience-Klangschwaden, warm und schimmernd wie ein ruhiger Sommermorgen...keine scharfen Kanten gibt es hier, alles löst sich in rosaroten Flächen auf, langsam wellend, polyphon-harmonisch.... die Debut-CD von KODA !
"What will become of all the beautiful parts of our lives? The debut full-length _movements_, from the Michigan-based artist Koda presents 10 portraits as answers to this. A hazy incidence of complete isolation and the warmth of a setting sun. It would be accurate to say that there are enormous fields lying in between pulling them loosely together. Tracks such as "are we water" present these circular patterns of hovering strings that envelope the listener. Waves of harmonics with this beautiful tension tends to walk slowly, or rather drift along gathering up memories of the past. There was a time when I let this disc go on for hours and it reminds you of these serene moments, these settings that become apparent with a Rafael Toral track or something touched upon

by the Stars of the Lid covering Harold Budd. It lets you in, opens up something you've forgotten – a wholly engaging experience. _Movements_ is a vague reflection of loss and loneliness and it succeeds with wonderful results." [press release]

*** LA CASA, ERIC / JEPHAN DE VILLIERS – Voyage en Arbonie CD (Collection Memoires CM004, 2004) € 13.50**

Ein Hörspiel oder « radiophonisches Essay » über den Bildhauer JEPHAN DE VILLIERS, mit Sounds von ERIC LA CASA. Lim. 200 im Karton-Cover.
"A 77 minute long Radiophonic Essay, In the French Language, dealing with Raw Art sculptor Jephane de Villiers, and featuring sounds and music by Eric La Casa. Part of the Collection Mémoires, and comes packaged in a slipcased, fold out cardboard cover, and is autographed by Eric La Casa. ltd. edition of 200 copies." [label info]

*** LA CASA, ERIC & ROGER LORANCE – Le Temple de l'Absurde CD [Collection Memoires, 2000] [lim. 100] € 24.00**

Last copies of this poetic earplay with sounds by ERIC LA CASA, comes in nice oversized cardboard cover.
"This is a 60 minute long Radiophonic Essay, Then the French Language, dealing with Poet, and Painter roger lorance. Featuring sounds and music by Eric La Casa. Packaged in a slipcased, fold out cardboard cover with photos, and autographed by Eric La Casa. ltd. edition of 100 copies." [label info]

*** LANDING – Brocade CD (Strange Attractors SAAH 037, 2005) € 13.00**

Psychedelisch-droniger Wohlklang, ein Meer von e-bow Gitarren, slowed down und etwas drogen-schwanger, Anklänge an SLOWDIVE, FLYING SAUCER ATTACK, SPACEMEN 3....
"Reverting inward after some of their sunny travels into headspace, *Brocade* touches on early Krautrock rhythms while delving into traditional psychedelic ambient music. Barring a few instrumental overdubs, *Brocade* was performed live in the studio, resulting in an airy sort of freedom not felt since the gauzy bliss-out improvisation captured on *Fade In/Fade Out* or moments from their second album *Oceanless*. In every manifestation, it is a tour-de-force of minimalism, utilizing repeating patters that slowly and steadily develop shape as they float in and out of a barbiturate fog. In the early moments of the album, as fireballs of feedback and effects unfurl into the exquisitely Faust-like drum and bass repetitions of opener "Loft", it would seem that rock and roll would prevail even as the tune winds through increasingly lush terrain, swelling in size as more instrumental streams enter the flow. Placid waters emerge, however, as the drums drop out and *Brocade* turns into a study in atmospherics with the swelling pulse-and-drone of "Yon" and the shimmering, wispy ripples of "Spiral Arms". After the hazy overdrive of "How to Be Clear", Landing immerse themselves in sparse ambience as conjured by Eno's *On Land* or Harold Budd's glistening works, floating away with the aptly-named closer "Music For Three Synthesizer". With five compositions stretching out to form 54 minutes of music, *Brocade* is an elegiac lament for Landing's past, and an introspective yearning towards a glistening new phase in their career." [press release]

*** LA STPO (SOCIETE DES TIMIDES A LA PARADE DES OISEAUX) – Le Combat Occulte CD (Beta-Lactam Ring Records mt047b, 2005) € 13.00**

Rares und live-Material dieser französischen « Avant Post-Punk »-Band, die in ihrer aktiven Zeit insgesamt mehr als 30 Mitglieder hatte!
Anklänge an DDAA (die erste Single von LA STPO erschien übrigens 1986 auf Illusion Production!), VOLCANO THE BEAR, und die wildesten RECOMMENDED RECORDS-Sachen.....Grosse weirde wilde DADA-Energie!
"It's strange to think that a score of years ago the world was just emerging from the last of its new wave haze, only to enter a brave new era of over produced, digitally recorded schlock. La STPO was borne into this miasma of mediocrity with knives out. They have remained bastions of outré ever since their bloodied birth. Vive La STPO! To celebrate two decades of one of the finest, most fractured & indefatigable European avant post punk bands, BlRR has nailed together this 11 track retrospective of 7300 days in the life of La STPO. & rather than trying to shape this into some sort of "best of" or "greatest hits," BlRR & La STPO have done the reverse by leaning more heavily in on the group's more exploratory moments. This also makes for a better album that, in its own skewed way, fits together as if all recorded in the same session. As presented here, La STPO are truly Rock In Opposition. Unlike their Zeuhl spewing forbears, however, STPO are not trying to fuse jazz &

rock. Their rock is in opposition of all things safely established, including Rock In Opposition. Jagged & bleated arrangements with familiar rock instrumentation clash to form screaming, dada-pregnant, contorted punk concertos. Oddly timed & full of changes, this is music to fall down escalators to. Sometimes this is music to lay at the bottom of escalators to. Just as your fingers begin to snap, STPO leaps off the page into a droning menace. A cadence of broken buzzsaw guitar hums ejaculate into soft & staggering staccato strings. La STPO's propensity for quiet tension gives the tumult of their caterwauls that much more weight. The vocalist is as likely to coo & chirp as he is to chant & caw. Reeds, vibes & trumpets walk freely with the rest, making this as dynamic & interesting a record as one could hope for in this hopelessly metering post rock era. Any group that can take The Ex to task & come out singing an aria afterwards is certainly worth falling down an escalator for." [label press release]

*** LEGENDARY PINK DOTS – The Tower CD (Soleilmoon Rec. SOL41CD, 2005) € 12.00**

Eine ihrer schönsten Platten aus der frühen Phase von 1984, jetzt wieder auf CD erhältlich !

"The fourth CD, from 1984. Same music as the original, with new artwork."

"The Tower is a dark and exceptional trip into their warped and bizarre musical psyche. Compared to other Dots records, this one doesn't quite have a whimsical feel that marks quite a bit of their style. As always, there is tons of musical inventiveness in their use of exceptionally low-tech drum machines matched with dissonant guitars (such as they use in "Break Day") and the ever-present violin of their earlier years. "A Lust for Powder" and "Poppy Day" are the catchiest of the lot, while all the Tower tracks tend to move into ethereal territory. Soleilmoon has done quite a favor for the underground world by rereleasing these gems." [SSMT]

*** LEGENDARY PINK DOTS – Stained glass soma fountains do-CD (Soleilmoon Recordings SOL46CD, 1997) € 14.00**

Altes Material von z.B. TRAUMSTADT 2 & 4, jetzt wieder erhältlich !

"From obscure cassettes, compilations and some previously unreleased material, this new compilation presents the earliest and rarest songs, including the oldest surviving recording of the LPDs, made when the band was still called One Day. This collection is very much a companion to "Under Triple Moons" (ROIR)." [label description]

*** Robert LEPENIK – Music with words and rhythms for dancing CD (Genesungswerk gw22, 2005) € 13.00**

„Das Dortmunder Label Genesungswerk steht für ein überaus konsequent experimentelles Sound-Spektrum. Dass dabei jegliche Pop-Hörgewohnheiten über Bord geworfen werden, mag teilweise anstrengen. Im Falle von Lepenik lohnen sich die Ausflüge. Klassische Gitarre und darstellende Kunst hat Robert Lepenik studiert. So verwundert es auch wenig, dass die musikalischen Outputs des Österreicherers vorwiegend im Kunst-Kontext verwurzelt sind. Dennoch gehörte er lange Zeit zur bekannten Noise-Industrial-Band Fetisch 69, die zwar ebenfalls keine leichte Kost präsentierte, aber insgesamt doch als Rock-Band wahrgenommen wurde. Sein Solo-Album „Music With Words - Rhythms For Dancing“ verwirrt gleich mit dem Namen. Denn die Rhythmik ist weit nach unten gepitcht, gemächlich zieht sie sich durch die achtzehn fragmentarischen Stücke. Ein wenig klingen sie wie Field Recordings, die allerdings nicht auf originale Tonmaterial beruhen, sondern von verschiedenen Instrumenten nachgeahmt worden. Dadurch entsteht trotz der ständigen Themenwechsel eine gewisse melancholische Musikalität, die einen Zugang in das ganze Album legt. Man muss zuhören, die Langsamkeit zwingt dies auf. Und doch wird man gut erhalten, sofern man sich darauf einlässt.“ [Jens Wollweber in [Tonspion](#)]

"Lepenik jumps with a clear sense of style and breath-taking smoothness through all musical genres. He turns their principles of construction upside down, gives them a good shaking, and brings grotesque creatures to the surface. Sometimes they would crawl up in a familiar way, just to start shaking their deformed limbs with mad flashing eyes all of a sudden. Every now and then a warm and sweet smile would break its path out of a vast playground chaos, so that the listener gets prepared for everything - just to get caught by surprise the very next moment." [Erich C. Makelaan]

*** LILES, ANDREW – New York Doll do-CD (Infraction Records INF013, 2005) € 15.00**

Der Brightoner Künstler und Musiker mit dem Hang zu unwirklichen Atmosphären und surrealistischer Sprachverfremdung, besonders die zweite CD ist genial, sehr strange und dicht-dronend... !
„Oh, schon der dritte full-length release von Liles, den ich bisher verpaßt habe, dafür kommt jetzt aber eine schicke, dicke 2CD mit allerhand Sound-Abenteuern, die es zu enträtseln gilt. Denkt an die feuchte Musik von COH und wie sie versuchen, statt nach vorne zu treten, sich um die eigene Achse drehen, um sich schließlich im Niemandsland verlieren. Oder denkt an die Musik des großen Labels Die Stadt, verquert und angrammatisiert, zerbeult, mit einem Schuß Coil und immer voll mannigfaltiger Pracht. Schwer zu sagen, was hier eigentlich wirklich passiert, aber gewiß ist, dass Liles' Stimmfetzen, seine goldenen Loops und die kristallinen drones eine Aufmerksamkeit einfordern, die so manch ähnliches Projekt als Lachnummer erscheinen lassen. Deep, very deep.“ [Ed Benndorf]

"New York Doll is (in part) constructed from field recordings made in Sweden, the Czech Republic, France, USA and the UK. It is a transatlantic recording of parallel universes. Boston MA, USA versus Boston, Lincolnshire, UK. Sounds have been cross-fertilized, genetically modified and decay between locations and events. New York Doll is full of tiny details, nuances and waves of sound constructed from many places and sound sources. Anagrams of time and space co-exist in the music. An impossibly complicated matrix has been constructed for the listener to interpret and unravel. Liles fills out a busy 2004 (1 box set, a limited 6" vinyl, full-length on Nextera, 7" on klanggalerie, recordings and reconstructions with Bass Communion, Colin Potter, Nocturnal Emissions, Volcano the Bear, Andrew King among others) with his third full-length release on Infraction. Over 98 minutes spanning 2 CDs of strange and subtle ambience, calming yet uneasy arias interspersed with unexpected clicks and hollow thuds. Voices ask questions and there are no answers. Pretty golden loops cascade into a jumble of drones and geometric acoustic patterns of unfathomable glory that creek, bend, then shatter like falling crystal chandeliers. The fragments scatter and disappear into oblivion. This is a recording that is numerologically correct and anagrammatically active." [press release] (INF013)

"...As I had the pleasure to see at least ten of his concerts in the USA, I know that Liles doesn't play the same tune every night, but rather has a few guidelines, a few sounds, that he mixes around when playing live. Sometimes the emphasis is more the synthesizer/ambient part, sometimes the taped sounds (people talking, girls singing, a telephone conversation) play the leading part. Still there is a great sense of inspiration from the likes of Nurse With Wound, but Liles nevertheless has a strong identity of his own. His collage work is set against a hybrid of drone related music, that can suddenly change mood and texture. It works quite intense at times. This double CD shows that Liles is also producer of great concert sounds." [FdW / Vital Weekly]

*** LILJEKVIST, JAN - Dr. Jayne Insane & the gutbucket Philharmonicks CD (Fylkingen Records FYCD1022, 2003) € 14.00**

strange strange strange music by this swedish composer ...
"...is the latest project by the composer Jan Liljekvist. Born in Stockholm (Sweden) in 1962. Started out learning to play woodwind instruments (flute, clarinet, saxophone) at an early age. Continued with percussion, guitar, violin and viola. Played in big bands, chamber and symphony orchestras, composed theatre and film music. Has been touring in Europe, singing and playing the guitar in THE SHOUTLESS. Collaborates with the artist and painter Sten Backman in freeform group PLANLOS IRR plus in electro/improvisation project BUGMAN. Does session work playing the violin on death metal records (MÄNEGARM, MORTIFER). Has been working as the musical director of a theatre company and touring with the group TVÅ FISK OCH EN FLÅSK, ([hem.passagen.se/tvafisk/](#)), playing Swedish medieval folkmusic. Studied electro acoustic composition with Lars-Gunnar Bodin, Rolf Enström, Anders Blomkvist and Erik-Mikael Karlsson at the EMS Studio in Stockholm. The music on the record consists of pieces composed and performed during recent years." [label info]

*** LINDBLAD, RUNE - Death of the moon CD (Pogus Productions P21011-2, 1997) € 13.00**

„Obskure historische Aufnahmen von 1953-1960 von diesem sehr unbekanntem schwedischen Composer, der ein Pionier war im Gebrauch und Entwickeln von Multimediaeinsatz und -ideen. Seine Musik ist ziemlich strange & surreal, fast unbeschreibbar, field recordings, Radiosounds, Geräusche allerlei Art, ruhige Trompeten, Flöten, geisterhafte Atmos, konkreter Irrsinn...(?) Auf einem Konzert 1957 wurde seine Musik als "pure torture" betitelt. Dies ist eine Wiederöffentlichung einer LP die vorher auf RADIUM erschienen ist.“ [Drone Rec. info]

"This disc is a reissue of lps on Pogus and Radium. Rune Lindblad (1923-1991) was an early pioneer in

electronic and concrète music. Lindblad did not see these genres as mutually exclusive. Important and wonderful works by a composer who represented no institutionalized school of thought. At a concert in 1957, the critics called his music "pure torture." With a recommendation like that, WHAT ARE YOU WAITING FOR? " [label info]

*** LINDBLAD, RUNE – Die Stille Liebe do-CD (Elektron / SEAMS EM1006/7, 2003) € 22.00**

Eine umfassende CD-Retrospektive des schwedischen Elektronik-Pioniers (1923-1991), der auch als bildender Künstler aktiv war. "With this double-CD from Elektron an important step has been taken in the proclamation of Rune Lindblad's artistic work. This does not constrain itself solely to his musical activities, but also embraces the visual arts, with woodcuts, collages, etchings and so forth, of which reproductions are printed in the booklet and on the beautiful CD cover. The selection of the musical works has been executed by Mattias Petersson, Kent Tankred and Berndt Berndtsson, and I can certify that the selection is a good and representative one. It contains purely electronic works as well as textsound pieces and various intermediary forms..... The CD booklet contains an interesting and balanced essay on Lindblad by Daniel Rozenhall, and two conversations about Rune Lindblad. One talk is held between Daniel Rozenhall and Carl-Michael von Hausswolff; the other one between Daniel Rozenhall and Sten Hanson. I think they, in the best sense, present an honest and thought-through view of Rune Lindblad and his significance, and I also believe this is the first time this has been done, without any exaggerations in any direction. This release, all in all, is a magnificent one; the first really serious and qualified go at a Lindblad CD retrospective." [from a website review]

*** LLOYD, DALE – Semper CD (Alluvial Recordings A19, 2005) € 13.00**

Auf SEMPER finden sich sehr minimale, prozessierte field recordings, die so stark verändert wurden dass Quellensounds kaum auszumachen sind....Harmonien die der Wind zu spielen scheint...ein Wispern und seltsames klicken & Rauschen.... Wasser & Insekten....hohe metallische Frequenzen tauchen auf.... alles im ruhigen bis sehr ruhig / meditativen Bereich.... erinnert an z.B. JOHN HUDAK oder SMALL CRUEL PARTY, eine fantastische, fremde Soundwelt.... definitiv zu empfehlen für „natural drone“-Fans!

"...For the past 5 years, Lloyd has played a quietbut strong role in bringing new life to the notion of "environmental recordings as sound art" (or "Phonography") with the highly regarded compilations produced for Phonography.org, as well as other projects and activities. The first piece entitled "Semper", is mostly a quiet and contemplative work, yet it contains sprawling builds from near silent ebbs and flows to thunderous crescendos. Also heard are delicate field recordings and found objects transformed and woven into intricate electronic tapestries.The second and shorter piece titled "Magnesian Recumbit" is a slowly building ambient work with a unique sense of melancholy that makes for a perfect ending."For me, Semper basically illustrates a series of self-searching questions (with subtle epiphanies) followed by a somewhat enigmatic resolve or 'answer', of which I believe we have all encountered in our lives in one way or another."- Dale Lloyd " [from the label info] "...It consists of the lengthy title piece and the shorter 'Magnesian Recumbit'. The soundsources listed as the usual 'field recordings, electronic sounds, toy xylophone, old coins and other metallic and found objects'. It's hard to trace back the origin of the field recordings, save for some of the water and insect sounds, but most of the times, the computer is working overtime to process all the sounds into a nice ambient glitch mass. Densely layered with some the microphone quite close to the objects (a trick of trade Lloyd shares with people like Yannick Dauby or MNortham). The combination of the sometimes warm, natural sounds and the somewhat colder electronic sounds work in quite a nice way. 'Semper' is divided in smaller parts, each with it's distinct, own character. 'Magnesian Recumbit' is more of drone piece, with loops and layers of the metallic objects, working in a trance like way. The two pieces have a rather pastoral feel to it, it sounds quite solemnly. Two great works, pity the CD is rather short at that." [FdW / Vital Weekly]

*** LOPEZ, FRANCISCO – La Selva CD (V2_Archief V228, 1998) € 14.50**

sound environments from a neotropical rain forest. Francisco Lopez zaubert uns die Soundwelt des tropischen Regenwalds Costa Rica's ins Wohnzimmer. Ein unglaublich komplexer Sound aus Tausenden von Insekten, Vögeln, Fröschen, verschiedenen Säugetieren, Regen, Wasserfällen und sogar Pflanzen tut sich dem staunendem Selbst da

auf, in sehr guter Aufnahmequalität, und im Nachhinein uneffektiert. Das ganze im Vollfarbcover mit dickem Beiheft, in dem Francisco Lopez 1) die grundlegende Philosophie dieser Soundkunst erläutert und 2) etwas über die räumlich-zeitliche Wirklichkeit dieser Arbeit erzählt. Er fordert aber den Leser auf, den mit Klebeband verschlossenen Teil des Booklets nicht zu öffnen und sich stattdessen "blind" den Klängen hinzugeben. Großartig! endlich wieder da!!! Finally back in stock, this awesome work with field recordings from the rainforest in CostaRica, and unbelievable soundworld, millions of complex noises from animals, insects and wind & rain...in a breathtaking quality! one of his most impressive works yet!!!

*** LOPEZ, FRANCISCO – Untitled (1998) CD (Generator GSA-01, 1999) € 15.00**

7 Stücke, außerweltliche Drones, vom ruhigen bis monumentalen Spektrum, einiges ist sehr intensiv und sollte laute genossen werden. Special plastic sleeve (non jewel-case). BACK IN STOCK !

*** LOPEZ, FRANCISCO & ANDREY KIRITCHENKO – Mavje CD (Nexsound NS10, 2005) € 12.00**

Verpackt in dicken, seltsam geschnittenen Karton, kommt diese bemerkenswerte Collaboration auf KIRITCHENKO's NEXSOUND-Label heraus. Schichten aus „organisch“ rauschenden Flächen wühlen sich wie Insekten durch den Äther, im Sub-Bass Bereich bewegen sich tänzelnde Helikopter-Drones vorbei, nach plötzlichem break aber kommen auch dumpf konkret-knirschend Akusmen zum Einsatz, aus denen sich neue bedrohliche metallo-dreamscapes schälen.... Der LOPEZsche Klangkosmos wird hier angenehm erweitert ! "Spanish 'absolute concrete music' artist Francisco Lopez known for his releases, performances and installations world-wide joined together with Ukrainian cross-genre experimental sound artist Andrey Kiritchenko on this CD. Lopez decomposed and reworked field and furnishings recordings made and processed by Kiritchenko in his living space. Over the last twenty years Francisco Lopez 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....." [press release]

*** LOVELY MIDGET – North Head CD (Family Vineyard FV24, 2003) € 15.00**

Zauberhafte low-fi ambience von dieser Neuseeländerin aus dem dortigen Drone-Underground.. "Lovely Midget is Rachel Shearer, an integral player in the New Zealand underground. Performing with Kiwi bands Angelhead and Queen Meanie Puss during the 1990s, Rachel entrenched her sound in the ears of adventurous stateside record collectors, recording for labels like Flying Nun, Xpressway and Siltbreeze. Since becoming Lovely Midget in 1995, Rachel has created a transcendent world of shivering ambient sounds, distant ruptures and warm washes of analog sheen. Building pieces around aching tube equipment, and delicate strokes of guitar, bass, percussion and vocal hum, Lovely Midget's international appeal has far surpassed her meager output. Somehow crossing the paths of Brian Eno to Jason Lescalleet and Elanie Radigue to François Bayle with a personal intimacy and the lovingly woven aural tapestries New Zealand has become known for. *North Head* brings together two years of recording to reinstate Lovely Midget as a sublime aural architect of a new order." [label info] back in stock for better price !

*** LUASA RAEON – The Poison City CD (Eibon Records lua056, 2005) € 13.00**

Willkommen unter Tage. Extrem hallender, donnernder, metallisch sirrender Kontemplativ-Ambient, tausend Echos von analog-elektronische Sounds, aber auch elegische Synths sind auszumachen... doom-drone Industrial aus US. "Welcome to the poison city. A place where nuclear radiations colour the sky with green clouds, mutating vegetation suffocates the sun and asphyxiating miasms coming from abandoned toxic wastes endanger life..... LUASA RAEON is definitely one of the most interesting realities of US dark ambient/death industrial scene, combining low-rumbling drones with extemporaneous noise bursts to create a pretty personal & recognizable sound. This poison city IS a terrible place, trust me.." [label info]

*** MAEROR TRI – Meditamentum CD (Manifold Records, 2005) € 12.00**

Endlich die Wiederveröffentlichung der zweiten MAEROR TRI-CD von 1994, die eine Zusammenstellung von frühem Cassettenmaterial ist

(1989 bis 1992). Kommt mit bestickter Stoff-Banderole und Reproduktion des Original-Inlays mit Text von Lutz Schridde.

