



## NEWSLIST DRONE RECORDS 23. APRIL 2006

- VINYLs - CASSETTES - CDRs - DVD - CDs - PRINTMEDIA -

THIS NEWSLIST / SUPPLEMENT SUMMARIZES ALL NEW ENTRIES HAVING ARRIVED HERE IN THE LAST FOUR MONTHS SINCE THE LATEST NEWSLIST (DEC 2005).

PLEASE STATE PRICES WITH YOUR ORDER TO AVOID DELAYS  
BITTE IMMER PREISE MIT ANGENEBN !

ALL PRICES IN EURO !!

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

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

The following DRONES and SUBs are currently available:

**DRONE RECORDS 7"-SERIES FIRST EDITIONS (price € 6.50 each)**

**DR-64: EMERGE - Relativity** (Germany; newcomer with processed field recordings - ultra dark, rumbling & noisy soundscapes) last copies

**DR-65: SOLEILKRAAST - Choresonic Preludes to a dark Cycle** (France; monumental objectless electro-acoustic spaces, a drone-firestorm. First EP for an exciting newcomer from Nantes) last copies

**DR-66: CISFINITUM - VS (Curve/Curse)** (Russia; the legendary post-Industrial group from Moscow with two stirring dark ambient pieces) comes in handmade wool-cover !! last copies

**DR-69: OPION SOMNIUM - As they fly into darkness, only black feathers remain to wipe away our tears** (USA; melancholic drones based on non-electronic instruments) last copies

**DR-72: PAWEL GRABOWSKI Cirrs Songs** (Ireland/Poland; processed field recording ambience of a dark nature from this amazing Polish composer, once active with MIASTO NIE SPA O) last copies

**DR-73: SMOOTH QUALITY EXCREMENT Epitaph 3** (USA; excellent esoteric & ritualistic vibes from this URE THRALL-collaborateur now living in New York City.....)

**DR-74: TZESNE Huffduff** (Spain; mysterious sounds derived from radio-transmissions, the imaginary soundtrack to a II.WW submarine-communication)

**DR-75: IN MEDITARIUM Mare Internum** (Ukraine; esoteric inner-cosmic / mother-womb drones, pre-symbolic surroundings attracting your unconscious)

**DR-76: THO-SO-AA Dying Reveal** (Germany; dark hypnotic noise drones which sucks you into something)

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

**DR-78: CLOSING THE ETERNITY Northern Lights Ambience** (Russia; siberian cosmic ambience with a drift to objectless spaces, using northern lights sounds)

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

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

**DRONE RECORDS 7"-SERIES SECOND EDITIONS (price € 6.00)**

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

**DR-24: DELPHIUM - Snowhill X** (U.K.; a strange and unique blend of ambient Industrial with sometimes even dub-rhythmical-tunes; low-fi and very deeply frequenced...reminds on SCORN or early COIL sometimes! A very own style...)

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

**DR-33: ALIO DIE - The Way of Fire** (Italy; this music tries to reveal the mystery that lies in nature. A deep and calmful voyage into the heart of nature)

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

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

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

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

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

**SUBSTANTIA INNOMINATA (price € 12.00 each)**

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

**SUB-02: ASIA NOVA - Magnamnemonic 10"** out now ! red-white / pink vinyl, artwork by Ure Thrall

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

### 1. VINYLs

\* **AALFANG MIT PFERDEKOPF - Fragment 36 7"** (Drone Records DR-79, 2006) [ed. of 300] € 6.50

Hinter dem Projekt mit dem seltsamen Namen steckt MIRKO UHLIG aus Bonn, der sich auf seiner Drone-7" auf HERAKLITS „alles fließt“ bezieht und entsprechende Dronescares mit hoher Dynamik erschaffen hat.....zerfließende-handbemalte Covers & multi-colour Vinyl !