"The masterful german drone-guitar trio is now just a memory. But by culling the best tarnished gems from cassettes and compilations, Meditamentum I becomes a seamless, darkly grand proclamation of the wordless beauty and sorrow that was Maeror Tri. Prequel to the first manifold release; Meditamentum II, this one reaches even further back, putting in order pieces that were too good to languish unheard on a few hundred copies of cassettes. This compilation is probably the more ambient of any Maeror Tri compilation, going for more textural guitar and drift than the rumbling, backwards-chord sound. Comes in an amazing brown artboard case and embroidered cloth sleeve, four-page booklet inside inspired by rough layouts of cassette-years past gives plenty of text to absorb with the sounds. Amazing sounds demand amazing packages and we wanted to make sure this would be a treasure for all who were ever interested in Maeror Tri." [press release]

*** MAEROR TRI – The Beauty of Sadness CD (Tantric Harmonies TANTRA X17, 2005) € 12.00**

"Reissue of the tape release from 1996. This CD version also contains bonus track from the same period. The most sad and beautiful album Maeror Tri ever did! Strictly limited to 700." [label info]
"During the past couple of weeks, there has been a deluge of reissued material from the German ensemble Maeror Tri, whose exceptional, post-Industrial dronemusik straddles the current obsession with the doom-laden atmospherics of Corrupted, SUNN O))), Earth, etc. and the sublime impressionism of Jonathan Coleclough and Mirror. The Beauty Of Sadness was one of the last cassettes that Maeror Tri released before calling it quits in 1996; and as one might be able to discern from the title, this record finds Maeror Tri shifting their drones away from their heavy, menacing bleakness and toward a transcendent etherealism. Out of the churning wash of sound from their dynamic use of reverb, delay, and flange effects boxes, Maeror Tri push through honest to goodness songs of hypnotically repetitive guitar chords, melodies, and harmonies, making The Beauty Of Sadness come across like a rough-hewn but equally effective version of My Bloody Valentine's bleary eyed monotone found on Loveless. For those familiar with the recent work of Troum (whose members were two-thirds of Maeror Tri), The Beauty Of Sadness is an obvious precursor to their marvellous first chapter in the Tjukurrpa trilogy...." [Aquarius Records]

*** MARC WANNABE – Things don't last very long CD (90% Wasser WCD007 / Moloko+ plus 068, 2005) € 13.50**

Schwülstig-obskure rhythmische Elektronik, oder wie soll man das nennen, was MAREK WANTZECK hier produziert hat? Rollend abgedufelte Beats werden mit allerlei vokalen Geräusch-emissionen verwurstet, der Effekt ist (jedenfalls bei mir und einigen von meinen 1000 selfs), dass man verwirrt das Tanzbein schwingen muss. Filed under: Mind-fuck-Techno!

"After 3 years the third rumbling album by Marc Wannabe finally is released! A journey through 12 crackling & grooving tracks, based mainly on the sounding sputum of throat & mouth. 60 minutes of straight & oblique rhythms, pulsating basses & energetic transfers. Old friends showing up, leaving breathes, noises & voices, and also the well known old pleated robots can be found somewhere... Marek Wantzéck (aka Marc Wannabe) explains the conceptual background of this album: "How to handle that professional music as we know it? Well, the construction, you see, really made me start to use situations and transistors radios. And that became an image of the piece what was happening around me. And the title really came after the piece and is like a silent protest. So there was a strong connection there with things don't last very long." That may answering a lot - but not everything. To get the full spectrum of possible answers: Listen to this CD!" [press release]

*** MARGOLIS, AL / IF, BWANA – Rex Xhu Ping CD (Pogus P21038-2, 2005) € 13.00**

Mehr Musik aus AL MARGOLIS Genre-losen experimentellen Zwischenreich, hier auf sechs Stücken in verschiedensten Besetzungen solo oder in Interaktion, meist in ruhigen, fast meditativen Sphären, z.B. das wunderbare zweite Stück FROG FIELD, das auf klangvollen Xylophon-Loops basiert. Aber eine gewisse Bizarrität (Instrumentierung, Sprache) ist immer präsent... vielleicht das bisher ausgereifteste und zugänglichste Werk des legendären Cassetten-Täters (SOUND OF PIG).....

"New Al Margolis release features Margolis's compositions for tapes, electronics, voice, drones. Rex Xhu Ping (pronounced rex shoe ping) features Margolis (tapes, electronics, clarinet, and sundries), Laura Biagi (vocals), Dan Andreana (speaker, tapes), Detta Andreana (tapes, bowed cymbals), and Orchestre de Fou.

A recent review of Margolis's work says: "Let it be declared that Al Margolis/If, Bwana is some sort of evil genius working with raw materials which are never adapted to a genre or a context, because they create one in that very moment. Those sources are radically altered up to an utterly unrecognizable state, anarchic manifestations moving in compact determination." (Massimo Ricci, Touching Extremes) [label description]

*** MARHAUG, LASSE – Carnival of souls maxi-CD (Thisco THISK.24, 2005) [ed. of 200] € 8.00**

Amazing release from this norwegian noise-composer, using sounds from a short film by TOM LOBERG - silence, objectless drones, then overwhelming pure noise, but always good listenable, this sounds very "composed"...

"Carnival of Souls" - a 20 minute track CD made out the soundworks from "The Letter" - a short film directed by Tom Løberg which I scored last year. Not a soundtrack to the film, but a piece made to stand on its own. It has a strong cinematic quality to it, coloured by the surreal and creepy images of the film. Scary stuff." [Lasse Marhaug]

*** MATTIN / DION WORKMAN – Via Vespucci maxi-CD (Antifrost afro025, 2005) € 14.00**

Sehr druckvolle digitale Drone-Sandsturm Musik, zunächst leise beginnend und anschwellend, dann aber zu voller Größe anwachsend, es pfeift und knistert und zischt wie unter einer Haube.... leider etwas zu kurz aber beeindruckend gut!

"Via Vespucci is a live recording by two of the most interesting fellows in the sound art circuit lately: Dion Workman, originally from New Zealand but now, NY resident and Basque artist mattin. Via Vespucci is the result of the confrontation of mattin and Dion Workman last year in New York. The 19 minute piece sees Dion Workman taking the pace of this electronic crescendo whilst mattin balances the crucial moments adding more emotion to the ambience. Dion Workman has started Sigma editions and label and has worked with Rosy Parlane and Julien Ottavi among others. mattin has been around in the improvisation scene in order to mess up things and provoke a bit with his old computer. He has worked with the likes of: Eddie Prévost, Rosy Parlane, Mark Wastell, Oren Ambarchi, Radu Malfatti, Junko, Dean Roberts, Klaus Phillip, Bruce Russell, Taku Unami, Matt Earle, Dieb 13, Campbell Kneale, Xabier Erkizia, to name but a few." [label info]

*** MAZK (MASAMI AKITA + ZBIGNIEW KARKOWSKI) – In Real Time CD (Ytterbium 07, 2005) € 13.00**

Alles andere als harsh noisig beginnt dieser one-tracker von 67 Minuten Länge, der aus live-Mitschnitten von Venedig & Frankfurt-performances zusammengebraut wurde. Ganz allmählich wird aus tief-frequenteren Brummen und Summen eine das ganze Frequenzband auslotende Geräuschkomposition, bei der v.a. die starken Stereo-Kontraste und collagierten, abgehackten Sounds auffallen, zwischendurch gibt es sehr ruhige Parts und die stetigen Wechsel machen dies zu einer kurzweiligen Klangerfahrung. IN REAL TIME ist ein überraschend ausgewogenes und feingliedriges Stück, bei dem es nicht nur auf die Fresse gibt! Dies müsste schon das dritte Album als MAZK sein, wenn wir noch bis drei zählen können nach diesem hirnerneuernden Synapsen-Killer!

„Recorded in Venice, Italy, and Frankfurt Am Main, Germany Reedited and mastered at Compound Studios, San Francisco Artwork by Felix Rosier Released in May 2005”.

*** MEELKOP, ROEL – Momentum CD (Nonvisualobjects NV0002, 2005) [lim. 300] € 13.50**

Second release on HERIBERT FRIEDLS new label!

"To many Roel meelkop is a musician of microsound music, with releases on Trente Oiseaux, Staalplaat, Intransitive, but he was originally trained as a visual artist and even sold a painting once. Since he is involved in music he has also built a number of sound installations. The once I saw all involved multiple speakers, sometimes hidden in the ceiling or in trees, and the music moving over the speakers. It's an entirely different thing to make music for this than for the stereo set up of a CD release. But on this new CD (and for once one that hasn't been lying around for years), meelkop reduces his multiple speaker installations to a stereo mix, taking it out of the original concept of the installation, but to be enjoyed as music for the home. As per usual, meelkop doesn't tell us much about the actual installation, and the titles leave not much to know either. So with everything removed other than the music (a very meelkopian thing to do), we are left with six pieces from the period 1997 to 2004, which continue his work explored before on his releases up-to the recently reviewed '5 (Ambiences)', when things got more 'ambient' (see Vital Weekly 488).

There are hints here of the forthcoming minimalist and ambient style, such as in lengthy 'Sined', from 2002, with its soft outbursts of sine wave sounds. Overall this is a most enjoyable CD, and if there should have been any differentiation between work on CD and installation, meelkop has successfully managed to wipe these differences out. These pieces work also quite well outside the context of installations." [Frans de Waard / Vital Weekly]

*** MENCHE, DANIEL – Flaming Tongues CD (Blossoming Noise BN007CD, 2005) € 13.00**

Wenn Musik die sie umgebende Umwelt in Flammen setzen könnte dann würde sie es bei DANIEL MENCHES Klangkunst tun! FLAMING TONGUES besteht aus 5 Stücken und beginnt mit polternden Geräuschen die langsam von einem Drone überwältigt werden..... insgesamt loopig & repetitiv, wie die besten AUBE-works.... auch sonst eher holprig, polternd, klopfende Sounds.... etwas obskur & wieder anders als sonst....

"Beautiful densely layered frantic percussions & rhythmic soundscapes, pushing Menche's work even further into new territories of sound and performance." [label info]

"...Menche presents us here with one of his typical strategies in counterpointing an expansive timbral minimalism à la Eliane Radigue or Jonathan Coleclough with a blistering vein of scalding noise that threatens to smash through the drone with an incendiary detonation. Menche constantly teases with the possibility of such a violent explosion, but never actually does. Instead, Flaming Tongues stands as a constant pressure cooker of grating textures, seething white-hot noises, infernal atmospheres, and volatile electro-acoustics. [Aquarius Records – probably the best record shop on this planet!]

*** MENCHE – Scattered Remains: Early Rarities do-CD (Soleilmoon SOL139CD, 2005) € 13.00**

Zusammenstellung von frühen & raren Material, meist von nicht mehr erhältlichen Compilations, alles von 1994-1999. Der oft noch eher „noiseig“, rauhe, mit mehr konkretem Touch arbeitende MENCHE.... Nice priced, alles re-mastered!

"Keeping track of the musical output of Daniel Menche has never been easy. Besides his numerous albums and singles, released by an eclectic range of labels, he has contributed countless tracks to compilations, many of which reached only the smallest of audiences. Scattered Remains tracks his progress from 1995 through 1999, collecting the best of these pieces, now fully remastered, onto two full-length CDs. With the passing of time it has become nearly impossible to find many the original releases these tracks came on, making this rarities collection a must have for long-time fans and new converts alike. Besides the material culled from CD compilations, three tracks previously only available on vinyl appear in digital form for the first time ever. The list of labels involved reads like a who's who of cutting edge music in the 90s: Banned Productions, Ash International, 23five, Noise Museum, Self Abuse, Isomorphic, KAON, Shirocoal, Suterfuge, G.M.B.H. and of course, Soleilmoon. Best of all, it's a great value: Two CDs for the price of one. What's not to love?" [press release]

*** MERZBOW – Cycle CD (Very Friendly VF001CD, 2003) € 15.00**

Zwei Stücke (fast 70 Minuten) furious noise-blast auf dem neuen Cargo Sublabel VERY FRIENDLY..... Frequenzverschiebungen Muster bilden sich ein endloser drone-strom als Basis es GIBT strukturen immer wieder aber sie werden auch immer wieder sehr schnell zerstört gewaltige Energie neue Art der Sensibilisierung [associations out of the brain of barakaH23rd while listening to Merzbow's Cycle]

"Cycle" von MERZBOW hat die Katalognummer 001 des neuen Cargo Inhouse Labels VERY FRIENDLY (KID 606, THURSTON MOORE, KNIFEHANDCHOP) und erscheint nun auch in Deutschland. Wie alle ätzenden MERZBOW Platten, verursacht "Cycle" Schmerzen und macht taub. Perkussive Strukturen (Rhythmen) verhindern, dass das Album in den Abgrund unerträglicher Dissonanzen fällt. Die ersten 30 Minuten testen nicht nur die Boxen des Zuhörers, sondern auch dessen Willensstärke. Die folgenden 40 Minuten sind pulsierender Krach, frei von Melodien und Strukturen. MERZBOWS ???TH ALBUM AND THE FIRST RELEASE ON CARGO'S NEW INHOUSE IMPRINT "VERY FRIENDLY". AS WITH ALL MERZBOW RELEASES, THE CAUSTIC MATERIAL IS PAINFUL AT BEST AND DEAFENING AT WORST. MERZBOW CRAFTS SOUND, CREATING TERRIFYING ATMOSPHERES AND EMOTIONALLY HEAVY SOUNDSCAPES... MUSICALLY, THE ALBUM BORDERS ON THE MOST ABUSIVE POWER NOISE WITH A SEMBLANCE OF PERCUSSIVE STRUCTURE. THESE RHYTHMS KEEP THIS ALBUM FROM FALLING INTO AN ABYSS OF INTOLERABLE DISSONANCE. PART ONE WHICH AT ALMOST 30 MINUTES IN LENGTH WILL TEST NOT ONLY YOUR WILL-POWER, BUT YOUR SPEAKERS AS WELL. PART TWO IS 40 MINUTES OF SHIFTING, THROBBING NOISE, TOTALLY

FREE OF MELODY AND STRUCTURE...RECOMMENDED TO BE LISTENED TO WITH THE HEADPHONES ON." [Cargo]

*** MERZBOW – Dust of Dreams CD (Thisco THISK.27, 2005) € 10.00**

"Merzbow's Dust Of Dreams is another bludgeoning record of scalding noise for all of those raw nerve endings that need to be damaged just a little bit more. Compared to the almost jubilantly rhythmic Senmaida (one of many Merzbow records alongside this one to hit the stores in the early fall of 2005), Dust Of Dreams is a far more dour recording, with the rasping haze of mechanical wasps constantly swarming above seasick marching rhythms. If you've always been confused when Merzbow is pegged as being psychedelic, Dust Of Dreams will only perpetuate that confusion as the kaleidoscopes of swirling noise are of a leaden grey, as opposed to dozens of other Merzbow records which explode with a molten synaesthesia of nauseating fluorescence. Nonetheless, Dust Of Dreams is still miles above almost every other recording of the globe's massive population of Merzbow wannabes." [Aquarius Records]

*** MICRO:MEGA – Where we go we don't need it anymore CD (0101music, 0101.10, 2005) € 15.00**

„Hinter MICRO:MEGA stecken Männer mit beeindruckendem musikalischem Background: Frederic Luneau, einer der Gründer der LÖBE RADIANT DUB SYSTEM, der lange Jahre das Projekt WEBCAM betrieb und Sylvain Chauveau, der als Mitglied von THE WATERMELON CLUB auftrat und eine steile Solokarriere hinlegte. Sein 2000er Debüt-Album begeisterte die Kritiker und auch der Nachfolger bekam großartige Kritiken. Nach dem Release der MCD "Un Autre Decembre" eröffnete er 2003 für SIGUR ROS auf deren Europatour. Sein letztes Album ist schließlich als Soundtrack für den in Cannes gezeigten Festivalbeitrag "Des plumes dans la tete" verwendet worden. Parallel arbeitete Chauveau zusammen mit Joan Cambon an seinem Projekt ARCA und mit Steven Hess an ON. Diese Vielfalt an Arbeiten macht es verständlich, woher die musikalische Reichhaltigkeit des MICRO:MEGA Universums stammt. Durch die verschiedenen Einflüsse und Erfahrungen der beiden Musiker werden vielfältige Materialien und Instrumente verarbeitet, die geschickt vermischte Sound-Schichten ergeben. Dadurch kann das Duo elektronische und organische Elemente paaren und so ein Bindeglied zwischen LABRAFORD, PAN AMERICA, AUTECHRE, Yann Tiersen und PAN SONIC herstellen. "Where We Go We Don't Need It Anymore" ist weniger melancholisch als die oben genannten Bands, ein Album das offen und weniger introspektiv ist. Damit besetzen MICRO:MEGA eine einzigartige Nische in der französischen Elektro-Szene.“

"...Already endowed with very different sensibilities, the two musicians have drawn from their different experiences a marked taste for the use of a variety of materials and instruments and a great deftness in the mixing of multiple sound strata. Thanks to that, the pair can smoothly conjugate electronic and organic and establish links between LABRAFORD and PAN AMERICAN's America, AUTECHRE's England, Yann Tiersen's Brittany and PAN SONIC's Finland, without ever forgetting what melody means. Less melancholic than its predecessors "Where we go we don't need it anymore" is also perhaps less introspective, more open. While keeping a definitely unique place on the French electronic scene, MICRO:MEGA seem to have reached a kind of fullness that we are happy to share with them." [Cargo]

*** MILITIA – Everything is One CD (Tactical Recordings tactics 07, 2005) € 13.50**

"Only sheep need a leader". Aller derzeitiger Ideologie-Feindlichkeit zum trotz halten MILITIA an ihrem Ideal eines „positiven“, zeitgemässen Öko-Anarchismus fest und schlagen hier auch musikalisch neue und sanftere Wege ein, wenn sie harmonisch-polyphone Synth-Sequenzertunes mit eher hintergründiger Perkussion und vielen „handgespielten“ Elementen & Instrumenten verbinden. MILITIA's Musik ist aber auch immer noch beseelt von (heroischem?) Kampfgeist und Glauben an die (bessere?) Utopie, von pompösen Neo-Klassik- & Sprach-Samples, aggressivem Gesang und dickstem melancholischen Pathos. Musikalisch überzeugender Anarcho-Industrial!

"Five years after the successful "The Black Flag Hoisted" CD finally thenew MILITIA CD!!! It contains 13 tracks (62,35 minutes) of the best MILITIA recordings ever. Beside the known and typical MILITIA percussions, samples and voices this time the tracks include a larger variety of different instruments: violins, accordeons, horns, clarinets played partly by guest musicians. Even a soprano singer takes part as guest musician. The CD comes in a special oversized foldout cover." [label info]

*** MIMETIC DANCING – The Changing Room & Electric Fur do-CD box (Hands D073/074, 2005) € 25.00**

"HANDS B028 (HANDS D073 & HANDS D074) LIMITED EDITION 300 COPIES INCLUDES THE CHANGING ROOM IN HANDS PAPER PACK AND THE ONLY HERE AVAILABLE 4 TRACK CD ELECTRIC FUR. ELECTRIC FUR DOCUMENTS THE MUSIC WHICH WAS COMPOSED FOR A SCREEN BASED INSTALLATION BY ABIGAIL NORRIS AND CHOREOGRAPHY BY CAROL BROWN EXHIBITED AT THE ART COLOGNE. BOTH CDS ARE IN A WHITE BOX WITH BROWN METALLIC AND BLACK PRINTING." [label info]

*** MIMIR – same (3) CD (Streamline 1012, 2002) € 15.00**

Already the re-issue of the limited LP from 1999.. the third MIMIR album.. Die "supergroup" des psychedelischen Ambients, bestehend aus Andreas Martin, Jim O'Rourke, Christoph Heemann, Silverman and Edward Ka-Spel, mit ihrem dritten Album. A psychedelic, ambient & experimental journey with fine guitar works, loops and synth-sounds... back in stock !

*** MONO NO AWARE – KATAKU CD (Hands D085, 2005) € 14.50**

"AFTER 2 CDS AND 1 LP HERE IS THE NEW STRIKE OF MONO NO AWARE. KATAKU OFFERS WHAT YOU COULD EXPECT AFTER HIS NUMBERLESS STRONG LIVE SETS LAST YEAR: HARD KICKING DISTORTED BEATS, CRAZY SOUNDS AND (JAPANESE) SAMPLES ARE COMBINED TO HARD RHYTHM'N'NOISE TRACKS NOT ONLY BUT ALSO FOR THE CLUBS. THIS ALBUM INCLUDES MANY POTENTIAL CLUB HITS LIKE FOR EXAMPLE >WORMS< OR >KATAKU<. MONO NO AWARE PRESENTED THE ALBUM ALREADY ON HIS NORTH AMERICA TOUR LAST MONTH." [label info]

*** MONOS – Generators do-CD (Die Stadt DS74, 2005) [600 copies] € 18.00**

DARREN TATE und COLIN POTTER wieder in Aktion, zwei sehr ruhig schwingende Synth-Drone-tracks, angereichert mit „konkreten“ Sounds (Wasserkocher, Radio) von TATE, die sich aber perfekt und niemals störend ins atmosphärische Klangbild einfügen und einen immer grösseren Sog aufbauen - aber so langsam, dass man selbst in ein Zeitlupe-Bewusstsein verfallen kann...

"Long announced new drone release by Colin Potter & Darren Tate. This double album consists of two different works recorded between 2002-2003 at IC studio. Disc one features 3 tracks that are loosely based on processed field recordings in the 'classic' Monos style, exploring internal spaces. Disc two has one long track of organic & electronic tones which combine to give a dense cloud of flowing sound. Additionally there will be a special mail order only edition incl. an extra CDR, containing a track made up of components from both discs, which produces a completely different result. Full colour digisleeve. Artwork by Darren Tate & Helen Potter. Design by Jonathan Coleclough. First edition of 600 copies. Total playing time: 118:22 min." [press release]

*** MOORE, THURSTON / MY CAT IS AN ALIEN – From The earth To The Spheres CD (Very Friendly VF15 / Opax Records, 2004) € 15.00**

„Die CD Version der ultralimitierten Opax Vinylauflage (100 Stück). Thurston Moore eröffnet das Album mit dem 21minütigen "American Coffin", einer eher improvisierten Piano-Attacke, die an Dave Burrell's Geniestreiche der legendären "Echo" LP auf Jazz Actuel und an einige der wildesten Meisterwerke von Stockhausen erinnert. Der Track wird fragmentiert durch noisige Feedback-Splitter, heulenden Gitarren und Sound-Collagen. Der Titeltrack Der Track von MY CAT IS AN ALIEN heisst "Brilliance In The Outer Space" und wird seinem namen gerecht: Musik aus Space-Sounds und Sound-Skulpturen. Die Arbeit der audiovisuellen Konzept-Künstler MY CAT IS AN ALIEN basiert auf improvisierten Kompositionen und sind beeinflusst vom frühen amerikanischen Minimalismus von Avantgarde-Pionieren wie JOHN CAGE und SUN RA. Die Space-Drones von MY CAT IS AN ALIEN erschienen bislang auf Eclipse sowie Thurston Moores Ecstatic Peace Label. CD VERSION OF THE RIDICULOUSLY LIMITED OPAX VINYL RELEASE (100 ONLY). THURSTON MOORE STARTS THINGS OFF WITH A 21 MINUTE PIECE CALLED "AMERICAN COFFIN" ENGAGING IN IMPROV PIANO ACTION THAT RECALLS BOTH DAVE BURRELL'S GENIUS ON THE LEGENDARY "ECHO" LP ON JAZZ ACTUEL AND TEXTURES ON SOME OF STOCKHAUSEN'S WILDEST MASTERPIECES. THE TRACK IS FRAGMENTED BY SPLINTERS OF SONIC FEEDBACKS, HOWLING GUITAR AND EVERY SORT OF MUSICAL COLLAGE INSERTS, ALL PERMEATED BY A CLOUD OF DUST AND DEBRIS. MY CAT IS AN ALIENS TRACK IS ENTITLED "BRILLIANCE IN THE OUTER SPACE", - MUSIC MADE OF SPACE SOUNDS FLOWING FREELY IN BOTH INNER AND OUTER DIMENSIONS; SOUND SCULPTORS AND AUDIOVISUAL ARTISTS MY CAT IS AN ALIEN BASE MOST OF THEIR WORK AND RESEARCH ON PURELY IMPROVISED COMPOSITIONS, ERECTING MINIMAL TEXTURES CREATED ESSENTIALLY BY GUITAR SPACE-DRONES INFLUENCED BY EARLY AMERICAN

MINIMALISM AND THE CONCEPTUAL AND PHILOSOPHICAL MODUS OPERANDI OF AVANT-PIONEERS SUCH AS JOHN CAGE AND SUN RA. MY CAT IS AN ALIEN HAVE RELEASED ALBUMS ON ECLIPSE & THURSTON MOORES OWN ECSTATIC PEACE LABEL (THE 3-SIDED "LANDSCAPES OF AN ELECTRIC CITY")" [label info]

*** MUSLIMGAUZE – Vote Hezbollah CD (Nexsound NS26, 2004) [lim. 509] € 13.00**

Erschien im Original auf SOLEILMOON 1993 (SOL 17 CD), jetzt in schöner Re-Edition auf NEXSOUND mit Bonus-Track. Sehr rhythmisch-fließend und ausgefeilt..

"Re-issue in edition of 509 copies including track #13 that wasn't released back in 1993 on original Soleilmoon CD due to technology limitations. Package – digipack." [label info]

"...This CD is a departure from 1992's Zul'm (Extreme), with a rougher, more human feel to the music. Comprising just over 70 minutes of music, 'Vote Hezbollah' carries the listener on a journey into one of the world's most politically unstable regions: The Middle-East." [from old Soleilmoon-info]

*** NAVICON TORTURE TECHNOLOGIES – Dripping with the power of her flesh CD (Immanence IMMCD001, 2005) € 10.00**

Re-release einer vergriffenen CD-R von NTT, apokalyptische Maelstrom-Musik basierend auf verschiedenen Elementen: klassische Musik-Samples, verzerrte Orgelsounds & Schreigesang, harsche Drones, brüitistisch und höchst expressiv und immer wieder mit überraschenden Wendungen, aber auch mit sehr dronig-pulsierenden, endlos-fließenden monumental-ambient-Passagen.....special priced !! "Previously released in an intimately limited edition CDR, Immanence Records are now proud to announce the CD re-release of Navicon Torture Technologies' DRIPPING WITH THE POWER OF HER FLESH. A seminal work of unbridled brutality and passion, ::DWTPOHF:: picks up the tattered remains of emotion left by NTT's previous opus, The Church of Dead Girls, and forges them into an embittered concretion of the darkest byways of the heart, mind and soul. At the core of the album, as with any NTT release, lie the broken, anguished celebrations of sole-producer, Leech. His twisted, darkly Romantic lyrics lead us through the abject terror of existence and further taint his already scorched sonic landscape. Outburn magazine described NTT as "a Frankenstein's monster of unrelenting sonic abuse" and never has the symbolic repression of humanity's failings found a companion more simpatico. On ::DWTPOHF::, NTT demonstrates an aural evolution of both maturity and cruelty - a rich, malevolent blend of feedback, distorted textures and thunderous orchestral majesty. On this release, he offers his most confessional, seductive work and throws before our eyes, full of confusion: soiled clothing, open wounds and the bloody apparatus of destruction - 100% Power Romance. This new CD release also features the track I WANT TO WORSHIP AT YOUR ALTAR, which was included on a bonus 3" with only 10 copies of the original, and a new, exclusive remix from Detritus that brings grinding experimentalism one step closer to the clubs. Glorious digipak artwork comes courtesy of French designer Hiero and American photographer, Paula Kaiser. Sound samples available here:

www.leechnest.net/ntt/2003/empathy/dripping" [label info]

*** NEGATIVE ENTROPY – M.S.Stubnitz – Stockholm CD (Absurd #46, 2005) [ed. of 488 copies] € 12.00**

Zurecht hat das Athener Label ABSURD hier gleich eine höhere Auflage auf CD gepresst: dieser Mitschnitt vom legendären Stockholmer Festival auf der MS STUBNITZ in 1998 zeigt das Projekt vom NOISE-MAKER'S FIFES-Kopf Geert Feytons und MICHAEL PRIME in Bestform. Ruhige aber hochkomplexe Drone-Klanglandschaften mit vielen Microsound-artigen Details erfreuen Gemüt und Hörsinn, reizvoll wie ein fremdes Land, welches aural erkundet werden kann; viele akustische sounds von schwerem Metall , katakombig hallend, manchmal Geräusche von „normalen“ Instrumenten, konkrete Sprengsel... Anklänge: z.b. die ähnlch tönenden aber noch bombastischeren AGHIATRIAS... Erst die zweite Veröffentlichung überhaupt von NEGATIVE ENTROPY!! "recorded back in 98, edited by michael prime this is the 2nd release of negative entropy (hence the extract featured on michael's flabbergasting "requiem" lp on die stadt), the brainchild of michael prime (morphogenesis)& geert feytons (noise maker's fifes) who offers us some of their finest obscure and adventurous live & raw dronescapes through this amazing delirium! the recording/offer that actually started the what absurd calls its 'mark II' era and also the idea that gave birth to editions_zero's scandinavian branch under the 'utan titel' moniker." [label info]

*** NEW BLOCKADERS / GOSPLAN TRIO – Sound Sketch CD (Klanggalerie gg92, 2005) [lim. / numb. 350] € 14.00**

Ein wildes Gebräu aus free Jazz und Analog-Noise, dieser Zusammenstoß der Anti-Musiker par excellence und einem russischen Jazz-Trio mit ALEXEI BORISOV... für zähe Nerven...

"Probably the most unusual TNB recording you will ever hear: The Rupenus brothers meeting a Russian jazz trio - noise, sax, voice - a fantastic and unique hybrid of styles! Ltd. 350 copies!" [label info]

*** NORDVARGR - On Broken Wings Towards Victory CD (Old Europa Cafe OECD061, 2005) € 12.00**

Hier mischen sich träge Analog-Elektronik-Pulsationen mit geisterhaften Beschwörungen, alien-voices, hallenden Schlägen; verzerrte Klangwellen durchqueren den Raum, alles scheint bleischwer und in extremer Zeitlupe zu geschehen...an der Schnittstelle zwischen dark ambient und Industrial. Trotz der vielen Veröffentlichungen muss man NORDVARGR momentan als einen der besten Vertreter visionärer Endzeitmusik ansehen, dieses Album ist erstklassig und für jeden death ambient Fan wärmstens zu empfehlen!

"Following in the steps of "Awaken", this CD explores the dark cellars of Bohult even deeper... This time new elements are thrown into the trademark darkness, using knives, water and some broken electronics this CD is sure to deliver a new perspective on the way we see and hear our nordic wolf. Best dark and deep sounds from underworld by MZ.412 mastermind! Jewel-box with decadent & very dark cover!" [press release]

*** Henrik NORDVARGR Björkk - The Dead Never Sleeps CD (Old Europa Cafe OECD 073, 2005) € 12.00**

Noch dunkler und ruhiger als der Vorgänger "on broken wings...", schafft es THE DEAD NEVER SLEEPS, das „Unheimliche“ wirklich in Klänge zu bannen... brodelnde Geräusche überall, sumpfig, neblig, ein einziger finsterner Moloch. Auch digitale Sounds werden eingesetzt...mit das beste an „death industrial“ was es zur Zeit gibt! "The undisputed master of nordic darkness & leading mind of MZ.412 returns once again from his cellar with a new offering for OEC. Following the success of the more experimental CD "On broken wings towards victory", "The dead never sleep" is a massive journey of classic Scandinavian darkambient, but with added outbursts of more violent layers and haunting electronics. Without comparison, this is the only fix of darkambient you need this year to satisfy your needs. Take heed as the dead souls surrounding you slowly twitches and claws to come back to haunt you..." [press release]

*** NOVY SVET & O PARADIS – Destello de Estrellas en la Frente CD (Punch Records PP010, 2005) € 14.00**

"After the acclaimed and highly successful CD "entre siempre y jamas suben las mareas, duermen las ciudades" (NEKOFUTSCHATA / TESCO) of 2003, the two Barcelona based groups O PARADIS and NOVY SVET team up for another collaboration album presenting their dark mix of mediterranean acoustic music and electronic psychedelia. "Destello de Estrellas en la Frente" takes their sound in even dustier realms than the followers of both bands are used to." [label info]
"Destello de Estrellas en la Frente" embodies the Spanish vocals and lyrics that have become a defining element of O Paradis though most the lyrics are actually sung by Austrian born musician Jeurgen of Novy Svet. Also present and recognizable is the prominent organ music that has been such a mainstay of Novy Svet. The organ music is played alongside the Mediterranean flavored acoustic guitar which has graced so many O Paradis albums. Be not fooled by the acoustic elements. Paired with the acoustic instrumentation is a heavy dose of avant-garde electronic treatments that keep the songs impregnated with an indefinable surreal character." [Heathen Harvest]

*** NURSE WITH WOUND – Soliloquy for Lilith 3 x CD-Box (Jnana Records UJ 666, 2005) € 33.00**

Finally re-pressed, the classic drone-minimalism-album by NWWW, originally appeared as 3-LP Box in 1988, with two new bonus –tracks on CD # 3 !!

" I shall find a quiet pool in the forest and I shall be alone there often. I shall gaze into the deep, still water and that stillness will be in me. I shall sleep by my pool and dream, and I shall leave you messages in oracles and poems. Or you may dream with me, (for you are as much myself as I am you and your dreams are also my dreams) you may join me and wait through the night till the animals come to drink. Then I will show you the shape changing and we will become the animals. My magick can heal, for it comes from the place where there is no separation and we are all one, where the water of the pool merges again and is lost in the ocean." [original sleeve notes]
" 'Soliloquy for Lilith' was described as 'the ultimate dreamscape' when it was first released on Idle Hole in 1988. It achieved the number one position in the world ambient charts for a staggering 9 months! On deciding to reissue the album, Steven

Stapleton returned to the studio with Colin Potter and created an entirely new and complementary album so that the 3 CD set can mirror the original 3 x 12" presentation." [label info]

*** NURSE WITH WOUND – Echo Poeme: Sequence No. 2 CD (United Jnana 2005CD, 2005) € 14.00**

STEVEN STAPLETON entfaltet hier in voller Länge seine besondere Kunst, weibliche Gesangs- & Sprachstimmen (& und deren „Nebenprodukte“ wie Atmen, Zischen,) zu bearbeiten. Oft überraschend zart & verzaubernd, entsteht ein einziger tänzelnder Singsang aus französischen Sprachfetzen, Echos, Melodien... wieder ein Meisterwerk!
"Why spend say 150 words to say about this release what could say in one word. Brilliant! On his brand-new release for Canada's Jnana records, Steve Stapleton works with voices only, which is, as far as I know, a first for Stapleton. On a single, 45 minute long track he utilizes Amatine Steiner's and Isabelle Gaborit's French singing, humming and breathing creating one of his trademark high quality collages of sound. The results are soothing but uncannily so at the same time. Inspired by the movie Last Year At Marienbad, Alain Resnais' cult horror flick from 1961, the music would form an instant classic soundtrack to that movie. Again Steve Stapleton proves that, despite his enormous output of music, he is still capable of being an innovator in a field that is too often clouded by shallow computer-treated music. And it comes in a downright eerie cover as well. Essential!" [Vital Weekly]

*** NURSE WITH WOUND – Livin' Fear of James Last do-CD (Sanctuary Records CHMEDD1161, 2005) € 12.00**

Retrospective w. 19 tracks, special priced, contains one new remix!
"Livin' Fear Of James Last is a career defining 2-disc collection from Nurse With Wound and as such, spans almost the entire existence of Steven Stapleton's musical career. Featuring tracks from as far back as the early to mid-eighties and branching out almost to the present day, this collection encompasses the many sublime and macabre musical and lyrical ideas that make-up the world of N.W.W. Contained within the parameters of these two discs are songs recorded for the rare *Automating Vol. 1 & Automating Vol. 2* albums from '86 & '89 respectively, which like many of the N.W.W. releases, only received a limited run. The track, 'Rock 'n Roll Station' is one of the few not penned by Stapleton and as such was written by Vince Taylor and Jacques Berroca and featured on the *Second Pirate Session* album from 1998, whilst tracks such as 'Yagga Blues' is taken from the '96 album, *Who Can I Turn To Stereo*." [press release]

*** OMIT – Tracer do-CD (Helen Scarsdale HMS005, 2005) [ed. of 750 copies] € 15.00**

Neuer Release von OMIT aka Clinton Williams aus Neuseeland mit seinen stark 70er Jahre Electronics gefärbtem Ambient, der mit einem Bein im Industrial steht: dronige & loopige & pulsierende dunkle Soundscapes die an alte homebrewed Tapes aus den 80er von TESENDALO oder ABNER MALATY erinnern, aber auch an CLUSTER, KLAUS SCHULZE, CONRAD SCHNITZLER, CABARET VOLTAIRE.... simpel aber wirkungsvoll!
"...Having released the bulk of his work in tiny self-published editions of lathe-cut singles and hand-dubbed cassettes, Omit has enjoyed several high-profile releases thanks to the diligence of Corpus Hermeticum and Anomalous Records, who both rescued some of Omit's finest work from terminal obscurity. The Helen Scarsdale Agency is proud to announce the arrival of his latest recording *Tracer* a double disc set. As with all of his previous work, *Tracer* is an antiquated behemoth, constructed from analogue synthesizers, primitive drum machines, homespun electronics, and numerous effects pedals. Simple wooden rhythms trot, trudge, and even glide along taut metric grids hotwired with bursts of mechanical splutter and the occasional creak from Pierre Henry's wooden door. An occasionally menacing, but more often melancholic orchestration of synthetic tones ripple, flex, and dissolve across the uniform structuralism, creating an ecstatic paranoia rarely heard with such splendor, rigor, and sublime blackness. If sonic references are required, then the Klaus Schulze masterpiece *Cyborg* remains the closest analogy to what may be found in *Tracer*. The Helen Scarsdale Agency offers Omit's latest opus in an edition of 750 copies, hand printed through letterpress and silkscreen." [press release]
"It could be said that Mr. Williams is a man in the wrong time, in the wrong part of the world; and all things considered, Mr. Williams would probably like it that way. Perhaps the best way to make the world's most isolating music is to be thoroughly isolated oneself. Following his previous work on Anomalous and Corpus Hermeticum, *Tracer* demonstrates a finely crafted execution in these bleak, isolationist recordings. The slow moving synth sweeps, creeping electric atmospheres, unnerving loops of mechanized clamour, and low-slung rhythmic austerity have all of the trappings of industrial culture

strategies in using technology to critique technology's alienation over mankind; yet, Omit has never really stated what this is about, instead leaving hints that Omit is merely a reflection of Clinton Williams' soul expressed through blighted electronic hypnosis. Emotive expressionism isn't something you think of when it comes to Cabaret Voltaire or Throbbing Gristle, but that's the ground where Williams has consistently tread. You would be hard pressed to find an electronic album as majestic, melancholy, and profoundly human as Tracer." [Aquarius Records]

*** OÖPHOI – Hymns to a silent sky CD (Nextera ERA 2038-2, 2005) € 13.00**

Neues Werk, dem "Himmel" gewidmet...pure Meditations-drones, langsam kreisende Frequenzverschiebungen, sanfte verhaltene aurale Schlagschatten..... die "beste Kunst", sowohl visuell als auch akustisch, produziert immer noch und täglich neu, die Natur... diese Naturverbundenheit scheint OÖPHOI mit seiner Musik ausdrücken zu wollen....

"A silent, impassive sky is watching us. An impending sky full of signals that we should learn to read and perceive. A sky which reflects our moods, hopes and fears. A sky which can recall our deepest memories. I want to dedicate these hymns to all the people who feel attracted by the beauty and the mysteries of the Sky." [Oophoi, 2005]

An album of epic, deep, evocative space music that stretches out in front of you in its own infinite universe of sounds.

The music is deeply connected with the mysteries of the sky: clouds moving slowly, delicate and dramatic colors merging together beyond the horizon line, winds carrying voices and sounds from distant times. A remarkable work full of poetry.

According to general reactions - Oophoi's best album so far.

Total Time: 60:21 " [label info]

*** ORBIT SERVICE – Twilight CD (Helmet Room Records HR00102, 2005) € 14.50**

Über BETA-LACTAM wird diese (Debut?)-CD dieser vierköpfigen Band aus Denver, CO, vertrieben. ORBIT SERVICE machen verträumten, langsamen Songwriter-Folk/Pop mit hochmelancholischer Note und schönen Instrumentalparts, dunkel, gefühlvoll & warm.... leicht elektronisch / psychedelisch, gitarrig, mit getragenen Melodica- bzw. Akkordeon-Arrangements....erinnert an RED HOUSE PAINTERS, IDAHO, oder SYD BARRET wenn er heute noch Musik machen würde....

"Twilight, mastered by Grammy-award-winning engineer Matt Sandoski, explores dark, brooding territory with near-telepathic interplay. Seamless from start to finish, this eleven-song cycle sustains an ominous, slow-lingering ambience suitable for doomsday -- or at least a rainy-morning shag. Twilight is a journey through lavish, woeful soundscapes populated by jilted lovers, sleepless nights, and friends that are friends no more. Masterfully arranged and orchestrated, the album envelops the listener in a seamless world of soaring peaks and dismal, barren wastelands. Hope is absent, and the anger of youth has been replaced by melancholic acceptance of the world's hastening plummet at the hands of man. The album's pristine production, handled by both the band members and Grammy Award-winning engineer Matt Sandoski, blurs the line between listener and performer. Around every bend are sonic explorations that create a moving and shared experience." [press release]

"The best way I can describe the sound of this album is to think of what you would get if you mixed PORTISHEAD, a little PINK FLOYD, RADIOHEAD, and the slower side of PORCUPINE TREE."

[Jettmandude, www.peacedogman.com, May 2005]

*** ORIGAMI GALAKTIKA / I:WOUND / INDERST ELIA – Monolake CD (Purple Soil pulse zero:three, 2005) € 13.00**

OOOOOOOMMMMMMMMMMMMM.....ethnische Elemente & field recordings, sanfte harmonische drones, Glöckchen, Samples von alten weisen Frauen (so scheint es), ultra langsame dumpfe hypno-percussion... geisterhaft durch den Äther wehende softe Loops, dunkel aber nicht depressiv....eher eine „heilige“ Atmo ausstrahlend... insgesamt eine sehr ansprechende dronige Landschaft, in die man vollständig versinken kann....

Live-Collab. dieser drei Projekte in äusserst ansprechender Qualität auf dem vielversprechenden neuen Prager Label PURLPE SOIL....

"One very subtle long ambient track (clocking in at just under 70 minutes) resulting from a live collaboration between these three acts in Mir, Oslo, 2000. An excellent quality live document. Originally released on CDR by Amber Music For The Tattooed Frog, this CD edition is presented in a stunning 6-panel matt digipak with inserts." [Cold Spring]

*** ORPHX - INSURGENT FLOWS CD (Hands D088, 2005) € 14.50**

"THE NEW ORPHX ALBUM INSURGENT FLOWS FEATURES TEN POWERFUL NEW TRACKS THAT COMBINE THE HARSH RHYTHM AND NOISE OF EARLIER MATERIAL (VITA MEDIATIVA) WITH THE

MINIMAL TECHNO AND ELECTRO BEATS OF MORE RECENT WORK (OTHER VOICES, CIRCUITBREAKING, 2005 HANDS TRACKS). ALL THE ELEMENTS OF EARLIER WORK CAN BE HEARD HERE, BUT COMBINED IN NEW WAYS: HARD AND HYPNOTIC RHYTHMS INTERTWINE WITH SURGING FLOWS OF NOISE AND FEEDBACK, AMBIENT PULSATIONS, AND THE PROCESSED SOUNDS OF VOICES OF PROTEST. INSURGENT FLOWS IS A NEW DEVELOPMENT IN THE MUSIC OF ORPHX THAT COMBINES AND BUILDS ON THE STRENGTHS OF PREVIOUS WORK A MUST FOR ALL FANS OF HYPNOTIC RHYTHM AND NOISE." [label info]

*** O'ROURKE, JIM - Mizu No Nai Umi CD (Headz 54, 2005) € 17.00**

Zwei fantastische Drone-Stücke basierend auf vergessenen Aufnahmen von 1990, das sind langgezogene Schwingungen, die Obertöne versprühen und in Zeitlupen-Crescendi oszillieren. Grossformatiges Edel-Digipack.

"music recorded in 1990. forgotten about and rediscovered in a box in 2003. live version recorded in 2003 at Roulette, NYC with the addition of Tim Barnes on crotales and Karen Waltuch on Viola.

' In 2003 i discovered a box of tapes i had thought i had erased, and had long forgot about. the tapes were all from between 1986-1991 , and as i listened back to them, i could clearly hear why i didn't like them at that time. But, youthful obsessions can sometimes be like tying your shoelaces together. For the first time, i was glad to find something old, because it captured something without the formal musical concerns i had at the time, almost like i was making this music for the future, when i could relax enough to just enjoy it. The box also contained what would become the "Two Organs" record (three poplars) and the music for the films "Door" and "Not Yet", but "MIZU NO NAI UMI" is maybe the most gentle and "gesture-less" of the bunch, and seems now to me to be a tribute of how important the music of Folke Rabe and Phill Niblock was / is to me. (At this time it was still almost impossible to hear the pure music of Tony Conrad, as "Outside the Dream Syndicate" was his only commercial recording). But today i can hear my young self in it, even though i can hear a little voice saying "no, no, no, no"

1. MIZU NO NAI UMI (original version) 38:36

2. MIZU NO NAI UM (live version) 39:20 " [press release]

*** Hans OTTE - Orient:Occident / Minimum:Maximum CD (Pogus Productions 21037-2, 2005) € 14.00**

Aufnahmen von 1973 und 1977 vom poetischen Klang-Puristen und Minimalisten HANS OTTE. Stimme, Glockenspiel, Radiowaves, instrumentelle Geräusche, werden zu reduzierten aber wirkungsvollen Klangbildern verwoben, eine direkte Umsetzung von verwobener Klang- und Lebensphilosophie spiegelt sich hier wieder.