“You never cross the same river twice! PANTA RHEI!” Behind this project with the strange name (german for “eel-catch with horse-head”) is one Mirko Uhlig from Germany, who had few CDR-releases so far, most of them standing out through their weird surrealistic coloration. In the meantime he also build his own label EX OVO. “Fragment 36” relates to a quote from Heraclites showing that ‘everything deliquesces’ at any moment and can never be the same as one moment before.

According to that, AALFANG MIT PFERDEKOPFs first and last ever 7" creates two drone-minimal pieces with very high dynamics, using water-sounds and Glockenspiel, drenched into overtone-feedback-resonances & dark deep drones... Filed under: fleetingmelting drones

LIGHT GREEN / YELLOW SPRINKLED VINYL. HANDPAINTED COVERS USING WATER-COLOURS IN GREEN, RED, VIOLET.” [press release] RELEASE DATE: 30. April 2006 !

\* **AF URSIN - Aura Legato LP** (La Scie Doree SCIE 405, 2005)

[ed. of 350] € 19.00

Der ex-NOISE-MAKER'S-FIFES und MIRROR-Mitspieler TIMO VAN LUYCK aka AF URSIN hat auf seinem eigenen kleinen Label eine wunderschön altmodisch designte LP herausgegeben (gold-gelb-schwarzer Siebdruck, handverklebte Label-Etiketten, etc.), die vier Stücke seiner fein verwebten, grösstenteils handgespielten Drone-Muzak enthält: Pianofetzen, sanfte Gesänge, Harmonium- & Zither(?)-Sounds, leichte Bass- & Perkussion-Strukturen, schwebende Analog-Elektronik, alles sehr feinfühlig und zart arrangiert... ein echtes Schmuckstück !

“At the same Timo van Luyck releases a new LP as Af Ursin, if I'm not mistaken his second or third. Van Luyck produces all the sounds himself on his records, which are finely woven together. He plays electronica to process sounds from a flute, voices, glass harmonium and on side two even, a drum-machine and bass guitar. Here, on this side, things are jumpy, perhaps even a bit krautrock like, which doesn't sound unlike old HNAS records. But for the most part this record (four lengthy pieces in total) contains wonderful extended drone music, that is alike some of the UK counterparts, but Af Ursin adds a much more musical dimension to it, through a much clearer use of instruments and a likewise much clearer production. Great stuff for those who like expand beyond the 'ordinary' drone music.” [FdW / Vital Weekly]

\* **ANIMAL COLLECTIVE - Feels do-LP** (FatCat SP11LP, 2005) € 15.00

»Feels« ist das bereits siebte Album des Animal Collective. Und im Gegensatz zu seinem Vorgänger »Sung Tongs« - sowie der erst vor kurzem erschienenen »Prospect Hummer«-EP - haben diesmal wieder alle vier Mitglieder der Gruppe zusammen an der Platte gearbeitet. Womit wir zum Glück auch schon den sicheren Bereich »herunterbetbarer« Eckdaten verlassen können und uns nun durch eine dicke Milchglastür dorthin geben, wo es mal wieder derartig

wundervoll flimmert, jault, jauchzt, hallt, jodelt, hämmert und kratzt, dass es einem angesichts einer so entgrenzten, reflexiven und mit Referenzen und Zitaten vollgesogenen Musik demütig die Sprache verschlägt. Dabei lässt sich »Feels« musikalisch grob in zwei Hälften unterteilen: So vermittelt ein Teil der Stücke durch ihre klassische Band-Instrumentierung auf den ersten Blick den Eindruck, es handle sich bei ihnen tatsächlich um »Songs« – ohne dieses scheinbare Versprechen jedoch dann wirklich einzulösen. Stattdessen verleihen diese Punkt- und Kommalosigkeit sowie ihr komplexer bausteinartiger Aufbau diesen Stücken etwas seltsam Irreales, Hypnotisches und Schwereloses, während die Musik in ihrer autistischen Art und Weise, den Folk der Siebziger zu zitieren, teilweise verdammt an die Hidden Cameras erinnert.