"*minimum:maximum* (1973): texts / sounds / pictures. An environment (simultaneous concert in Stockholm and Bremen) for two organists: Karl-Erik Welin and Gerd Zacher, keyboard instruments. *orient:occident* (1977): for two woodwind-players and tape: Ingo Goritzki, oboe; Hans-Wilhelm Goetzke, clarinet. "Perhaps best known for his piano work 'Book of Sounds' these two works by German composer Hans Otte were composed in the 1970s. In that decade his aesthetic creed became increasingly clear: '*the search for the character and individuality of sound as such, which must be rediscovered and re-experienced independent of superimposed structures. The composer understands the dialogue with sounds as the discovery of their nature.*' (Ute Schalz-Laurenze). While Hans Otte was an enthusiastic, one might say visionary promoter of fellow composers, such as John Cage and David Tudor, whose impacts had registered to the general public long after their force reached the surface, he nevertheless remained deeply committed to his own music. Otte's writings, simple lines that say: '*words are just something added on*'; '*all great things laugh*'; '*when something is reminiscent of nothing*'; and, '*it's really something -- that voice that was once in the mouth.*' all direct us to his music, because: '*everything always happens: Now.*' It is Otte's music that betrays his particularity of thought to what (is everything), how (it happens), and when (is now). Words are just something added on. Collectively, these aphorisms reflect an aesthetic that dispenses with words which may address themselves to an understanding of the world. Here, however, the world to be understood is indescribable. What is everything? When is now? How does it happen? The message is that words tell, music is. Listen. The titles of these works: *orient:occident* and *mimum:maximum*, suggest a relationship between seemingly disparate things to remind us of Otte's adage: '*It is the gardener who owns the garden.*'" [label info]

*** PALESTINE, CHARLEMAGNE - Schlongo!!! daLUVdrone (Solo Pipe Organ) CD (Cortical Foundation Corti23, 2000) € 15.00**

Der weirde Drone-God PALESTINE (was er hier im Booklet in Wort und Bild verdeutlicht) mit sehr meditativen Aufnahmen eines Orgelpfeifen-solokonzerts, die 1998 in der Methodist Church in Los Angeles gemacht worden sind... mit spezieller Technik kitzelt er hier besonders schwingende Obertöne aus den Orgelpfeifen heraus... gefährlich einlullend und versenkend... back in stock!

"Charlemagne Palestine Solo Pipe Organ concert at Hollywood Methodist Church Recorded excerpt February 14, 1998 1:15 AM - 2:30 AM. Beyond the Pink performance festival. Essential early Minimalist, Charlemagne Palestine creates his composition *Shlongo!!! Daluvdrone* by inserting pieces of folded paper between the organ keys in order to create sustained resonant over-tones. Mr. Palestine's notes from the Beyond the Pink festival program further elucidate this technique, 'a continuous vibrating herd of organ pipes in big resonant cathedral was the basic premise for meditative sound environments that was to become the spectral continuum that was to become search for the golden sound that was to become *Shlongo*. I began my investigation pipe by pipe creating sonorities putting small folded paper nuggets between the keys a continuous sound object starting with a fundamental then a perfect fifth then the octave above and gradually building enormous sonorities over several hours with tens then hundreds and then thousands of overtones interacting with the beats creating a rhythmic fabric of overwhelming complexity. Like the smooth glassy surface of a body of water, *Shlongo!!! Daluvdrone* appears deceptively simple at first; a continuous drone the waves unceasing throughout. But as the listener become fully immersed into its aural depths, strange shifts and subtle nuances of sound become readily more apparent. A great sea of sound moves in gradual currents until one is swept away. Mr. Palestine has created a meditative sound environment that is active not passive; a running stream of resonant sonority. In addition to this current of sound, the resonant tones echo in the apse of the Hollywood Methodist Church in such a way that one can hear the architecture. The organ tones play the solid structure much in the same way a brook cascades across boulders and rocks. As Heraklitos said some 2,500 years ago, 'You never step twice into the same river,' so too does this recording spring anew upon each successive listen.'" [Maria Montgomery]

*** PALESTINE, CHARLEMAGNE - In-mid-air CD (Alga Marghen plana-P 19nMN.047) € 15.00**

Ganz frühes unveröffentlichtes Material dieses Unikums, elektronische Drones aus Sinuswellen mit psycho-akustischer Wirkung! Wie auch bei PAULINE OLIVEROS frühen Experimenten noch rau und „unfertig“, aber PALESTINE beweist hier schon ein ungläubliches Gespür für das „Innere“ des Klangs und minimale Veränderungen!

"The first electronically generated sounds that Charlemagne Palestine ever heard came from the machines he encountered in ordinary daily urban life. Machines like the refrigerator electric motor, or electrical generators; but it was especially the sounds of motion (race cars, motorcycles, war planes, rocket ships) that first excited his sonic imagination as a young teenager. Then he heard the electronic music of Tod Dockstader, Pierre Henry and Pierre Schaeffer, the famous 'Podme Electronique' of Varese, Xenakis and 'Gesang der Junglinge' of Stockhausen. He immediately reacted buying a cheap reel to reel tape recorder, cutting and pasting recording tape and making collage sound experiments. Then, one day, Charlemagne Palestine experienced at an electronic music studio what electronically produced sounds waves looked and sounded like through an oscilloscope and he began studying Helmholtz's on the sensation of tone. He started dreaming of an expressive continuous evermoving, everchanging sound form; an enormous sonorous, 3-dimensional sculptural canvas in mid-air using electronically produced sounds. The first experiments were done with simple sine tone generators emitting the purest sound waves without any overtones. With access to more complex systems the sound was constructed using the sine/sawtooth/square wave oscillators in a fluid everchanging mix of adding or filtering overtones and white noise to create sonorities constantly changing timbres and weight. Five early electronic compositions including 'Sine Tone Study' (1967); 'Open Closing' (1968), created through speed alterations of 'Holy 1+2'; 'Seven Organism Study' (1968); 'Negative Sound Study' (1969) and 'Timbral for Pran Nath' (1970). Late night electronic sonorities created on the Buchlas 100 & 200 systems available at the New York University Intermedia Centre. All compositions previously unreleased. 3-folded digipak cover with original photos and liner notes written by the composer." [press release]

*** PARMEGIANI - Sonare maxi-CD (INA GRM ina e 5203, 2005) € 9.00**

SONARE (1996) – 5 "mouvements", synthetische Klänge dienen als Grundlage, PARMEGIANI erschafft hier pure elektronische Klanglandschaften, flirrende und sirrende Soundcluster & Sci-Fi Sounds. One 25 minute piece, from 1996. A State/CIRM commissioned work. "There is already music... of an Italian an character in this title! Sonare: I love this word because it is Italian and because upon hearing it, music simply springs forth from within it. For each of the 5 movements, I have chosen a pseudo-instrumental or synthesis sound which I sense will allow me to bring out its very essence to develop it until it is within the deepest levels of the soul, if the soul can at all be rendered accessible to such acoustic resonance!!! I had to imagine the most suitable interplay to bring out such 'intrinsic resonance'. Now of course, no interplay can be genuine unless certain freedoms are present within or inherent to it, the rule being that such an interplay should remain musical whilst the sounds, 'in a real context' become linked to or opposed to each other. No combat, just interplay for its own sake, for itself alone, and at the same time, changes in contour, an opening or closing in the tone, range, patterns of rhythm, as if the work were a living being in itself which these creations in sound so often closely resemble, these same creations in sound, intended firstly for our ears but not only for our ears." [credits]

*** PERMUTE - [des]integracao CD (SIRR.ecords sirr2009, 2003) € 14.00**

Aufnahme des PERMUTE-Kollektivs, einem Zusammenschluss portugiesischer Dekonstruktions-Elektroniker, die hier mit dem Material von CARLOS ZINGAROS SIRR-Album einen neuen musikalischen Kontext schaffen...

"Recorded live in May 2002 at the Center of Modern Art, Calouste Gulbenkian Foundation, Lisbon, this piece uses the work "Cage of Sand" by Carlos Zingaro, released by SIRR (SIRR2007) as the exclusive sound prime matter, working as a re-interpretation/reconstruction of the original materials, mediated by the author himself who controlled the live mix. The [des]integracao collective is formed by young portuguese electronic musicians and has been developing a permutational approach to the sound creation: permutation of methods, ideas, places, sounds and images [dis]integrating and [dis]contracting, in the sense that this project proposes to de-territorialize implanted codes, deconstruct and transform idiomatic genres, through the dissolution of the author on a collective surgery. Since its formation in January 2002, [des]integracao has been performing with a variable structure, departing from specific themes and concepts to elaborate each presentation, be it the one registered in "permutate", "Integracao" with audiovisual material from Marc Behrens, "McDonna", or the soundtrack created in situ for the presentation of "Film Ist" by Gustav Deutsch in the 10th International Short Film Festival of Vila do Conde in Portugal. Line-up: Paulo Raposo, Miguel Carvalhais, Nuno Moita, Carlos Santos, Pedro Lourenço, João Pinto. Plus Carlos Zingaro." [label info]

*** PGR - A hole of unknown depth CD (Noctovision NCVCD-03, 1995) € 13.00**

„PGR (Poison Gas Research) war das Projekt von Kim Cascone, der Betreiber von SILENT RECORDS, die vor Jahren noch zu den führenden Experimental-Labels gehörten. PGR waren in den 80er Jahren mit einigen LPs eine der Vorreiterbands in Sachen "ambient Industrial". Diese in Japan erscheinende CD von 1990 enthält 4 x surrealistische "aural backgrounds", sehr eigen und feinsinnig." [Drone info 1998] Aufgenommen 1989-1990 erschien es als letztes PGR-Album erst 1995 auf dem japanischen NOCTOVISION-Label! back in !! "An experiment in reducing the amount of information contained in PGR's audio content so that the listener can participate in the production of meaning. Hyperminimal Ambiences." [Silent Records]

*** POUSSEUR, HENRI - Acousmatrix 4 CD (BV Haast 9010) € 14.00**

"Acousmatrix is a series of cds curated by Konrad Boehmer, released through the dutch bvhaast label (known for it's Willem Breuker Kollektif releases). 4th volume in the acousmatrix series, this time an overview of Henri Pousseur's early electronic works... Scambi" (1954), "Trois visages de Liège" (1961), "Paraboles-mix" (1972-1990). Includes the

seminal piece Scambi (Exchanges) produced in 1957 by filtering white noise! "[press release]

*** PROPERGOL – Program Vengeance CD (Malignant Records TUMOR CD21, 2005) € 13.00**

PROPERGOL gehören für uns mit zu einer Reihe von „intelligenten“ Industrial-Projekten der „neusten“ Generation, die sich klanglich - aber auch thematisch - weit vom Ursprungs-Industrial emanzipiert haben und dessen zu oft wiederholten Klischees nicht reproduzieren, sondern eine ganz eigene Art von politischer Gesellschaftskritik üben! Auf PROGRAM VEGEANCE herrschen intensive, schwelende Klänge vor, die immer wieder noisig ausbrechen, Schreie und abgründige Noises, kalte, einsetzende Rhythmen, eine erhitzte, spannungsgeladene Atmosphäre, kurz vor dem Siedepunkt... die reinste Agonie-Musik von gepeinigten Seelen aus dem Diesseits... ähnlich intensiv wie z.B. ETANT DONNES – Le Sens Positif oder SPK's – Information Overload Unit...

„Finally, Propergol's 5th CD has been born. ...with a vengeance. Program Vengeance continues in the great tradition set forth by previous works, this time offering up 17 tracks totaling 71 minutes of sonic turbulence. Like being in the mind of a schizophrenic moments before the killing spree...the voices growing, the hallucinations building to maniacal levels, the inner chaos too much to bear...until, finally, an eruption. A recording that's full of sensory overload, with the levels pushed to extremes, the noise ultra saturated, the atmospheres menacing and combustible, and the obsessive rhythms full of beautiful distortion and aggression. In the end, a sense of anguish, a feeling of despair...a mind locked away to contemplate it's actions. As always, sample heavy, but an integral part of the power that is Propergol, and adding to the sense of madness and pandemonium that permeates this release." [Malignant Records]

*** RACHELS – Handwriting CD (Quarterstick Records QS30CD, 1995) € 15.00**

First album! Poetic & melancholic classical music with lots of guest-musicians [Contra Bass, Cello, Violin, Drums, Viola, Vibraphone, Piano, Clarinet, etc.), some has a rather "jazzy" or "easy listening"-feel... "When this album was initially released in 1995, it was met with some skepticism; after all, the idea of an indie rocker (Rodan's Jason Noble) getting together with some classically trained pals (violinist Christian Frederickson and pianist Rachel Grimes, another former rocker) and putting out an album of original classical compositions sounded like a bit of a stretch. It was--but not for the band. Recorded over the space of a few years with help from members of Shellac, the Cocktails, and various symphony orchestras, *Handwriting* is a remarkably cohesive, listenable, and interesting album--and if that sounds like anything short of a rave, it shouldn't." [Randy Silver]

*** RACHELS – Music for Egon Schiele CD (Quarterstick Records QS35CD, 1996) € 15.00**

"Their second album from 1996, more sad and minimal than the first one, is a soundtrack to a dance-theater-piece called "Egon Schiele" [who was a painter from Austria]. Could be a film soundtrack for a Peter Greenaway-film as well. Lots of artwork from Schiele included... just beautiful." [Drone Rec. info 1999]

*** RACHELS – The Sea and the Bells CD (Quarterstick Records QS38CD, 1996) € 15.00**

„Ihr '96er Album, klassisch angehauchte Instrumentalmusik von warmer Melancholie & Nostalgie, mitunter mit experimentellen Drones angereichert... in Vinyl gegossene Schönheit! Wäre auch perfekte Filmmusik...“ [Drone Rec.info]

"Once in a rare while, an album is released that makes the time and money wasted on "modern rock" bands seem trivial. This is one of those albums. Rachel's began recording mainly instrumental, orchestral-based pieces in 1991 and released two critically acclaimed albums, including 1995's *Music For Egon Schiele*, which utilized only piano, viola and cello. *The Sea And The Bells* was perhaps the most brilliant, refreshing album to be released in 1996. A whopping 17 musicians and 23 instruments, including contrabass, viola and bass clarinet, have here been drafted to perform and record the gorgeous, sprawling works of Christian Frederickson, Rachel Grimes and Jason Noble, the band's founding members [....] Each piece is a study in the sentiments that permeate one's inner voice but are rarely verbalized. The thoughts are at once tragic and comforting: a tearful goodbye or time spent apart ("His Eyes"), the fascination and unpredictability of exploring curious places ("The Sirens") or the tingling warmth of gazing at the one you love (the first two minutes of

"Rhine & Courtesan").

Rachel's music transcends the silly, superficial genres that saturate today's rock scene. Listeners should challenge themselves to encounter the same imagery more than once while playing *The Sea And The Bells*. Emotions long ago forgotten will dutifully line up, waiting their turn to jumpstart your very existence." [Jonathan Cohen, *Nude as the News*]

*** RACHELS – Selenography CD (Quarterstick Records QS55CD, 1999) € 15.00**

"Die Gruppe aus dem Chicago/Louisville-Umfeld (SHELLAC, RODAN, JUNE OF '44, SONORA PINE, etc..) mit ihrem 4.ten Album (nach 'Handwriting', 'Music for Egon Schiele' und 'The Sea and the Bells'). Eine instrumentale, herbstlich schimmernde Mischung aus klassischer Kammermusik und Geräuschparts, alles rein instrumental. Viel Piano & Streichinstrumente, wunderschöne Cover-Artwork. Deeply recommended!" [Drone Rec. 1999]

"The fourth album from these deft neo-classicists brings a collection of songs that have been staples of their breathtaking live performances, yet had never made it to tape. An integrating of live and electronic textures recorded in various locales between July '97 and January '99." [press release]

*** RAPOON – Seven Pillars of Fire maxi-CD (Thisco THISK.26, 2005) € 7.00**

„RAPOON klingt auf diesem One-Tracker so wie man (ich!) sich das wünscht: ohne beats, dronig-pulsierend-fremdartig, rückwärtige sounds, eine neblige Soundsuppe die was "ethnisches" hat (aber man kann es nicht genau bestimmen), ... irgendwie sind auch field recordings dabei... das ganze flackert in langsamen Wellen halluzinogen auf...also das was man an ZIVIET FRANCE immer geliebt hat... nur 200 Stück solls von dieser Pressung geben, beeilen!" [BarakaH/Drone Records]

*** RENO, CHRISTIAN – Flou CD (Waystyx WR14, 2005) [lim. 100] € 16.00**

„So let your soul speak, wake up or die.“ Das inzwischen eigenständige Sub-Label von Cold Lands bringt nun eine Reihe von „fabrikgepressten“ limitierten CDs raus, die von Drone exklusiv vertrieben werden!

Der ex-BRUME C. RENO spinnt hier auf sechs neuen Stücken einen weiteren, wenig angenehmen Trip in die Tiefen des Selbst zurecht, spannungsreiche Geräuschmusik die immer kurz vor der Explosion zu stehen scheint, eiskalt und hart an der Oberfläche, aber von tiefer verzweifelter Emotion im Inneren geprägt... authentisch spricht hier RENO ein erkaltetes, versteinertes Selbst an, wo der feurige wahre Kern nur noch im Verborgenen glüht....

Im Inlay übrigens eine Gesamtdiskographie von BRUME / RENO! Six new pieces of RENO's inner soul-trip music, hard & cold on the surface, but with a hidden, very emotional inner side.... fabric-pressed CD by the COLD LANDS-Sublabel, exclusive distro through Drone Records!

*** ROWENTA / KHAN – Sofavision CD (Dom Elchklang 023, 2005) € 14.00**

„Komm, wir zersägen eine Tür“. Absurd music & absurd lyrics, sometimes noisy and chaotic, sometimes amazingly ambient & beautiful and rather quiet, this new album by FRANK ROWENTA & Dr.P.Li KHAN can be seen as the true successor of H.N.A.S.!

"How conservative has experimental music become today? The sound of valve amplifiers stagnates with time. Making appropriate room in our listening environment, they soon found their ideal placement with surprising efficiency. Before we knew it, they were set up. In some occasions we have wondered where and when it all began, and we have never been able to find an answer to completely satisfy our curiosity. The type of behavior a system may exhibit depends on the initial state of the system and the values of its parameters, if any: "Du heisst Jasmin, ich heisse Rita". We have a tradition of humour in music, resulting in a not exactly homogeneous musical field. Under these circumstances, it is impossible to write a constructive review." [label info]

*** SHEA, DAVID – The book of scenes CD (Sub Rosa SR224, 2005) € 13.50**

"Return of the prodigal son: our favourite New York composer is back home at Sub Rosa.

This new CD consists in scenes with specific atmospheric tracks; a kind of open book, an open music film... and in the same time a true composer work of high level classical sampler music!

The Book of Scenes is a collection of pieces for Viola and Piano.

Each piece is a single scene and scored on a single page and places the players and the instrument in different situations and relationships

to each other and sampled recordings of themselves as well as the electronic environment the duo perform in. The work can be played in any order and the sequence is chosen before hand by the the players. The scenes explore solo and duo playing, and musical roles inside of shifting contexts many related to visual references, films and iconic memories. This record presents Book I the first 29 pieces performed live with some scenes constructed electronically from samples and memories of other scenes. Many of the sections are visual in nature, for example where the alto player bows his instrument while the pianist places his hands on the viola neck and chooses the notes to be played followed by the alto player placing his hands inside the piano to mute the pianist notes as well as a scene where the players are blindfolded. These scenes have been replaced by electronic manipulations of the live performance. The result is a flow of relationships and scored or scripted scenes living between the orchestration of the acoustic instruments and the electronic characters they engage with." [press release]

*** SIX ORGANS OF ADMITTANCE – The Manifestation CD (Strange Attractors SAAH 026, 2004) € 13.00**

"Released in the year 2000, *The Manifestation* was a clear, one-sided vinyl 12" featuring a primitive etching of the sun on the B-side. A one-time pressing of 500, *The Manifestation* evaporated just as quickly as it came. As an artifact, it is an underground psychedelic collector's treasure, but it also happens to be a dangerously potent dose of the Six Organs of Admittance experience, a divinely concentrated blend of every aspect of Chasny's mystical sound. Announcing the reissue of *The Manifestation* on compact disc, entirely remastered and featuring nearly 20 minutes of conceptual bonus music based on the ancient idea of the "music of the spheres" and the harmonics between the visible planets." [label description]

*** SKULLFLOWER - Exquisite Fucking Boredom CD (tUMULT Records, 2003) € 13.00**

Die Rückkehr von SKULLFLOWER nach langer Zeit !!

"We've been digging the recent Skullflower release Orange Canyon Mind like crazy (last week's record of the week in fact) so we figured it would be a good time to revisit Exquisite Fucking Boredom, Skullflower's 2003 release, and at the time, their first in SEVEN YEARS! A triumphant return for this mighty UK heavy/drone/psych outfit. And with 2005's OCM, it seems Skullflower is back to stay!

With Exquisite Fucking Boredom, Matthew Bower (Sunroof!, Total) resurrected his slumbering free-noise behemoth, offering up this gorgeous blast of hypnotic, pummeling, droning crush, equal parts shimmering skree, damaged motorik rhythms, murky and druggy psych-rock riffs and swirling fuzzed-out guitars.

The album's core is the epic, expansive and never ending, four part suite "Celestial Highway", a sludgy sabbath seventies rock riff, repeated adinfinitum, a dangerously unstable entropic jam wherein the riff slowly drifts apart, sinking into a churning tarpit of abstract whir and hum, gradually mutating into a drifting, throbbing pulse, as warbly synths, chirping birds, and thick washes of dreamy sonic turbulence overtake and subdue any traces of the original riff. Mesmeric and hypnotic and totally otherworldly. Like UK mantric rockers Loop, on repeat play, while your boombox runs out of batteries, or a sweeter, prettier version of Dutch minimal metal gods Gore, or imagine Steve Reich or Terry Riley composing for Black Sabbath. The remaining tracks retain their Krautrockish propulsion but drift closer to Sunroof! territory, loosening the psychedelic electronic riffs from their moorings, letting them float lazily through a gauzy soundscape of buzzing melodies, luminous shards of shimmering feedback and rumbling waves of drowsy, druggy drone. Like Neu! or Kraftwerk, doped up and drifting off, run through a bank of cheap effects, and broadcast out of an underwater leslie speaker, the lo-fi rhythms suffocating under a thick blanket of gossamer guitars and sonic detritus. Hypnotic and savage, dreamy and otherworldly, quixotic and godlike! Featuring sonic contributions from Vibracathedral Orchestra's Neil Campbell and produced by Colin Potter (Nurse With Wound, Ora. Monos, etc.)" [Aquarius]

*** SKULLFLOWER – Orange Canyon Mind CD (Crucial Blast CBR45, 2005) € 13.00**

SKULLFLOWER sind zurück, psychedelischer, "krautiger", pulsierender als früher; aber auch mit digitalen Verfremdungen & hypnotischen Rhythmen....sie haben ihr Repertoire wirklich verändert und erweitert, und trotzdem ist es noch erkennbar SKULLFLOWER ... sehr dronig und mächtig z.T., wo sich alle Strukturen strudelartig vermengen und auflösen.....

"The new full length from the legendary UK free/drone/psych outfit Skullflower, featuring some of the most searing, synapse scorching droneworks that Matthew Bower (the man behind Skullflower, as well as Sunroof! and The Hototogisu) has unleashed to

date, in our humble opinion. Orange Canyon Mind is the follow up to 2002's awesome Exquisite Fucking Boredom (Tumult Records), and continues that album's utter mutation of stoned out riffs pulled taffy-like into eternity/oblivion and star-rupturing blasts of sonic white light. Over the 8 tracks/60 minute running time, Bower and cohorts build massive horizontal drones and melodic supernovas. Superb, beautiful, brain melting stuff." [label info] "Beware of false idols, because this is the real thing" [Ventrilocution]

*** SOLTER, SCOTT – The brief light CD (Manifold Records MANCD044, 2005) € 13.00**

Komplexe Ethno-Ambience von diesem kalifornischen Multi-Instrumentalisten (& Produzenten von z.B. TARENTEL) mit stark perkussivem Einschlag - eingespielt mit vielen Gastmusikern auf verschiedensten (Original)-Instrumenten, z.B. steel drums & Flöten, dazu field recordings von Gesängen, sehr treibend & afrikanisch-jazzig groovend zum Teil, trotzdem sehr entspannend und schön.... Jute-Cover. Ein Muss für Fans dieses Genres (ethno-tribal-world music ambience)!

"We have been listening to the demos of this release for about five years now, craving the day when we could finally clear our roster of coming releases to get it out to you. We're afraid a written review and one or two MP3 samples will not be up to the task of conveying how astounding and masterful this record is. Scott Solter is a multi-instrumentalist and sound engineer from California who is more used to producing other bands (Tarantel, John Vanderslice) than seeing work released under his own name.... So what's it like? Does anyone else think 'Equator' was O Yuki Conjugate's best album ever and wished they had done another record of the same caliber? Does Shinjuku Thief's 'Bloody Tourist' make your mind and heart wander? A Small Good Thing's 'Slim Westerns'? The Brief Light is a complex tribal/percussive-ambient trek into the heart of bright rainforest worlds and afro-alien rhythms, an endless list of primitive instruments and ephemeral human voices, all combined by Solter, provide an effortless mathematical structure upon which each track creates it's own scene but keeps one emotional sentiment throughout. This spirit weaves in and out of each piece like a soul-thread, holding all the oppositional landscapes together as one continuous experience. Play this once, then you'll play it again, and no matter how many times you let this brilliant piece of aural cinema fill your space, you will never exhaust the feelings and imaginings it evokes. Packaged in a burlap-cloth wrap with natural objects and ancient letterpress printing beneath. Simply one of our best releases ever." [label description]

*** SONDERBERG, ADAM / PAUL BRADLEY – Anoxia CD (Longbox Recordings lbt032 / Twenty Hertz TH004, 2005) € 14.00**

Basis-Material des LONGBOX-Betreibers ADAM SONDERBERG wurde hier von PAUL BRADLEY bearbeitet. Klasse, wie sich aus leisen konkreten Geräuschen allmählich ein breit fließender Drone-Sog ausbreitet, in dem Glocken- und Gongartige Sounds platziert werden. 37 min. one-tracker, DVD-Box.

"The universe of Paul Bradley is quickly expanding. Besides his solo releases (mainly on his own Twenty Hertz label), he is also an avid collaborator, with the likes of Colin Potter (a recent live CDR was released through ICR) and Darren Tate (their recent CD 'Sometime Today' was released on Plinkity Plonk). Here he works together with Adam Sonderberg of the Dropp Ensemble and Civil War (aswell as from the co-releasing Longbox Recordings label). Here he provides Bradley with the rough sound material, for Bradley to freely use and abuse (much alike the collaboration Bradley did with Darren Tate). Field recordings form again a steady ingredient, and are set against a large wall of droning sounds, which sound like a bunch of processed long strings. In thirty seven minutes the listener is taken on spacious journey through weightless space, with the field recordings buzzing like outer-space meteoritic sand against the space craft. Slowly the sand become small rocks towards the end of the journey and sky falls down. Quite a trip, but a pleasant one as such." [Vital Weekly]

*** SPIRACLE – Iris mCD (Cloud of Statics COSm 05.02, 2005) € 10.00**

The project of HITOSHI KOJO, who has moved to Switzerland and is running there the group of CLOUDMIRROR-labels now. This mCD consists of very thick and resonance-filled a la old ORGANUM, but has incredibly many hidden small- und microsounds also....

"During the seven-million years of the Cyclops' sleep, the rutile mountain became a flower. The ocean-cloud has crossed the Pangaea, transformed to the rainbow dewdrop of a petal.' SPIRACLE : An aperture for breathing, such as a whale's blowhole, the opening behind the eye of sharks, rays, and skates, or the tracheal openings on the sides of the bodies of certain insects and spiders.' [press release]

*** SQUAREMETER (M²) – The Frozen Spark CD (Ant-Zen act198, 2005) € 14.00**

Extrem dunkel, kosmisch kalt, synthetisch, sehr ruhig, slowed down und strukturiert...Anklänge an BIOSPHERE oder elektronische LUSTMORD..... cold dark ambient at its best, das neue Album von SQUAREMETER !

"The frozen spark will be a surprise to those who thought squaremeter's musical direction would be calculable. mathis mootz's new masterpiece tears you down - deep down. once there were nearly danceable rhythms, eastern influences, and brightness - now there is a maelstrom of reverberation, tormented voices, ultra-slow beats and haunting sound manipulation - sheer darkness. b.lustmord was mentioned as a possible inspiration to squaremeter and now it seems, mootz's intention for this album was to create a 21st century 'paradise disowned' that is coupled with an imaginary soundtrack to a 'the seventh sign' sequel. we try to avoid 'name-dropping' but the music on this cd can be also defined as an antipode to the early biosphere, or as a logical improvement of the darker morthound phase. different grades of volume, and sometimes silence, are magnificiantly well-placed - forcing you to listen. 'the frozen spark' is a collection of ritualistic electronic compositions to accompany rituals you can't imagine in your greatest nightmares - the melodic lines in 'diffraction' and 'reanimation limit' only promise a deceitful salvation. now you have never heard squaremeter this dark..." [press release]

*** STELLAMARA – The seven valleys CD (Hearts of Space HOS 11417, 2005) € 13.50**

Ätherisch-melancholische World-Musik mit ost-europäischen und orientalen Wurzeln, eine Art dunkler Oriental-Folk mit den polyphonen Gesängen von SONJA DRAKULICH und komplexen Rhythmen & Harmonien, irgendwo zwischen DEAD CAN DANCE, AMIR BAGHIRI, den „heavenly voices“ des Projekt-Labels und zeitgenössischem orientalen Pop. Und ein Stück heisst natürlich BARAKA, danke ! Beautiful ethereal and melancholic "dark oriental folk"- music, with polyphonic multilayered female voices & complex rhythms... a mixture of DEAD CAN DANCE, "heavenly voices" / Projekt Records-Sound and Oriental Pop and AMIR BAGHIRI.

"A universal bass drone introduces this intriguing album, a synthesis spanning centuries and cultures. Although this is Stellamara's first album, you may have heard them on Triloka's Tranc Planet III and City of Tribes TAU. The music is ancient and mysterious as candle lit catacombs; one can almost smell the smoke of oriental incense tinged with primeval earthen molds. Most of the album is played live; the ensemble of Medieval instruments, strings, and Middle Eastern percussion creates the immediacy of a castle courtyard performance. Sonja Drakulich's lead vocals intoxicate with ornate embellishments and exotic harmonic overdubs. The lyrics and melodies are inspired by Medieval music from Galicia, Persia, Jewish Spain, and Croatia. "Taqsim" is a solo by Jeffery Stott on a plucked string instrument (one of several guitars and dulcimers he plays on the album). If you like the music of Dead Can Dance, you'll love Stellamara's dark hypnotic tapestry of sound. Members include Gary Haggerty on violin and viola, Susu Pampamin on darbuka and riqq, Marika Hughes on cello, and Micheal Emenau on bells and samples. It's an excellent album for swimming the depths of the soul." [CW / New Age Voice]

*** STRATUM TERROR – Pariah Demise CD (Old Europa Cafe OECD 006-II, 1996 / 2005) € 12.00**

Wiederveröffentlichung des ersten STRATUM TERROR-Albums, das 1996 auf Old Europa Cafe erschien. Dazu gibt es noch sechs Stücke vom GERMINAL CHAMBER – Tape (1994, ebenfalls OEC).

PARIAH DEMISE ist auch fast 10 Jahre nach Erstveröffentlichung ein Death Industrial-Album allererster Güte, wuchtige & monumentale atmosphärische Gruff-Noises, wo im KlangEnergieia-Chaos mitunter dann industriell-metallische Rhythmen, Schreie & Effekte & später Industrial-Gitarren auftauchen...

"Long time sold out album and first released in 1996, now Pariah Demise, the very first CD album by Stratvm Terror, has been re-mastered with 6 additional TRACKS from the Germal Chamber tape out in the same time on OEC and now deleted, plus one previously completely unreleased bonus track from 1996 . Discover this nice killer plate of pulsing and beating, cold and doom power industrial electronics served in a complete new, fresh and haunting artwork. Jewel-box with nice skull / deathly artwork" [press release]

*** STRATUM TERROR – Fixation CD (Old Europa Cafe OECD 072, 2005) € 13.00**

"Harsche Hypnotik" könnte man das nennen, was Peter Andersson aka RAISON D'ETRE mit seinem Noise-Ableger STRATUM TERROR hier produziert. Mächtige & ins Hirn fräsende Sounds dominieren die neun Stücke, die aber immer einen ekstatischen, pulsierend-dröhnigen Charakter aufweisen, der mitreißt & regelrecht betäubt.

Dazu tauchen gequälte Stimmfetzen auf, kreischende Maschinenklänge, & weitere aurale Attacken, aber auch doomig-ruhige parts.... insgesamt in Sachen noisiger ambient Industrial mit das beste was er zur Zeit in der Szene gibt !!

"After several years of silence finally there are some new signs from Stratvm Terror, new full length album for this great Sweden power industrial duo & Raison D'Etire side project, 3rd ST album produced on OEC ! Fixation is in our mind, and the world may be a cruel place just as reflected in "Fixation". This album mainly contains unreleased material recorded in 1998-1999, in the vein of the earlier CD album "Genetic Implosion" but way more harsh and brutal, there are also two completely new tracks recorded in 2004 showing a change in direction by combining doom metal and industrial elements in a masterful way, moreover there is a live track recorded at "Nursery Injection Festival" in Stockholm 1998 ... "Fixation" may damage your health but that won't kill you, only for an hour. And maybe you have learnt something afterwards." [label info]

*** SUBARACHNOID SPACE – The red veil CD (Strange Attractors SAAH025, 2005) € 13.00**

"Mind expanding instrumental rock and drone" - druckvoller psychoaktiver Space-Rock von der Gruppe aus San Francisco, in der MASON JONES (einigen vielleicht noch als TRANCE bekannt) mitwirkte, mit Anklängen an ACID MOTHERS TEMPLE, HELIOS CREED, GREEN MILK FROM THE PLANET ORANGE, BEVIS FROND etc.. "The Red Veil is the ninth album in as many yers SubArachnoid Space has been in business. Over the course of the past decade, the band has established themselves as one of the chief navigators of psychotropic instrumental rock, aligning themselves enduringly with the brightest stars of the visceral psychedelic underground. Veterans of numerous tours and notching many festival appearances in their belt, the band has amassed a dedicated following. The quartet's aural trajectories have evolved with each release - from their primordial tumult as free & raw psychedelic sound sculptors, to out-and-out ownership of volume-slathered, lumbering drone rock (as evidenced on 2003's pivotal Also Rising). A personnel shift that year saw the arrival of Chris Cones (guitar) and Diego Gonzales (bass), a change that solidified the direction in sound the band had been heading towards. *The Red Veil* marks the destination, an astounding recording which finds the band tethering their heady sonic flights to the Earth with ominous gravity, honing their sound into a focused and downright powerful haymaker to the brain. Musically, *The Red Veil* taps the same wellspring from which Also Rising bubbled, but follows it much further downstream into the darkest corridors of the subconscious, exploring dour moods and texture via a heavy, mind-erupting sound. SubArachnoid Space have incorporated rhythms and structures into their new material that catapult them into stoner/gloom-Metal realms, but the guitars are still pure SubArachnoid Space - that is, ever-pointed towards that third eye in the sky, unfurling heady and layered tendrils of sound. Propelled by deep bass lines and double bass drum mayhem, the guitars largely steer clear of the typical riff, favoring effects-laden textures, drones and dissonance over garden-variety power chords. Previous incarnations of the band favored spontaneous flurries into the unknown, but a fresh emphasis on "songs" has coaxed out a wicked force from beyond the haze with a level of fury not felt before. With *The Red Veil*, SubArachnoid Space deftly straddles the fence between Metal and space rock, experimenting with genre and form to forge ethereal tunes laced with doom and embossed in hair-raising volume. Pummeling, brooding, but always intoxicating, *The Red Veil* is a stunning augmentation of the band's trademark hallucinatory fire." [label info]

*** SUDDEN INFANT – Invocation of the aural slave gods CD (Blossoming Noise BN006, 2005) € 13.00**

SUDDEN INFANT aka JOKE LANZ hier mal wieder ganz anders, mit ANNIE STUBS an den Vocals, einem rauen Industrial-Touch und heftigen Cover-Versionen, dazu die üblichen Bodynoise & Geräusch-Collagen...mächtige Gong-Loops, Kreissägennoise, alles sehr „old styled“, kraftvoll, dreckig, ungewöhnlich und emotional..... 11 Stücke mit abwechslungsreicher Klang- bzw Noise-Kunst !

"Exciting new studio album featuring Annie Stubbs on vocals + percussion and Joke Lanz on noise toys + vocals. With coverversions of Cabaret Voltaire's Nag Nag Nag and Roxy Music's In Every Dream Home A Heartache. Housed in a beautiful Digipack with a limited edition Sudden Infant sticker." [label info]

*** SUNDIN, RONNIE – Hägring CD (Antifrost afro2028, 2004) € 14.00**

TraumLogik-Musik, geboren aus der Faszinationen heraus für Wachträume, aurale Halluzinationen & und dem „Gedächtnis“ von Klang. Sehr ruhig und schwelend, aber nicht einlullend, entfalten sich hier „unfassbare“ Soundfetzen aus verschiedensten Quellen, extreme Frequenzen und concrete-sounds brechen herein, verschwinden wieder, erzeugen einen nur verschwommenen Eindruck...
Erstes Album des Schweden für das griechisch-spanische Label !

"Hägring is the third and final part in the Hypnagogic trilogy that started with Sleepwalk and Morpheus which is based upon a fascination for wake dreaming, auditory hallucinations and the memory of sound. Composed using delicate field recordings, computer processed sounds, vibrating piano and guitar strings to create a sensitive dreamlike state. Or was it just a mirage? all mirages emerged during 03-04 in Malmö, Sweden. special thanks to Dimitris. Drawings by Ronnie. Cover by Lasse" [liner notes]
"The press notes of this CD talk about "mirages" and I truly believe this is a more than adequate description of Ronnie Sundin's music.

Although the impalpable, mesmerizing phantom reverberations present over the whole course of the record are sometimes broken by sudden crunches and sick discharges, the Malmö-based composer follows paths of forgotten memories and unquiet sleeps, letting us have just a small fraction of a glimpse of "what could be following" after discarding pulse and "regular" structures in favour of thick strata of metallic nothingness and concrete ruins in an abandoned factory. This sort of aural trip is also finely composed: the sonic events succeed in perfect correlation, there is no room for anything to shine while murmuring frequency rumbles expand the altered state of our perceptivity during immobile reminiscences worthy of Mirror or Brent Gutzeit. All in all, "Hägring" is punctuated with mastery touches of decaying sounds; without being modernist at all costs, Ronnie Sundin has given us the gift of ethereal detachment from false beauty. Let these manifestations take their place around you, see what strange light they're emitting, listen to what those mirages have to teach." [Touching Extremes]

*** SYLVIAN, DAVID – Alchemy an Index of Possibilities CD (Virgin Records, 2003) € 14.00**

Re-release of the second SYLVIAN - album from 1985 !
"Recorded in Tokyo and London 1984-85 this project saw David exploring themes and directions that first surfaced on the Brilliant Trees sessions. Entirely instrumental, it features a diverse range of talent including Jon Hassell, Ryuichi Sakamoto, Steve Jansen, Kenny Wheeler, Holger Czukay, and Robert Fripp among others." [website info]

*** TAPE – Mort aux vaches CD (Staalplaat / Mort aux vaches, 2005) [lim. 500] € 14.00**

Es gibt kaum etwas entspannenderes und friedlicheres als TAPES introvertiert-gemächliche Minimalismen, hier eine quasi improvisierte live-Aufnahme aus dem VPRO-Studio in Amsterdam.....natürlich auch speziell verpackt: ein mit TAPE = Klebeband verschlossenes silberlöchriges Plastikcover.

"Packing comes in specially made tape. Tape is a trio from Stockholm, Sweden with members Andreas & Johan Berthling and Tomas Hallonsten, building their music from a whole array of acoustic instruments, computer and field recordings. This Mort Aux Vaches recording were done the day after Tape's performance at the Mort Aux Vaches Festival at Paradiso in Amsterdam in Sep. 6. 2004, were we shared stage with Colleen and Goodiepal. The music were of mostly improvised nature with some new written material tucked in here and there. All played live like a concert. Use were made of the nice Hammondorgan in the VPRO studio. The recordings also emphasize a couple of stringed instruments like zither, miniharp and acoustic guitar mixed with the usual field recordings, electronics, synthesizer and harmonium. All in all a very nice day were we conjured up 6 tracks of pastoral buzzing and humming.." [label info]

*** TARENTEL – Ghost weight maxi-CD (Acuarela nois043, 2005) € 8.00**

Four new TARENTEL-pieces, relaxed guitar-stuff but also quite experimental echo-soundscapes... "I have always been a fan of artists who are able to truly master the use of the EP format. The opportunity to turn fifteen to twenty-five (or so) minutes into a cohesive miniature

album demonstrates great skill. Tarentel has always been a considerable player in this field with numerous well crafted short-form releases on their resume. After a quiet spell for the band, they have been much more frequent with their releases of late, including three EPs. *Ghost Weight* is the latest, and best, of these discs. It is completely absorbing and engaging from start to finish. The opening track, "Natoma," understatedly rumbles and chimes through it's brief playing time and flows directly into the disc's absolutely stellar title track. A gently lolling guitar melody starts in and deliberately sets up the track's continued tone. Layered with swirls and pulses of feedback and the ever-present presence of gently expressive drums, "Ghost Weight" simply excels. It is simultaneously a mild return to some of band's earlier epic tracks while also a demonstration of the growth and complexity that has been consistently added to their overall sound since that time. Offering a sort of contrast to the somewhat more organic sounds of the previous track, "Holy Throbs of Silence" lives up to its name with washes and pulses of sound which is somewhat similar to Jefre Cantu-Ledesma's solo work apart from Tarentel. The disc closes with the deliciously funereal "Every Possibility The Next Thing To A Certainty." *Ghost Weight* is an excellent representation of the "newer" sound of Tarentel (since the addition of Jim Redd to the band) and a perfect place to lose yourself for half an hour." [Fakejazz]

*** TAZARTES, GHEDALIA – Voyage a l'ombre CD (Demosarus dmsr001, 1997) € 13.00**

Wirklich einzigartig und extrem emotional, die Sangeskunst von GHEDALIA TAZARTES (*1947), die an orientale und asiatische religiöse und Folk-Musik denken lässt, hier aber in einem völlig neuen, z.T. aberwitzigen elektronischen & instrumentellen Kontext erscheint... authentisch und direkt, manchmal verstörend, manchmal einfach nur schön....schwer zu beschreiben, muss man erlebt haben !! Dies das 6.te Album von 1997!

„Mysteriöse Soundcollagen & wunderbare Wechselgesänge von absolutem Tiefgang & ergreifender Schönheit. Für Fans von arabischer & nomadischer Musik, Zigeunermusik & Akkordeon, Ambient & Industrial, Soundtrack & Science Fiction, Mittelalter & Moderne. GHEDALIA TAZARTES: eines der letzten verkannten Genies zum Ende des Jahrhunderts.“ [RecRec CH]

"Ghedalia tazartes combines an orchestra and a pop group in one person. his voice shifts constantly from child to woman. completely unique, his music is unbelievable. You can't miss that record." [label info]

"Things are getting weirder...this CD is a testament to that. I've never heard of anything by Mr Tazartes before so was a little apprehensive when my dealer suggested I listen to this-I should have read more in his quizzical look. Mr Tazartes last CD 'Checkpoint Charlie' was released in 1990, so consider this a milestone, not only for this reason but also because of the content. He is responsible for all the sounds on this CD with the exception of a few female vocals supplied by Yumi Nara, who was recently to be heard in Amsterdam as the solo vocalist for Michel Redolfi's Underwater Music concert. I am completely baffled as to how the music on this CD was made. Careful listening to the less obvious compositional techniques reveal that he may have used looped CDs and tapes, or crude sampling equipment to construct some of the backgrounds to his completely alien vocal delivery. His voice shifts constantly from a croon to a roar, from whispers to overtone drones. He blesses, curses, invokes and banishes in a language I know not, in fact, yea verily, 't could be beyond the very ken of man. The press release calls this 'punk, sound poetry, folklore...hypnotic, disturbing polyphonies which draw us into a world of shadows'. Too fucking true, mate. A must for lovers of the alien." [MP / Vital Weekly]

*** TEARGARDEN – For those who would walk with the Gods CD (Brudenia BrTG8, 2001) € 15.00**

Schöne Zusammenstellung / „best of“ des LPD / SKINNY PUPPY-Projekts auf dem russischen Label (alle Tracktitel in kyrillischer Schrift), mit zwei Stücken die nur hier erhältlich sind, ca. 20 Minuten exklusives Material.

"As with the LPDs anthology POI POKA MOZHESH, released on the same label, all text is written in the Russian cyrillic alphabet. Tracks 11 and 12 are unavailable elsewhere. Limited to 2000 numbered copies." [Brainwashed]

*** TEHO TEARDO – Tower / Microphone CD (Finalmuzik FM04, 2005) € 13.00**

Interessantes Comeback dieses italienischen Experimental-Musikers, der in den 80ern als M.T.T. ein Collab-Album mit NURSE WITH WOUND & RAMLEH machte. Auf „Tower/Microphone“ stattet er einen

alten Turm mit 24 Kontaktmikros aus benutzt die aufgefangenen Sounds, um sie in teils fast Song-artige elektronisch-ambientale Strukturen einzubetten und zu verarbeiten, hallende Emanationen eines alten Gebäudes.....

"Known for his past collaborations with Nurse With Wound, Coleman (of Cop Shoot Cop), Lydia Lunch and many more, this Italian artist started 20 years ago from the industrial scene to always go on with his sound research: neoelectronic, avantgarde rock and soundtrack material is year 2005 repertory for M.T.T.; "Tower / Microphone" is the best dark ambient, isolationist music album made since ages! Music for tower (!) and microphones: the tower (through its microphones via T.Teardo) listens, whispers and plays. Ambient music at its very best! This piece has been commissioned by the Contemporary Art Festival Hic et Nunc in 2005.

"A while ago I was in Naples, Italy and saw a concert by Teho Teardo, which meant that I would finally see the man who made an album in the eighties with Nurse With Wound and Ramleh. After that I didn't hear much from him again, but I learned that he went to the USA and worked with Cop Shoot Cop and Lydia Lunch among others. He's now back in Italy. For the first two tracks he placed twenty-four contactmicrophones in and on an ancient tower and manipulates the outcome. In 'T/m', I assume the title piece, he knows to develop a rhythm out of it, but in general stays more close in ambient areas, with darker, unearthly rumbles. In 'I've Seen A Bear' he goes all the way into ambient music. Slowly developing sounds what seems to be through the use of plug-ins, although the cover doesn't indicate any of that. There is also a fifth unmentioned track, in similar vein, but seems to dwell on some darker guitar strumming. It's very enjoyable, yet not fully new music that Teho Teardo is playing here, entertaining enough in the realms of more experimental ambient music." [FDW/Vital Weekly]
Address: <http://www.finalmuzik.com>

*** TICKLISH – Here are your new instructions CD (Textile Records TCD5, 2004) € 15.00**

„TICKLISH sind ein elektronisches Performance-Ensemble, welches gesampelten Sound und Videos benutzt um ein kombiniertes, visuelles und klangliches Ereignis zu präsentieren, das sich zwischen vielrhythmischen Impulsen und abstraktem Aufbau bewegt. Die letzten fünf Jahre agierten TICKLISH als eine geisterhafte Erscheinung in der britischen Elektronik-Szene. Sie verweigern sich, sich einfach zu identifizierbaren (und leicht abzulehnenden) 'Bewegungen' anzuschließen und fahren fort ihren eigenen Sound zu entwickeln und immer mehr Aufmerksamkeit zu bekommen. Alle Sample, die von TICKLISH benutzt werden, sind von der Band selbst erstellt worden. TICKLISH besteht aus den Mitgliedern Phil Durrant, Kev Hopper (STEREOLAB, HIGH LAMAS), Richard Sanderson und Rob Flint aka Scopac (Video-Künstler).“ [Cargo]
"TICKLISH are an electronic performance ensemble who use sampled sound and video to present a combined visual and sonic event that moves between polyrhythmic pulses and abstract textures. For the past five years TICKLISH have been operating as a spectral presence on the British electronic music scene. Refusing to comply with easily identifiable (and easily dismissable) "movements" TICKLISH have continued to develop their sound, and attract increasing attention. All the samples TICKLISH use are actually generated from within the group itself. TICKLISH are: Phil Durrant (cooperation with John Butcher, John Russell, Thomas Lehn, Radu Malfatti, the Music in Movement Electronic Orchestra) Kev Hopper (Stereolab, High Llamas, cooperation with Charles Hayward, Ex Stump) Richard Sanderson (among others, in the Chris Burn Ensemble) Rob Flint aka Scopac (video artist)" [Cargo]

*** THIGHPAULSANDRA – Double Vulgar 2 CD (Beta-Lactam Ring Records mt089a, 2005) € 14.00**

"CD is packed in a 6 panel digipack with artwork by Peter Christopherson (Coil, Throbbing Gristle) sure to offend someone somewhere! TPS's resume is probably one of the most schizophrenic in the musicians' pool. That's likely why his own projects are increasingly interesting, dynamic, cosmic and ever ready to poke a bit of fun at musical conventions. Even unconventional conventions. The opening scherzo of the first electro-acoustic track seems to take the piss out of countless atonal mezzo-soprano works of the 60's and 70's (think Robert Ashley, Peter Maxwell Davies, Luigi Nono, etc.). The sung dialogue contains such insightful phrases as 'but does the commander wear glasses,' and 'my nostrils are just perfect,' and 'I'm not above using these songs you know.' Even while giving the battered old genre a good whollup, TPS nonetheless manages to make a modern electro-acoustic mezzo-soprano work work (though methinks tis a falsetto here). He has a bit of fun with it all and then resoundly tears the thing asunder into melting pool of glinting and burbling electro, not unlike some of Coil's latter day schizotronics. And that's just track 1! The next

is a vast psych out with rhythmic bass and keyboard dialogues digressing into eruptions of drum cadence and electronyxx, vulcanizing as into a new Earth. Heavy and improvisational, like Red Crayola's Free Form Freakout spliced into Verto or Brainticket. The gelatinous citizenry finally sets into a closing garage punker that almost sounds lifted from a Pebbles compilation. The following extended form electronic work incorporates sinewy modern jazz guitar lines with vibes creating, perhaps, the fourth stream? The frequencies clang and grunt, again, like Coily-poo, but with an arrangement that could be nothing but TPS (kind of like Music Is Rotted One Note taken to a much weirder extreme). A quietly atmospheric, Sylvian-esque churmer brings the mood down a shade, leading to the album's closing coda; a sequenced and psychedelic stroll through an avant jazz landscape, ping-pong a touch like LPD crossed with ancient Clock DVA. Thereafter, the laser retreats back to track one and the ear tries to once again to parse all the intricate and sublime arranging that makes this such a compelling album. TPS may well be the Bach, or possibly the Esquivel of today's avant garde set. Either way, the thigh's have it! Coil, Spiritualized, Brain Donor, Julian Cope, ... " [label press release]

*** THUJA – Pine Cone Temples do-CD (Strange Attractors SAAH3233, 2005) € 16.00**

Episches neues Werk dieses 4-köpfigen kreativen Geräusch-Improvisations-Kollektivs, deren Klangquellen keine Begrenzungen zu kennen scheinen. Neben gewöhnlichen Instrumenten werden field recordings aber auch konkretes Material eingesetzt. Die Improvisationen klingen so sensibel & fein verborgen als seien sie „gewollt“ komponiert. Jedes neue Stück offenbart überraschende Sounds, und doch wirkt das Werk wie aus einem Guss. Entspannter „Abstrakt-Geräuschambient“, der niemals langweilig wird. Bei THUJA wirkt LOREN CHASSE von ID BATTERY mit, die auch eine Single auf Drone hatten – nicht nur deswegen sei dieses Werk hiermit in höchstem Maße empfohlen!

"By incorporating real-time recordings of natural sounds from their particular surroundings, the four members of Thuja play off each other and the space they inhabit with impeccable instinct, succeeding in creating eerie yet strikingly melodic compositions. The end result is a total immersion of the senses, for both the player and the listener. Across the grand expanse of *Pine Cone Temple's* two discs, implements such as piano, guitars, percussion, and well-placed contact mics are blended like pigments to conjure the subtlest of sonics, pulling every lost drop of their immediate universe into floating and buzzing cinematics. Minimalist hues are brush-stroked into being and slowly unfurl into the atmosphere. Improvised clouds of sound softly erupt to form compositions of such immense and precise detail, it would seem the music was written out rather than spontaneously developed. Such is the magic of Thuja and their uncanny ability to sculpt microscopic psychedelia from their immediate environment and collective consciousness." [label info]

"...and all of them loosely based in one way or another on nature, or natural sounds, or the way music and found sounds interact with the spaces they are performed in. There are instruments like guitars, drums, bass, but more often than not, you'll find sticks and stones, found objects, junk, all sorts of industrial and natural detritus, recorded, re-broadcast, and recorded again. Utilizing natural reverb, the sounds of certain spaces, ambient sounds as well as making the act of making music, music in itself. Wow. So what does Pine Cone Temples sound like? It's wide open and expansive. Ambient perhaps, but there's too much going on for it to be strictly ambient. It's more a sort of abstract soundscape, the sort of soundscape that requires close listening, active listening, in order to understand, and feel the sounds, not just hear them. The rustle of leaves, crickets maybe, running water, or are those sounds manufactured by the band in an attempt to pay homage to the music of nature? Does it matter. Maybe its both, the sound of running water accompanied by Thuja emulating the sound of running water. Clicks and creaks, and little bits of clatter, a simple melody played on a recorder, warm organ warble, whispering wind, toy xylophone notes released and left to drift in the slowly shifting breeze, distant bird calls, reverbed piano, dark cavernous rumbles, shimmering single notes stretched perilously across a sound field dotted with the echo of dripping water and the buzz of vibrating guitar strings. This isn't so much music as it is simply sound, sound that has been lovingly shaped and guided, observed and interacted with, recorded in its element. As if Thuja were just recordists, who use their own sounds to lure the sounds of nature to come just a little closer, in order to capture them raw and natural, and incorporate them into the sun dappled cloak of their jewelled nature-folk. The sounds of music can be smooth and soothing, or raw and primitive, as can the

music of sound, and thus Thuja, whose music of sound is pure, and organic, lush and lustrous, and breathtakingly beautiful." [Aquarius Records]

*** TU M' – Just one night CD (Dekorder 012, 2005) € 14.00**

Das italienische Duo mit einer full-length CD auf dem Hamburger Label. Sie defragmentieren auf ansprechende Weise instrumentelle Klangquellen (wie Akustikgitarre, Blasinstrumente, Harmonica, etc.), addieren field recordings und vinyl-samples....dabei entstehen ruhigen entspannte, aber klanglich weit gefächerte melancholische Flächen mit Anklängen an ULTRA MILKMAIDS, FENNESZ, UN CADDIE RENVERSE...

"...It's not just that Tu M' (...) use sound sources out of the ordinary - plenty of others incorporate acoustic guitar, saxophone, toy keyboards and flute into their music - it's the way that they edit these sources together in a fashion which combines the precisely surgical and the winningly quixotic. It's all about cunningly presented detail: the evanescent melodica flitting from channel to channel in "Strange Sleep"; the rattling rimshots lurking in the depths as "Blue Blur" sways through cubist jazz bar scapes; the tiny, throaty female gasp that punctuates the off-kilter whirl of "An Afternoon In The Country". "The First Rays Of The Sun" is a pristine example of the painterly mastery of Tu M' - an elliptical, wistful, immaculate collection of sonic fragments held in beautiful, unresolved suspension."

[Chris Sharp / The Wire]

*** TUXEDOMOON – Soundtracks – Urban Leisure Suite CD (LTM Publishing LTMCD2331, 2003) € 16.00**

Bisher unveröffentlichte Film-Soundtracks aus den 80ern von der aussergewöhnlichen San Franciscoer Band !

"New collection of vintage Tuxedomoon material recorded for films and staged performances, some previously unreleased on any format. The film soundtracks are *Plan Delta* (1986) and *The Field of Honour* (1983), as well as the legendary *Urban Leisure Suite* from 1980, and the full BRT orchestrations of three tracks from *The Ghost Sonata* (1982). Digital remaster, full sleevenotes. Design by Andrew Prinz." [label info]

*** TWELVE THOUSAND DAYS – The Devil in the Grain CD (Trisol TRI 108 CD, 2001) € 13.00**

Das zweite Album des Projekts von Martyn Bates und Alan Trench ! Beautiful melancholic & folky ambient-Pop !! back in stock

".... this sounds just like one could expect a collaboration between Orchis and Martyn Bates would do. The sound here is more coherent, more integrated and the album flows much better. It is slightly "softer", sounding both serene and fresh at the same time. It is not specified what instruments they make use of, but it is a lot of sources for sure. It is not overly complex – the complexity (if any) would lie in the emotional colourings.."

*** ULTRA MILKMAIDS – Lands CD (Waystyx WR18, 2005) [lim. 100] € 16.00**

Collector's item !! WAYSTYX is releasing a series of fabric-pressed CDs in editions of 100, only available from Drone Rec ! ULTRA MILKMAIDS present here 17 new pieces and fragments, quite experimental & "glitchy" stuff, 20 min of length.

*** VANFLOWER, TARA – My little fire-filled heart CD (Silber Records silber039, 2005) € 12.00**

Zweites Album für die LYCIA-Chanteuse. Stimmen-Samples ergeben untergründiges Gemurmel, auf dem sich Taras zerbrechliche Stimme erhebt, Keyboard-Drones & Harmonien sind die Basis für ihren mehrstimmigen, facettenreichen Gesang. Zum Teil benutzt sie atonale, sehr experimentelle Geräuschstrukturen, mit denen sich ihr sirenenhafter Verwirr- und Sehnsuchts-Vortrag vermählt..... interessant und aussergewöhnlich.....

"Experimental-ambient recording artist Tara Vanflower, best known for her work on keyboards and vocals with darkwave artists Lycia, has a history in music performance and writing dating back over 10 years.

Blessed with a multi-octave voice capable of many diverse forms and an eclectic writing style, Tara has created selected ambient works showcasing the darker side of her compositional skills.

Tara is currently promoting the long-awaited follow up to her debut solo album *This Womb Like Liquid Honey* entitled *My Little Fire-Filled Heart*. This release was composed, performed, and produced entirely by Tara using her talented voice, traditional and improvised percussive instruments, and some guitar work. This album is very ambient and organic. Her vocal ranges from the playfully seductive to the passionately aggressive. Utilizing loops to fill out the background, Tara has created a blissful wash of echoing chimes, throbbing basses, and howling choruses.

The pieces on this album are very free form in tempo, but blissfully appealing to ears attuned to more "experimental" artists such as Einstürzende Neubauten, Current 93, and Nurse With Wound. In songs such as "I Lost The Moon," for example, Tara creates a musical piece that is more "textured" than "composed." A soft choir of heavy breathing duels with an improvised guitar track and Tara's aching voice for control of the listener.

This album features an excellent rendition of Death In June's "The Honor Of Silence", as well as the traditional piece "A Conversation With Death". Spanning 10 tracks, this release is certain to provide hours of blissful sonic seduction." [label info]

"*My Little Fire-Filled Heart* is a record that's too strange to classify, nor do I think it *deserves* classification. If 2005 didn't already have a musical enigma, then it does now. This is a mysterious record that's gorgeous and beautiful and puzzling and confusing and much more, I simply cannot say, because ultimately words do fail..." [Joseph Kyle / Mundane Sounds]

*** Mika VAINIO / Ø – Metri CD (Sähkö 006, 1994) € 16.50**

Re-release of the very first SÄHKÖ-CD from early 1994, the most experimental and minimal "techno" you can find?!

"...The first releases by Mika Vainio had almost as much silence on them as actual music; and listening to them on a quiet volume, one could almost imagine the stylus of record player had just stuck in the groove. It's quite hard to pinpoint any kindred spirits to Sähkö's music; maybe Canada's Richie Hawtin (of Plastikman fame) or Germany's Moritz (Maurizio/Basic Channel) Von Oswald at their most minimalist mood could come close, but even then, there is hardly any resemblance to the world of your ordinary dance techno in the tracks of Ø and Hertsj; maybe one should go as far as to the Zen-like philosophy of American avantgarde composer John Cage to find any possible similarities to Sähkö's output." [The Skream]

*** Mika VAINIO / Ø – Oleno CD (Sähkö 012, 1996) € 16.50**

Re-release of the second solo-album by VAINIO of PAN(A)SONIC-fame, originally from 1996!

"...The first releases by Mika Vainio had almost as much silence on them as actual music; and listening to them on a quiet volume, one could almost imagine the stylus of record player had just stuck in the groove. It's quite hard to pinpoint any kindred spirits to Sähkö's music; maybe Canada's Richie Hawtin (of Plastikman fame) or Germany's Moritz (Maurizio/Basic Channel) Von Oswald at their most minimalist mood could come close, but even then, there is hardly any resemblance to the world of your ordinary dance techno in the tracks of Ø and Hertsj; maybe one should go as far as to the Zen-like philosophy of American avantgarde composer John Cage to find any possible similarities to Sähkö's output." [The Skream]

*** Mika VAINIO – Onko CD (Touch TO:34, 1997) € 14.00**

First solo-CD of PAN SONIC –member from 1997! Four long at times drifting tracks, very quiet and pure-sounding... "ONKO is Mika Vainio's first release under his own name. It marks a departure from his previous work, more tranquil, symphonic even, but no less intense in its exploration of the post-digital landscape and its quest to reveal the grain of the one/zero lifeform. He has since released KAJØ [Touch # TO:43, 2000] and Ydin [Wave # WAV01]. Imagine the sounds that cellular patterns might make as they face the scrutiny of a high-powered microscope. Or the soundtrack to a road movie, filmed in the Arctic Circle in high summer.ONKO means 'It Is.'" [press-release]

*** Mika VAINIO / Ø – Kantamoinen CD (Sähkö 020, 2005) € 16.50**

"Mika Vainio's solo career as Ø continues after a long break. Kantamoinen is the first new Ø album in nine years. It is also the most melodic and romantic music Vainio has ever recorded. Ø is Mika Vainio's longest lasting pseudonym. Vainio is best known as the other half of minimalist electronic group Pan Sonic. The first Ø album was released back in 1994 on

Sähkö Recordings, before Pan Sonic's recording career began. As with Pan Sonic, extremely minimalistic expression is the most distinctive feature in Ø's music. On Ø albums Vainio has often created more atmospheric and abstract pieces than with Pan Sonic. Kantamoinen is a step into a new direction, from abstract to concrete. It is more romantic than his earlier albums and also more personal. Vainio doesn't want to think of Kantamoinen as a concept album, but some of the tracks are inspired by Vainio's childhood memories. The summery photo on the album cover is of Vainio's grandmother's house in Artjärvi, Southern Finland. "Especially the last track Kotiin (To Home) has to do with that place", says Vainio. Vainio, born in Turku, South-west Finland in 1963, now lives in Berlin. Technically Kantamoinen is typical Vainio. The music is almost all done using analogue equipment. Because the settings on his instruments can not be saved, the music heard on this album is unique, unlike most of today's electronic music." [press release]

*** VANCE ORCHESTRA - Drek (parts I – VI) CD (Waystyx Records, 2005) [lim. 100] € 16.00**

Collector's item !! WAYSTYX is releasing a series of fabric-pressed CDs in editions of 100, only available from Drone Rec !

VANCE ORCHESTRA have established a quite unique style by now, DREK a wonderful one-tracker (33 min) consisting of 6 parts with tons of unusual sounds, record-loops, found material, field recordings, very hypnotic and bizarre as usual... the hypnosis is always in the background, but in the foreground you have many details that guarantee a never-boring listening session ... art-cardboard cover with many fullcolour-cards inside....

*** VIBRACATHEDRAL ORCHESTRA – The queen of guess CD (VHF#77, 2002) € 14.00**

"While certainly VCO's most upbeat and percussive music, the nine tracks on this immense, visceral slab of rackety action run through a wide range of styles. "Ramshackle Sunrise" has a gamelan-like, five-note melody overlaid with a hovering drone. "The Silent Socket" rocks with "Sister Ray"-style guitar careening along side actual drums. The two 20-minute epics that bookend the record are a study in contrasts: "Your Head Shone Like A Stone" has a heavy, excited buzz, while the closing "Goodnight Stars Goodnight Air" is a gentler acoustic epilogue, gliding into the rosy future." [press release]

*** VIBRACATHEDRAL ORCHESTRA - Tuning To The Rooster CD (Important Records IMPREC061CD, 2005) € 15.00**

Die Meister des instrumentellen impro-psych-drones mit neuem Material, dass zum ersten Mal durch ein 24-Spur Mischpult gewandert sein soll (und nicht wie sonst aus simplen 2-Spur Aufnahmen besteht). Nicht nur alte Acid Heads wie JULIAN COPE halten diese in quasi-rituellen Gruppen-Performances entstandene Musik für zeitgemässes Schamanentum, mit der bewusstseinsverändernde Exkursionen möglich werden.....hier trifft die Kraft des Ur-Klangs, des Ur-Drones auf archaisch-menschliche Ekstasewünsche, und das macht das VIBRA-ORCHESTRA so besonders....

"This is music as a shamanic aid, made as much for the players themselves as for the listeners. But as I'm writing from the listening perspective, I have to inform y'all that this is music to get you there. Every track sounds as though it has always just 'been there,' it's just you ain't quite tuned into its peculiar frequency until now. The 12-and-a-half minute 'Wearing Clothes of Ash' is like a piano-led 'Paradieswärts Duul-period drone-a-thon with John Cale and Terry Riley guesting on viola and keys. Following this, the sublime 'Baptism Bar Blues' is proof positive that they can rock the riot house with pure adrenaline rush when the decision is made. Indeed, this track is magnificent and should be available to the masses free or in pill form." [Julian Cope]

"Vibracathedral Orchestra are one of those rare groups with a completely singular sound and a seemingly endless reserve of psych rock free drone inspiration with which to explore it. For us, they are one of the only bands who we could literally listen to forever, an everlasting endless jam, unfurling over the course of the next 50 years, each riff unfolding every month or so, each drum hit an entire day, melodies stretching for weeks and weeks. Our eyes close and we drift off to the next world while the music plays on...

That's exactly how it feels listening to Tuning To The Rooster. The songs are long, and they do feel gloriously and deliriously long, but they're never quite long enough. Not for us anyway. VCO have been masters of the drone, of the slowly shifting soundscape since their inception, but much like Skullflower discovering their inner Hawkwind on recent records, VCO seem to also have rediscovered the RIFF this time around. The opening track is like an Allman Brothers track gone totally

apeshit. Or maybe Skullflower jamming with the Outlaws. Or something! There's a jangly sort of Southern rock riff, over chaotic propulsive drumming, a serious jam for sure, but the whole thing is wrapped in a thick cloak of droning shimmering distorted guitar noise, a continual psychedelic freakout SO continual that it becomes a static psych rock drone, with the original riff eventually repeating mantra like until it meshes with the background drone and it all becomes a brain melting divine psychedelic jam of the highest order. Woah, everyone who freaked out over Skullflower's Exquisite Fucking Boredom needs to check this out! The second track is back to that classic VCO sound we can never get enough of. A primal primitive space jam, all drones and rumbles and whirs and shimmers, a glorious pagan ritual that makes us want to lay naked in the middle of the forest and sink into the wet leaves as our eyes sparkle with reflections of shooting stars. Drifting and dreaming... The last two tracks again focus on the riff, hypnotic and repetitive, like Steve Reich composing for Hawkwind. A glorious minimal psychedelic jam, wreathed in a haze of swirling feedback and wild melodies, minor key pianos, and all manner of swoosh and swoop. So utterly and fantastically divine!" [Aquarius]

*** VISIONS – Lapse CD (Cyclic Law 14th Cycle, 2005) € 14.00**

Endloser kalter Kosmos, Sonnen-Protuberanzen & Polarlichter auf dem Cover, die Sounds sind entsprechend endlos langgestreckt aber nicht beliebig, sondern von melancholischen quasi-Harmonien durchzogen & fließen majestätisch.... inzwischen unter dem Namen VISIONS aktiv, das dark ambient-Projekt des Cyclic-Law Labelbetreibers FREDERIC ARBOUR. Sehr zu empfehlen für Fans von INADE, HALO MANASH oder RAISON D'ETRE.

„Stück für Stück schwebt der Hörer in einen Limbus hinein, wo ihn nur Klänge umgeben, die das Echo eines lang vergessenen Leben zu sein scheinen... oder vielleicht die Stimme der Urzeit, als die Welt nur Eis und Äther war. Die Musik von VISIONS spricht einen Teil unseres Wesens an, das sich in den Schatten unserer Seele verbirgt und uns mit einer Welt verbindet, die sich unserem Bewusstsein entzieht. Durch „Lapse“ bekommen diese schwer begreiflichen, beunruhigenden und zugleich faszinierenden Gefühle und Intuitionen für einige Minuten, von den man wünscht sie wären endlos, eine Gestalt. Beim Hören des Albums versteht man, warum im Hinduismus der Klang die eine Erscheinungsform ist, welche die Transzendenz am besten ausdrücken kann...Eine bedingungslose Empfehlung also für alle Liebhaber des Genres und für mich das Beste, was ich bis jetzt von Cyclic Law gehört habe.“ [Terrorverlag webzine]

"New solo work from Frédéric Arbour (Instincts/Longing For Dawn/Cyclic Law). This sonic venture takes us on and intense, solemn ambient journey through the minds eye and beyond. A transcendental voyage through thick, droning layers immersed in richly obscure, ever evolving abstract sonorities fused with mystically charged passages, this is a relentless visionary experience through time and space, to realms beyond our imagination. First 1000 copies in Gatefold sleeve. 7 Tracks. Running time; 56:00" [label info]

*** VOLCANO THE BEAR – Catonapotato CD (Digitalis Recordings DIGI-14 / Broken Face, 2005) € 14.00**

Live-recordings from different locations through the year 2004. Some is quite low-fi and raw, but VTB show their uniqueness in every second ! "Volcano the Bear was formed in 1995 with the constant idea of being a group with uncompromising and boundless ideas, and they've always tried to aim for a live environment where they can do pretty much whatever they please. This results in a live show that beyond grandiose sonic qualities blends the very essence of key words such as surreal, shifting moods, myriad of instruments, humor, beauty and to a certain degree even self-indulgence. That being said, these sonic transgressors are not for everyone but if you're a fan of free-form improvisations, free jazz, weird drones, pagan folk, whimsical acoustic pieces, disjointed percussive riffs, crackling electronics and actually own more than one record by either the Sun City Girls, This Heat, Faust, Residents, The Shadow Ring or Captain Beefheart than you owe it to yourself to check these cats out.

If you're not as lucky as me when it comes to attending Volcano the Bear shows I am happy to report that Catonapotato is a perfect example of what they are capable of in the live setting. All eight tracks presented here were recorded live by the duo of Aaron Moore and Nick Mott at four different occasions in 2004. These four shows took place in Leicester (England), Paris (France), Norrköping (Sweden) and Sheffield (England) and all broadcasts different sides of this talented duo. The number of styles explored throughout seems endless, though words like free, folk and jazz keep popping into my head. Catonapotato is not necessarily free jazz or free folk, but it does indeed display music that is completely free from any sort of constraint and structure. It just floats along however it wants to with the aid of squeaking and skronking horns, corrosive string massage and hypnotic drums that more than once approaches the tribal. It's mainly an instrumental affair although some vocals come up on a few tracks and as if all this wasn't enough

we're served some incongruous electric guitar rhythms that recalls the Sun City Girls at their very best.

All in all, it's just a brilliant sonic excursion down a musical path very few are brave enough to follow these days, and along the way the band manages to explain exactly why the true environment for Volcano the Bear is the live setting. If you never have come across this band before I honestly believe that you never have heard anything quite like it. This is meditation music for the drone/noise generation." [Mats Gustafsson]

*** WATERMANN, JOHN & KOUHEI – Move machine with glass CD (Gender Less Kibbutz glk14, 2005) € 13.00**

Zwei unveröffentlichte Stücke von JOHN WATERMANN, die sein Können zeigen, collagenhaft-dynamische, teils harsche aber oft auch atmosphärische Cut-up und Geräusch-Kompositionen zu 3 Stücke von KOUHEI, der hier recht ähnlich arbeitet wie WATERMANN... alles recorded 2001....leider sonst keine info zu den Stücken erhältlich bisher...

*** WHITELODGE – same CD (Beta-Lactam Ring Records mt067b, 2005) € 14.00**

CD-Version des Debut-Albums, mit 5 Bonus-Tracks! "...What a delightful record, very rich and colourful. This album is an experience, great to put on as background music, but even better suited to be played very loud and to get carried away by those thousand-and-one layers of sound, lyrics, instruments and ideas... ..Slowly building melodies revolving around minimal drums, spoken word samples, glitching drones, beautiful guitar play, long synthlines, stuttering echoes, it all falls beautifully together on this record. It tells a story. A story where you discover new elements every time it's told. Just as in the old folk tales, only this one is new. What a beauty!" [Gothronic]

*** WHITMAN, KEITH FULLERTON – Multiples CD (Kranky 081, 2005) € 15.00**

Der MIMAROGLU MUSIC SALES-Betreiber (und auch aktiv als HRVATSKI) überrascht mit einem Album das sich zwischen klassisch analog klingender Synth-Ambience, minimalen Piano & Orgel-Arrangements und filigranen Akustikgitarren verortet, sehr „intimate“... "Multiples was recorded at the Harvard University studios, where a stash of vintage synthesizers and electronics was made available to Keith Fullerton Whitman during his time as a lecturer there. The eight tracks on *Multiples* flow through hit hat shimmer to skull-scraping electronic tones to interlocking clusters of repetition. This is Whitman's most inclusive and developed album yet. The limited edition *Antithesis* and *Schöner Flußengel* LPs released in 2004 showed the range of Whitman's interests, *Multiples* integrates them into a complete work." [label description]

*** WINDY & CARL – Dedications to Flea maxi-CD (Brainwashed HAND001, 2005) [lim. 500] € 10.00**

Two hyper-relaxed guitar-bass ambience-tracks, as beautiful and light as a summer morning, with some dog-breathing additional field recordings (!)... obscure & lovely..... playtime 36+ minutes. "Windy & Carl return after a four year break from their last album, *Consciousness with Dedications to Flea*, a full-length release of two long tracks, dedicated to their dearly departed dog, Flea. This is the first in the *Brainwashed Handmade* series and comes in a letterpress edition, silver printing on black paper, limited to 500 copies. Windy & Carl are planning to release their next proper full-length album through Kranky in the autumn, coinciding with tour dates and festival appearances in Europe." [label info]

*** WISHART, TREVOR / SINGCIRCLE – Red Bird / Anticredos CD (Electronic Music Foundation EMF CD 022) € 16.00**

"Red Bird is not only a piece of music, but also a journey into an alternative world." RED BIRD (1977) ist ein unglaublich dynamisches Stück lautpoetischer Musique Concrete und Elektro-Akustik, Schreie, Atmen & andere Stimmlaute, verfremdete Alltagsgeräusche, Tiere, scharfe breaks - alles verbunden durch ein alternativ-Symbolhaftes Kompositionskonzept. ANTICREDOS (1980) besticht durch ungewöhnliche Gesangs- und Choraltechnik, Stimme & vereinzelt Perkussion als Waffe & Agitation.

"Trevor Wishart asked: "Why work with computers?" And answered: "Why, to make sounds that no one has heard before." "Red Bird" (1980), Wishart's classic electronic work, is all about sound and transformations. Vocal sounds are changed into metallic hammers, a book slammed closed becomes a slammed door ... A vast array of recorded sounds shift and slowly morph into other sounds, and the effect is magical. 'Anticredos' (1980), also on the CD, is a vocal transformation of the word "Credos". The superb performance by the ensemble Singcircle creates a new sound world bearing little resemblance to the original sounds of the word. We are reminded, in fact, that the voice is the ideal synthesizer and that Wishart is one of the

essential composers in the history of computer music." [label description]

*** WISHART, TREVOR – Voiceprints CD (Electronic Music Foundation EMF CD 029, 2000) € 16.00**

"Master composer Trevor Wishart shapes recordings of the human voice into a majestic, sonic extravaganza. With satire, sympathy, and his extraordinary talent with sound, Wishart gives us an audio panorama of the world today through the voices of many different people, famous and unknown. In 'Two Women' (1998), he uses the voice of Margaret Thatcher to create a political cartoon and creates a personal portrait and touching documentary from the voice of Princess Diana. In 'American Triptych' (1999), the powerful resonance of the words of Martin Luther King, the crackly quality of the radio transmission through space of Neil Armstrong's voice, and the zany musicality of Elvis Presley's singing comprise a vast sonic portrait of the 20th century American dream of "liberty, technological progress, and the pursuit of pleasure". In 'Anna's Magic Garden' (1982), Wishart transforms his young daughter's voice, along with the sounds of pipes, elastic bands, food, and footsteps, in a playful view of the world through a child's ears. In 'Blue Tulips' (1994), an eighty year-old woman describes her dream about blue tulips she saw in the house of a friend. 'Tongues of Fire' (1995), the final work on the CD, is a masterpiece. It is a complex extended composition that explores the human condition through the transformation of the human voice. In a spectacular display of skill in performing audio transformations, Wishart bases a major work of sounds and textures on a few utterings. This work represents an important moment in the history of electronic music. Don't miss this CD!" [label description]

*** WOLFRAM – Thinking Dust CD (Monotype Records MONO 002, 2005) € 13.00**

Nach mehreren sehr guten CDRs hier die erste "fabrikgepresste" vom Warschauer Projekt WOLFRAM ! Drei Stücke mit fragmentierten elektronischen Zeitlupen-Sounds, sehr dunkel und konkret aber auch dröngig, fast schon elektro-akustisch, aus der Stille schälen sich feinste glitch-, microsounds und digitalnoises heraus, hyperminimal und zwischen Spannung und Entspannung, Noise und Sphärenambient oszillierend.

"Next in row is Wolfram with his "Thinking Dust". Dominik Kowalczyk (aka Wolfram) is co-founder of Polycephal CDR label and one of the members of now defunct Neurobot trio. Acting solo from 2000 Wolfram released 5 solo albums and a bunch of exclusive tracks for compilations. "Thinking Dust" contains his new material recorded between 2003 and 2005.

"After a few CDR releases here comes the first "true" CD of Wolfram released by new label from Warsaw - Monotype. Thinking Dust develops and exceeds the ideas from previous albums "Atol Drone" and "Mind Locations". It's very personal, calm and at the same time skin-deep anxious kind of ambient. Wolfram never was interested in penetrating "post-club" sound or naive electronics thus his music was far away from the rainbow-like idyll. Instead of it his music is anxious (without getting into pathos or haunted sounds) and was catching the attention like a good movie. New side of "Thinking Dust" is building the tension. These aren't only impressions around some moods but three long constructions with start, extension and end. One could say it's a sound movie (fragments of military transmissions, vinyl clicks and pops, echoes from unidentified sources, rain dripping, sounds from damaged laboratory) - very organic, full of emotions and a specific tension. When after fire alarm alert in the last track we can hear female cries coming out from a fog of sound we look around with hesitance. It could be a pompatic chewing-gum... Instead of it we have a sublime story. A pearl worth it's name." [Exklusiv / Kamil Antosiewicz]

*** WRIGHT, PETER – Yellow Horizon CD (Pseudo-Arcana PACD066, 2005) € 14.00**

Der grossartige Neuseeländer PETER WRIGHT (auch aktiv als POLIO) liefert seit Jahren Gitarren-drone durchtränkte Traumlandschaften ab, die sich dunkel aber unpathetisch in den Äther schwingen. Seine tänzelnden Gitarren-Ozeane sind von besonderer untergründiger emotoinaler Spannung und Melancholie beseelt, und wirken doch auch entspannend...keine Oberflächenmusik, sondern der „wahre“ Kern des Selbst scheint hier aufzuflackern..... Demnächst auch eine 7" auf Drone Records !! NZ-Import.

"New Zealand guitarist and sound-artist Peter Wrights back catalogue stretches to something like 30 releases over the last dozen years. 'Yellow Horizons' is the most recent of these and follows on from 2004's 'Distant Bombs' (Last Visible Dog), and 'Desolation Beauty Violence'

(Digitalis). This CD finds him relocated to dirty old London town from where he has written a series of love-drones to the wild South Island of his homeland. Described by David Keenan (of The Wire, Volcanic Tongue) as a "consistently impressive thinker", Wrights guitar craft opens vistas that are as contemplative as they are emotionally engaging. Periods of preparatory silence awaken into long slow shifting drones; layered 'folk' patterns build to an almost psychotropic intensity before being subsumed once more within the drone... These scenes are as varied as the South Island itself. There are glaciers as well as sunburnt plains. Writing about the recording of Yellow Horizons, Peter had this to say: "The nature of my reduced travelling bag of equipment has meant a more concise distillation of sounds than before with the 12 string guitar now dominating. To make things even more cohesive I tuned the guitar to an open C chord and every track on this disc uses this tuning, creating an almost seamless continuity, and an overall foundation". [press release]

"Another fucking stunner from this re-located New Zealander, Desolation Beauty Violence is mostly based around various manipulations of Danelectro 12-string guitar using minimal effects and field recordings but for the most part the source feels supremely dislocated. This is easily some of the most evocative proto-drone work to reach these ears in a while, with beautiful almost folk melodies that flutter on the edge of audibility cut up with a thick soup of early-evening smog and long forgotten geographies. Somewhere between early Flying Saucer Attack, Mirror and William Basinski. Highly recommended." [David Keenan/ Volcanic Tongue]

*** Iannis XENAKIS / LES PERCUSSIONS DE STRASBOURG – Pleiades CD (Harmonia Mundi HM 57, 1996) € 13.00**

Four nice tracks with the use of lots of Vibraphones, Marimbas, Xylophones, complex rhythms and anti-rhythms.

"Pleiades is a percussion piece performed by Les Percussions de Strasbourg (vibraphones, marimbas, xylophones, etc.); richly defined, timeless music that will sound good for the rest of your life. "The whole source of this polyrhythmic composition is the idea of periodicity, repetition, duplication, faithful, pseudo-faithful, unfaithful copy... still greater variations of an even greater complexity, due to the hazards of a particular stochastic distribution, lead to total rhythm, to a massy awareness of the event, to notions of clouds, nebulas, galaxies of the fragmented dust of beats organized by the rhythm." [Xenakis]

*** ZARDO, GINO & JANEK SCHAEFER – Walking East mCD (Alluvial Recordings A22, 2005) € 12.00**

GINO ZARDO ist ein Fotograf, der für dieses Projekt beeindruckende Fotos und Feldaufnahmen von seinen Reisen nach Indien, Nepal und Papua-Neu-Guinea mitbrachte. JANEK SCHAEFER hat das akustische Material zu einem 21.40 minütigen psychogeographischen Eindruck verwebt, der Musik & Gesänge, Alltags-Geräusche, Natur und Sprache zu gleichen Teilen im Wechselspiel aufscheinen lässt.

GINO ZARDO ist kein Tourist auf voyeuristischen Pfaden, sondern hat dort monatelang in Familien gelebt und mitgearbeitet – so ist ein einmaliges & authentisches Dokument aus Klang & Bild entstanden, welches uns das „andere Leben“ der Menschen dort wirklich näher zu bringen vermag! Digipack incl. 24 p. Booklet.

"Gino Zardo is a photographer and field recordist born to Italian parents in Australia in 1968. He lives New York and has worked along side with some of the most prominent photographers in the world for 15 years. Walking East is his debut release. "Walking East is a photographic sound portrait of my travels through the North Western provinces of India, the Himalayas of Nepal and the Island of Papua New Guinea. I set out to explore, through the people I met, the way in which my photographs and sound recordings could magnify the sense of time and place. I began the project in January 1999. Covering 50,000 miles over the next 12 months. I found myself trekking for days through the vast contrasting of landscapes, a western desert, a tropical monsoon, and a dense jungle before I would reach a remote village. Camping along the way and living amongst the families and tribes, I was able to experience their daily lives and acquire an understanding of their histories and cultures. Documenting a variety of people as they performed in music festivals, worked in steel mills, sold their wares in markets, and celebrated their tribal rituals together, I found many similarities. The presence of community; joy, hardship and survival are universal. My thanks to everyone I met throughout my journey who shared their homes and lives with me." [from the liner notes]

*** ZAVOLOKA – Suspenzia CD (Nexsound NS17, 2005) € 12.00**

Hinter ZAVOLOKA steckt eine Frau namens KATERYNA ZAVOLOKA aus der Ukraine, die hier sehr spröde und gewagte Elektronik produziert hat, real experimental stuff for explorers, Stimmenexperimente, mad rhythms. Sinuston-Attacken, mal verspielt rhythmisch, mal die-hard digital, schwierig mit irgendwas anderem zu vergleichen.....

Dies ist die Re-edition des Debut-Albums CD (vorher auf ZEROMOON erschienen).

"Kateryna Zavaloka is a musician from Kyiv city, Ukraine. This is an extended version of her first release Suspenzia. The sound of Zavaloka is very impulsive mixture of rich and dense however sometimes abstract analogue and digital noises, melodies and idm-like drums. Often unexpected music design and courses create an impression of body motion of a fighter in kung-fu drunken style. This release however called SUSPENZIA (in regards of Natalia Zhizchenko essay) that is "suspension" or "slip" in russian or ukrainian." [label info]

*** ZAVOLOKA - Plavyna CD (Nexsound NS37, 2005) € 12.00**

Very vital & dynamic pure electronic / digital "music" from this rising Ukrainian artist, ranging from hyper-abstract sounds & noises to more formalized structures, always in fast movements, always building highly interesting shapes, always very synthetic & sinus-tone like.... "zavaloka is an experimental electronic musician from kyiv city, ukraine. zavaloka's album "plavyna" is awarded by ars electronica prix 2005. music of this girl consists of intensive varied sound motions and unexpected combinations piped into carefully controlled electronic flows. never try to predict anything, it can turn out in what one just cannot predict. her music is very unusual from the structural point of view. anyway, zavaloka's music can hardly be called 100 per cent experimental. when asked about the motive of building such a diverse and complicated constructions, she explained her intention to produce more and more frank music that could reflect her momentary shades of feelings and emotions. she also pointed out that her music is intended to be a natural expression of her private freedom." | by denis kolokol |

*** ZELIENOPLE – Sleeper Coach CD (Loose Thread LTR014, 2005) € 10.00**

Eine traumhaft schöne Mischung aus leicht folkigem Post-Rock und psychedelischer Gitar-Drone-Ambience präsentiert hier die Chicagoer Band ZELIENOPLE. Schimmernde Gitarren, sowas wie Songstrukturen, schläfrig-geflüsterte Vocals, auch auch obertonige Feedbacks und experimentelle Sounds.... alles mit grosser Weite, Sehnsucht und Melancholie in den akustischen Venen... irgendwo bei oder zwischen MIRROR, ULTRASOUND, LANDING, FLYING SAUCER ATTACK und STARS OF THE LID angesiedelt... neben ORBIT SERVICE eine weitere Überraschung der etwas song-orientierteren Musiken dieses Katalogs in diesem Jahr! Special priced! „Zelienople spent the whole of 2003 recording their sophomore full-length, *Sleeper Coach*, on an archaic 1/2" 8-track tape machine in various bedrooms, basements, hallways and living rooms. *Sleeper Coach* eschews the synths of their debut, *Pajama Avenue*, for dense atmospheric guitar drones and complex, subtle loops that simultaneously give the impression of great depth and intimacy. What emerged is a powerful testament to the band's relentless desire to continuously explore with an emphasis on loosening the structures and freeing up spaces of their song craft." [No Karma]

*** ZINGARO, CARLOS – Cage of Sand CD (SIRR.ecords sirr2007, 2002) € 14.00**

"Work for violin and real-time electronics from this acknowledged musician and improviser, a regular partner of Richard Teitelbaum, Otomo Yoshihide, Joëlle Léandre and Voicecrack among many others. After the widely acclaimed "solo at mosteiro dos Jerónimos" (In Situ) this CD demonstrates the continuous research of Carlos Zingaro for new articulatory solutions in his relationship with the violin, particularly through the use of the laptop and custom-built software. Improvised music achieves here a terrain of highly personal and poetic intensity.

Born 1848 in Lisbon, Portugal. From 1975 onwards Carlos Zingaro has performed with a wide variety of improvising musicians, including: Barre Phillips, Daunik Lazro, Derek Bailey, Joëlle Léandre, Jon Rose, Kent Carter, Ned Rothenberg, Peter Kowald, Roger Turner, Rüdiger Carl, Dominique Regeff, Evan Parker, Günter Müller, Andres Bosshard, Jean-Marc Montera, and Paul Lovens among many others." [label description]
"Portuguese violinist Zingaro, a regular collaborator with bassist Joëlle Léandre, works solo magic here with his real time blending of violin and electronics. He projects spectral streams

of glass harmonica,
dips minimalist slabs into corrosive solutions so
they glow and
effervesce, and mimics the meanderings of animated
speech patterns."
[the wire]

*** ZOVJET FRANCE – Digilogue CD (Soleilmoon sol62cd, 1998)
€ 14.00**

Re-release der längst vergriffenen LP von 1995, mit Bonus-Material (3
Stücke). Wieder ein unnachahmliches Z.F. – Album.
back in stock this re-release of the long gone LP from 1995 , with
bonus-material !

*** ZOVJET FRANCE - Music for a Spaghetti Western CD
(Klanggalerie gg111, 2005) € 14.00**

Un glaublich, aus dem Nichts taucht plötzlich ein verlorenes ZOVJET
FRANCE – Album aus deren kreativen Hochphase auf! ES enthält
alles, was wir immer an Z.F. geliebt haben, Stimmen-Samples & naive
Gesänge, eine gewisse low-fi-ness, obskure sounds, unendliche
Echorräume, eine sehr offene Struktur ohne ins Chaotische abzugleiten,
Instrumente die irgendwie „archaisch“- primitiv klingen..... so klangen
nur ZOVJET FRANCE !!!!! 3 Stücke, 51 Minuten Spielzeit.

"An unreleased ZF album recorded back in 1986 by Robin Storey, Ben
Ponton and Paolo di Paolo. Classical ZF and probably one of their best
recordings ever!" [label info]

"Zoviet France formed in relative isolation in Newcastle, far removed
from the rest of the UK industrial and art-punk communities. They
furthered the mystery around their sonic abstractions by working in
anonymity and by presenting their work in beautifully eccentric
packaging (i.e. roofing shingles, aluminum foil, wood boxes, porcelain
baked cassettes wrapped in radioactive feathers, etc.). The exact
history of Zoviet France remains elusive, although a dramatic rift in the
project occurred in the middle '90s when founding member Robin Storey
left Zoviet France to form his solo project Rapoon. Ben Ponton, one of
the other founding members, continued on with Zoviet France, drifting
away from Storey's signature looping technology and towards an alien
isolationism tricked out with disembodied samples. While both Rapoon
and the recent Zoviet France records have certainly had plenty of
successes, none had matched the collaborative genius of Zoviet France
during the Ponton / Storey days.

In a rare interview in the mid '80s, Ponton explained that Zoviet
France would record hours of material and then sort it out at a later
date. This brings us to Music For A Spaghetti Western which dates
back to 1986, one of the most prolific periods for Zoviet France as they
began recording numerous large scale projects including the 4-part
series Charm, Ceremony, Chance, Prophecy which included two LPs
and two cassette only material as well as the monumental Popular
Soviet Songs and Youth Music (originally housed in the aforementioned
porcelain packaging). Given the amount of material that Zoviet France
had finished during that time, it's not surprising that a couple of things
never got completed, such as Music For A Spagehtti Western. With
many of the ZF recordings being splattered collections of short
fragments anyway, the shards of hypnotic loops that comprise the ZF
Spaghetti Western make sense in the greater context of the band.

As on those aforementioned albums, ZF explore the imagined
ceremonial music for non-existent cultures bringing chiming strings,
hand percussion, breathy flutes, and extended vocalizations to a dark
kaleidoscope of tape loop machinations and multiple delay pedals. If
this sounds similar to the work of Finland's Avarus or Kemialliset
Ystävät, Zoviet France does share some of those aesthetics, expect for
the undeniable fact that ZF are maybe even better at it. With almost
their entire catalogue in limbo, any new recordings are a reason to
rejoice, and recordings as beguiling as these are certainly most
welcome indeed." [Aquarius Records]

4.1. CD COMPS

*** COLD BLUE ANTHOLOGY CD (Cold Blue Music CB0008, 2002)
€ 15.00**

CD-Version der LP von 1984 !! „Sehr schöne alte Compilation des
COLD BLUE Labels aus Los Angeles, mit konzeptuell arbeitenden US-
Minimal- und Experimental-Komponisten, teils elektronisch, teils
akustisch.. v.a. CHAS SMITH hat es uns angetan, der mit Steel Guitar
und Banjo monumentale Ambientsphären erzeugt.. [Drone Records
info] “. with Chas Smith, Ingram Marshall, Peter Garland, Daniel Lentz
[piece for three speaker-drinkers with three wine glasses
(with mallets) and red wine], Michael Byron, Jim Fox, Read Miller, John
Kuhlman, Rick Cox, Michael Jon Fink, Eugene Bowen and Harold
Budd, and James Tenney. of particular note is Tenney's piece,
"Spectral Canon for Conlon Nancarrow" for player piano, which was
punched by Nancarrow in Mexico City and recorded by

Gordon Mumma." [Anomalous Records]

*** CONNECTA - MUSIC, MIND & POLITICS CD & DVD
(Komista Records, 2005) € 14.00**

Benefit-release for the Alice-Project (www.alice-
project.de), w. MUMIA ABU-JAMAL, COIL, VLADIMIR
MAYAKOWSKI (!), BILL LASWELL, ORIGAMI VS. MANIPURA,
HAKIM BEY, Z'EV, PENNY RIMBAUD (CRASS), etc etc.,
plus many articles & films on the DVD on the Alice-
Project & Culture & Change, collected by the author
of the great "Kampf um die Träume" and "Cybertribe-
Visionen"-books !! Essential for any anarchistic
heart !!

" DVD | INHALT | DEUTSCH |
ALICE-PROJECT | Das Projekt | Interview | Fotos |
Netzwerke | Info- Stände & Alice-Bus |
Drogenaufklärung | Beratung | Schulprojekte |
MPU-Beratung | Events | Party-Politics | Alice-Art |
... |
CONNECTA | Das Projekt | Events | Galerien |
FOTO-GALERIEN | Alice-Project | Connecta |
NachtTanzDemo / Reclaim the Streets | Ayahuasca-
Veranstaltung | Mescalito-Veranstaltung | ... | MUSIC
& POLITICS / CD-BACKGROUNDS | Mumia Abu-Jamal: The
Case; Resistance; Assata | Hakim Bey: Poetic
Terrorism / Poetischer Terrorismus; The Temporary
Autonomous Zone | Hanin Elias: Fatal- Manifest;
Philosophy | Casey Cooper Johnson: Crossing Bridges |
(Kitchens of Distinction:) Martin Niemöller: Noone
left / Niemand blieb | Bill Laswell: Innerrhythmic |
Lava 303: Imagine | Vladimir Mayakovsky: Poems /
Gedichte | Raw Knowledge / DJ Slo-Mo: Entartete Kunst
Collective | Penny Rimbaud / Crass: No Authority /
Keine Autorität | Assata Shakur: The Tradition / Die
Tradition | (Telephone Jim Jesus:) Anticon | The Fire
This Time: Eagle Screaming; Indigenous Resistance;
Free Dub | Z'ev: Create your own music | Komista:
The Project / Das Projekt | CULTURE | Party-Politics
| Tanzen gegen Rechts | Temporäre Autonome Zonen |
Cybertribes | Playground | Sonics-Netzwerk |
NachtTanzDemo | Trance | Feiern | Druff | Sex |
Leben | ALICE-ART-GALERIE | 3t Vakil | Morten Bak |
Mark Bennett / Empress Stah | Danger | Nik Fiend |
Micha Hirt | Nadia Honarchian | Hotze | Sue Anne Joe
| Hadley Kincade | Mia Kiss & Rio Réve |
Corinna Königsmann & Mira Milicev | Stefan Kushima |
Pete Loveday | Mark McCloud | Horst Peuker | Inoszka
Prehm | Foxy Afra Razam & Rak Razam | Nina Schulz /
Melle | Claude Steiner | Wolfgang Sterneck |
Felix Stöver | John Tenniel | Der Träumer | TushGun |
Erika Wain |
Annekatriin Zint | Miron Zownir | FILM | Dancing on
the Battlefield: 'Bockenheim in Pristina' -
Ein Dokumentarfilm von René Petit über eine Reise in
das Nachkriegs- Kosovo im August 2001 | DROGEN |
Infos & Hilfe | Alkohol | Cannabis | Crack |
Crystal/Meth | Ecstasy | GHB | Heroin | Ketamin |
Kokain | LSD | Nachtschatten | Nikotin | Speed |
Zauberpilze | Safer Use | Drogenmündig | Druff |
Safer Sniefen | Drug-Checking | Overdosed | Abhängig
| Drogen und Sex | Recht | Verkehrskontrolle | MPU |
Nachweiszeiten | DROGEN-POLITIK | BEWUSSTSEIN |
Drogen | Drug-War | Drogenverbote |
Globalisierung | Zukunftsdrogen | Ebenen des
Bewusstseins |
Psychoaktive Pflanzen | Meskalin und Auschwitz |
Ritual und Konsum |
Psychoanalyse | Aufhebung Gottes | Verantwortung |
ALICE IM DROGENLAND | Alice und der Alk | Alice und
das Ecstasy |
Alice und das Kokain | Alice und der Pilz | Alice und
das Speed |
Alice und der Trip | " [label info]

*** DIY CANONS do-CD (Pogus Productions P-21036-2, 2005)
€ 18.00**

Compilation mit Stücken die sich alle auf die Kompositionsideen von
LARRY POLANSKY beziehen, kuriert von SIMON WICKHAM-SMITH.
Einiges witziges und verstörendes (z.B. das Schrei-Stück von
RUVIARO), einiges belangloses (MIKE SWNICHLSKI), einiges
erstklassig (MIKE WINTER), einiges eher nervtötend (WICKHAM-
SMITH), schöne sirr-drones (STEVEN M MILLER), handgespielt
schönes (GEORGE ZELENZ), etc. etc., ein Riesenspektrum von
Interpretationen von meist unbekannteren US-Komponisten gibt es hier
zu entdecken....

Okay. Really cool, kind of fun, double cd compilation based on a work
of Larry Polansky's. Pieces are constructed from the sounds of cats,
screams, MIDI instruments, computer, Barbie Phone, samples, wooden
flutes, piano, bass clarinet, Ringtones, Metro Cards, contrabass, and
more. I have some of my favorites - which keep changing each time I
listen to the discs. Perhaps you will too. Read on too get a "real"
description from the curator of this project. [label info]

"The pieces on this CD are all based on the ideas in Larry Polansky's four voice canons, a series of pieces he began in 1975. These canons are usually "mensuration canons," which means that the tempi of successive voices is proportional to their start times, so that the voices end together. They also use simple ideas of moving through a list of permutations, and applying the elements of those permutations to various musical parameters. A set of Polansky's canons was produced on Cold Blue Records as four voice canons (CB0011). Polansky described these ideas in Four Voice Canon #13 ("DIY Canon"), a kind of open-source meta-canon score. He distributed this at talks and on the web as an open invitation to others who wanted to make four voice canons of their own. Composers responded with a wide variety of variations on the basic idea; a selection of these works is presented here." [Simon Wickham-Smith, curator]

*** GO-TO-CAT-MAN-DO CD (Monotype Records MONO 001, 2005) € 13.00**

Ein neues polnisches Experimental-Label mit erster Veröffentlichung – gleich eine gute Compilation mit grösstenteils polnischen Acts, meist akustisch-handgespieltes Material mit viel Atmosphäre.... Sehr schöne Stücke von ZA SIODMA GORA, ONE INCH OF SHADOW, VION & MEM (ex EA!, überraschend konkret & noisy), WOLFRAM, und wieder viele neue Namen aus der schier unerschöpflichen polnischen Experimental-Szene... wie PATRYK ZAKROCKI, JOHANNES BERGMARK, superseltsame Sounds von ALEXEI BORISOW, etc... A new polish experimental label from Warszawa with first release – a compilation presenting mainly the polish scene, lost of handplayed-acoustic material with much atmosphere, some new names to discover, you find MP3s on www.monotyperecords.com.

*** ISIS – OCEANIC REMIXES: INTERPRETATIONS do-CD (Hydrahead Industries HH666-83-2, 2005) € 17.50**

„Vor ein paar Monaten erst haben Isis mit ihrem Ipecac-Album so manch ausgetrocknetes Wohnzimmer zerrockt - mit Recht. Als ob es sich um Musik für Clubs handelt, schieben sie nun Remixes des Oceanic-Alboms nach und, hossa!, die liefern durchweg unerwartet ungewohntes Material. Egal, ob Fennesz, Thomas Köner, Mike Patton, Tim Hecker oder DJ Speedbranch, alle Tracks verwandeln die Isis-Hymnen in abgedrehte Kleinoden ihrer eigenen Welt, in Stücke, die zwar noch immer den Rock-Gestus bewahren, diesen aber fast nie explizit nach vorne schieben, um genau das zu bewahren, was die eigene künstlerische Individualität ausmacht. Die Auswahl der Remixer ist klug bis fantastisch, die Stücke sind allesamt ungehört und mindestens interessant bis großartig (Dälek aka The Oktopus liefert erwartungsgemäß den CD-Monstertrack und Venetian Snares' angedeuteter Dub-Metal ist schlicht unschlagbar). Folglich ein rundum gelungenes Projekt.“ [Ed Benndorf]

Lots of stunning & highly intelligent remixes from tracks of one the best rock-albums ever, the mighty OCEANIC !! The CD-version of the four lim. 12"es, which sold out immediately.

"From the remains of Isis' much lauded *Oceanic* album comes a new body of reinterpreted work. The tracks on this double CD range from sparse and stark ambient whisperings to dense walls of layered noise and broken beats. Exclusive contributors include Fennesz, Mike Patton (Faith No More, Mr. Bungle, Tomahawk), Thomas Köner, JK Broadrick (Godflesh, Techno Animal, Jesu), Venetian Snares, and more." [label info]

*** NITE MARE SLOW MOTION CD (Some Place Else HAM-013-CD, 1999) € 10.00**

Quite overlooked compilation from this finnish label with a very early & great MNEM-track, experimental electronic pulses from NIKO SKORPIO, gothic drone-ambience from ANAPHTHERGAL, strange sounds from LASSE MARHAUG; cold isolation from CLOP NETPLAT and more unknown names from (probably) northern Europe... "Having recently discovered Finland's Some Place Else, I must say the find was a gem. Especially when one is subjected to the disorientating somnolent disturbances of this amazing collection, one of the few examples in which the realization of a theme ("The sound of your bad dreams.") succeeds on a level that is of the highest musical standards, as well as is highly original. The illusory sonic upheavals here plow the rarely explored terrain of the mind (conscious, subconscious), of dreams (enigma...paradox...) in ways both unexpected and brilliant." [Side Line]

*** RURAL PSYCHOGEOGRAPHY CD (Nexsound NS20, 2005) € 12.00**

16 Beispiele für aurale "ländliche Psychogeographie", die hier in der Suche nach "geheimen Plätzen" als kritische soziale Praxis und Kunst der Wiederaneignung eines individuellen Selbstaustdrucks angesehen wird, einer 'resistance through escape'. Die field recordings dienen als

„Einschreiben“ eines Eindrucks einer bestimmten Situation, welche wie eine „Psycho-Prothese“ für das Individuum (Natalia Zagurskaya in den liner notes) wirkt, das sich diese später im ganz anderen Kontext anhören kann. So gibt es hier atmosphärische Wind-, Wetter- und Alltags-Recordings aus Argentinien, Ukraine, Schweiz, Frankreich, Island, USA, Neuseeland und den Niederlanden, die mitunter auch weiter elektronisch & instrumentell bearbeitet wurden, von u.a. ROSY PARLANE, RADIANT, TOM CARTER, KIM CASCONI, KOUHEI & FREIBAND, ANDREY KIRITCHENKO, COURTIS, FRANCISCO LOPEZ, STEINBRÜCHEL, MOGLASS (ein fantastisches emo-drone piece!), etc... eine exzellente Zusammenstellung mit 16 Einblicken in ganz reale / aurale Utopien....

"... This is music formed of wandering and reflection, composed of a variety of mechanical drones, clicks, and soundscapes interlaced with barely comprehensible cries, distant noises, the whirr of the motorcar, rhythms that call to and answer each other. Nothing here qualifies as a song in conventional parlance, but this hauntingly beautiful study of the real and the possible is all the better for it." [Alex Whitehead]

"...Either way, this album covers quite an enormous wealth of sound and musicand is incredibly diverse in it's range and purpose. If you're looking for interesting and experimental variety this compilation comes highly recommended." [Phosphor]

*** THE TONE OF THE UNIVERSE (= THE TONE OF THE EARTH) do-CD (Pseudo Arcana PACD64/65, 2005) € 16.00**

Ausfermdr Neuseeland-Compilation zum Thema "Grundton des Universums"! Nachdem man herausfand, dass ein weit entfernter Galaxien-Haufen namens „PERSEUS“ einen Drone in B-Moll abstrahlt, liess es sich das NZ – Label PSEUDO ARCANA nicht nehmen, zu einer Compilation mit Cover-Versionen dieses „Ur-Drones“ einzuladen....

so versammeln sich hier 18 Stücke aus der Neo-Psych / Guitar-Drone / Experimental-Szene v.a. Neuseelands und Australiens, die bekanntesten hier dürften VIBRACATHEDRAL ORCHESTRA, BIRCHVILLE CAT MOTEL, MY CAT IS AN ALIEN und vielleicht noch die 1/3 OCTAVE BAND und PETER WRIGHT sein, aber es gibt auch viele schöne Stücke von unbekannteren Acts zu entdecken - Akustikklampfen, Obertöne, Orgel-Drones, minimale Klangwellen, subliminale Effekte.... sehr psyched-out, a real cosmic space experience !!

"This compilation arose out of an online discussion about the news that astronomers have discovered a galaxy - far far away - that is resonating in a steady B flat drone. Due to this drones inaudibility (not only is it remote but it is also something like 50 octaves below an audible pitch...) it was decided that a compilation of 'cover versions' was in order.

That is not to however imply that the tone b flat is necessarily present in all of these trks... Featuring:

Blithe Sons- 'Map of Dusk'. Peter Wright- 'Haboob'. Keijo- 'Stellar Wind'. Eugene Carhesio & Leighton Craig- 'Untitled #14' (from the Hunter Constellation Series). CJA- 'Misty' Anla Courtis- 'Several Galaxies of Bb Sound-lave Playfully Roaming About'. Vibracathedral Orchestra- '3 Bb Moods'. Hands of Satisfaction- 'Version 1'. A.M/Uton- 'Ground has Curve'. 'black cd' The Moglass- '05:05'.

Neil Campbell- 'Bbreeze'. Birchville Cat Motel- 'I Am But Dust'. The Skaters- 'Between Land and Cloud Galloping Through Her'. seht- 'Antarctica Download (edit)'. Of- 'The Blank Room'. 1/3 Octave Band- 'Dominion'. The Nether Dawn- 'Amber Eyed'. My Cat is an Alien- 'Hear the Voice of the Cosmos.'" [label description]

*** UND III – Klang-Kunst-Festival Wiesbaden 2001 CD / BOOK (Verein zur Förderung Künstlerischer Projekte mit gesellschaftlicher Relevanz e.V., 2001) [ed. 250 copies] € 23.00**

Documentation of the „UND III“ Soundart-Festival which happened in Wiesbaden/Germany from 10. May to 1.July 2001. Out of the area where art and music meet (the title of the Festival refers to W. KANDINSKY) four very conceptual (installation)-pieces of current soundart-composers are presented here: ULRICH ELLER, CHRISTOPH LAHL, ROBIN MINARD, and A.R. TITZ. They work with silence and "small sounds", bizarre concrete noises, speaker-membranes and a "hear-stone", wash-machine ventilis, or hundreds of tiny piezo-speakers. Really interesting stuff from a sound/art-world that is not often covered here unfortunately.

Comes with catalogue with explaining texts (in german) & photos in an edition of only 250 copies in a nice cardboard-folder. Probably last copies!

5. BOOKS & MAGS

*** ARCHIVE I CD + BOOK (90% Wasser WCD03, 2005) € 18.50**

Wonderful re-edition of this 80's Avantgarde-book (originally named WARTER and appeared in 1990), featuring many industrial art & photos & interviews & philosophic & psychological & political texts / articles &

poetry & science from that time, 100 pages, oversized book, plus CD with 23 tracks, some german : "Etant Donnés, Stilluppsteypa, D. v. Euler-Donnersperg, Jürgen Eckloff, Hermann Bohlen, Column One, Mimetic, Stea Andreasson, Dave Phillips, Jürgen Ploog, Frieder Butzmann, ZSG etc.. (compiled by R.Schalinski of Column One) a claustrophobic travel from Etant Donnés motornoise, Stilluppsteypa's drones, Dave Phillips fieldrecordings ...through the paranoid cut-up's of Stea Andreasson (MOWE) & Jürgen Ploog... (all unreleased material)... huge amount of art-collages, photographs and documents from the 80ths. the re-release of the magazine 'Warten I', full colour & b/w, incl. Brion Gysin, W.S.Burroughs, J.Ploog, H.R.Giger, Survival Research Laboratories, Dead Chickens, Kathy Acker etc..." [label info]

*** BAD ALCHEMY No. 48 mag (Bad Alchemy 11/2005) € 3.00**
"Die letzte Musik vor dem Krieg - Interview mit David Jackman; Der letzte Musiker - Zur Frage der apokalyptischen Musik (Lutz Schridde); Art Bears revisited; Der Aldo Moro-Komplex und die Achse des Ofens: Androsch & Dominger; Jazzcore!!!: Squartet - Testadeporcu - Raxinasky et al.; Born to be live - Musique Action 2005 (Bernd Weber); Catherine Ribeiro - Libertés? (Michael Zinsmaier); Pierre Vervloesem; Adam und die angegammelten Pfirsiche: über Martin Büssers
>Antifolk<; plus Reviews, keine Werbung, 88 Seiten!"

*** BAD ALCHEMY Nr. 47 mag (Bad Alchemy, 07/2005) € 3.00**
20 Jahre Bad Alchemy? DAMN MAM! Unglaublich ! Und noch immer ist B.A. ganz weit weg vom Mainstream oder von irgendwelchen kultigen Szenen oder Schubladen, für uns aber alleine wegen der Sprache & dem Anspruch Rigobert Dittmanns TOTALER KULT!
„Die Geburtstagsnummer >1985 - NOW< enthält keine Selbstbeweihräucherung, sondern einen Überblick auf den Art Rock des Henry Cow-Stammbaums, ein Interview mit Chris Cutler, überhaupt viel mit C wie Creative Sources Records, Charming Hostess und Contagious Orgasm, ein Porträt von David Thomas & Pere Ubu, Ausführliches über Workshop, Kritisches zu Testcard u.v.a.m. 80 Seiten purer Lesestoff für Liebhaber von Neologismen jeglicher Art, wie immer ohne Werbung!" [Verlagsinfo]

*** EROTIKA – DROGEN UND SEXUALITÄT von Wolfgang Sterneck Buch (Komista & Nachtschatten, 2005) € 18.00**
„Von den weißen Linien der Begierde über das Gras der Venus zum Utopia der Lust". Herausgegeben vom KAMPF UM DIE TRÄUME – Autor und Cybertribe-Netzwerk-Initiator WOLFGANG STERNECK! Musik, Drogen, Sex,... haben ein gemeinsames Zentrum von Entgrenzung, Rausch, Bewusstseinsveränderung, Transzendenz und Umformung der Realität. Nur bedingt hat dieses Buch direkt mit experimenteller oder drohnig-drogiger Musik zu tun, aber mit LYDIA LUNCH, MARYLIN MANSON, BURROUGHS, R.A.WILSON oder LEARY sind auch Musiker bzw. Schriftsteller vertreten, die wichtigen Einfluss auch auf experimentelle Musik hatten. Enthalten sind, thematisch aufgefächert auf die unterschiedlichen Drogenklassen die es gibt (Alkohol, Cannabis, Ecstasy, LSD, weitere Halluzinogene wie DMT, Kokain, Heroin, Drogen-Cocktails) z.T. sehr literarische aber auch weniger anspruchsvolle Geschichten und Erfahrungsberichte von „Sex oder Erotik auf DROGEN"... einiges sehr lustig, einiges bestürzend, vieles anregend & erkenntnisreich, fast immer interessant !
„Die Sehnsucht nach dem Eintauchen in derartige transzendente Zustände gleicht der Suche nach einem inneren Utopia" [Wolfgang Sterneck]

„Erfahrungen, Studien und Visionen zum Rausch der Sinne.
Mit Beiträgen von: Denis Belloc - Poppy Z. Brite - Charles Bukowski
W. S. Burroughs - Hans Cousto - Virginie Despentes - Guillaume Dustan - Bret Easton Ellis - Lucia Etxebarria - Alexa Henning von Lange - Timothy Leary - Lydia Lunch - Marilyn Manson - Jolayne Marsh - Joyce Carol Oates - Psychedelic Venus Church - Robsie Richter - Theo Rosenfeld - Douglas Rushkoff - Hubert Selby - Annie Spirinkle
Konstantin Wecker - Irvine Welsh - Robert Anton Wilson "

*** FEAR DROP Nr. 12 mag & CD (Fear Drop / Lagrimas de miedo LAGR 12, 2005) € 10.50**
Another great issue by Denis Boyers magazine (who also runs the FARIO-label) - even if you can't speak french this is worth investigating because of the general nice-layout, photos, discographies, and of course the additional CD with the usual exclusive material !!
In the mag & on the CD: PLANETALDOL, MITCHELL AKIYAMA, FURUDATE, AIDAN BAKER, OLDINE, PHILIP JECK, MAIN, DITHER, BIG articles on E.G. LEWIS, ROBERT HAMPSON, PHILIP JECK, etc....

*** COIL – Everything fornicated all time T-Shirt (Soleilmoon, 2005) € 17.00**

Fully licensed black heavy weight T-shirt with the Logo "#38;Everything Fornicated All the Time" on the front and Coil logo on back. size L

*** COIL – God, please fuck my mind for good T-Shirt (Soleilmoon, 2005) € 17.00**

Black heavy weight T-shirt with a double f@ck you flip off on the front and the slogan "#38;God, please f@ck my mind for good" on the back. size L

*** NURSE WITH WOUND - Angry Eelectric Finger T-Shirt (Beta-Lactam Ring Records, 2005) € 23.00**

One of the nicest looking T-Shirts we ever got here, very colourful. Beta-Lactam Ring Records 2005 black shirt / 9-colour silk-screen / size XL / high-quality.

*** SOLEILMOON – IRRITATING MUSIC T-Shirt (Soleilmoon 2005) € 12.00**

Need a new T-Shirt? You like Soleilmooons releases? And you're not too serious about yourself? Then this is for you! Black shirt with "Soleilmoon Recordings" logo on the verso-side, and the slogan "Irritating music for discerning snobs desperate to impress their jaded friends" on the back! Cheap and nicely styled, best quality, S, M, L and XL available.

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