Die andere, weitaus berührendere Hälfte der Songs dominiert ein stärker improvisiert anmutendes (wenn auch wohl bis ins Detail durchdachtes), organisches Zusammenspiel aus akustischen Elementen (Harfe, Klavier, Stimmen) und spärlich eingesetzten elektronischen Geräuschfetzen und Keyboardsounds, das sehr viel mehr Luft zum Atmen und Denken lässt, einen als Hörer seltsam in sich »aufhebt«, ohne jedoch wirklich Sicherheit bieten zu wollen. Heißt unterm Strich: eine richtig tolle Animal Collective-Platte eben, die alles weiterdenkt, was die Gruppe bislang vorgelegt hat, und die sich stetig neu vor einem entfaltet, ohne je wirklich greifbar zu werden. So wunderschön kann Verweigerung sein.“ [Hanno Stecher / SPEX] “Following 2004’s widely acclaimed ‘Sung Tongs’, Animal Collective return with a hugely anticipated new album - a truly stunning, inviting, often heart-warming experience. ‘Feels’ is the band’s seventh album to date and, as has come to be expected, sees them again kicking off from previous releases to explore further fresh territory. Where ‘Sung Tongs’ was largely acoustic-based and the product of just two members of the Collective (Avey Tare and Panda), ‘Feels’ is in contrast a full group effort (also including Geologist and Deakin). Moving further away from the suggestion of folkish affinities, it is electrified, rhythmically more urgent, and overall a considerably denser work. Those sweet melodies and BIG catchy hooks remain intact, and the songwriting is once again bold, brave and adventurous, as ever indelibly stamped with their own unique personality. Punchy, infectious, immensely rich and varied, ‘Feels’ is both hugely inventive and tightly focused and sounds like pretty much nothing else out there right now.

While most tracks will grab you immediately - goose bumps and all - ‘Feels’ is a deep work that demands and rewards repeat inspection. With so much going on, each new listen yields fresh surprises. Fluid song structures swell and ebb, building a throbbing, shimmering wall of sound. Each song on the album is rippling, layered with intricate activity - the melodic / rhythmic skeleton embroidered with a myriad colours via sampled noises and looped rhythms, little electronic ties and textures, vocal harmonies, tones and drones.

Recorded through March with producer Scott Colburn (Climax Golden Twins / Sun City Girls) in Seattle, the album also features violinist Eyvind Kang (Mr. Bungle / Sun City Girls / Arto Lindsay / Laurie Anderson / John Zorn), and Kristín Anna Valtýsdóttir (múm / Storsveit Nix Noltes), who plays piano throughout. Running the gamut of emotions, ‘Feels’ is by turns melancholic, hypnotic, caustic, woozy, overjoyed, introspective, and just plain achingly, heart-breakingly beautiful. A dazzling ride from start to finish, it pushes Animal Collective’s challenging and changing agenda on to the next level, and confirms the band’s place as one of the most ambitious and forward-thinking modern bands.” [press release]

**\* ANKERSMIT, THOMAS / JIM O’ROURKE – split LP (Tochnit Aleph 054, 2005) € 11.00**

Der Niederländer THOMAS ANKERSMIT beeindruckt auf der A-Seite mit einem spannenden mikrotonal vielfältigen Stück, welches auf Computer, EMS Synth & Saxophon basiert, sehr ruhig anfängt und ungeahnte dronige Brisanz entwickelt, am Ende werden Kaskaden von hochfrequent-dynamischen Klangwellen auf den Hörer geworfen.... auf der B-Seite ein älteres Stück von JIM O’ROURKE von 1992 aus seiner „dronigen“ Phase, ein low-fi-fuzz-drone Leckerbissen, wo verzerrte Gitarrendrones auf Oszillatorenwellen treffen - und wie! Beide Stücke sind so um die 18 Minuten lang...

“Finally! Side one features ‘Weerzin’ by Thomas Ankersmit, composed & recorded in 2004 (Computer, Serge & EMS Synthesizer). Side two composed & recorded by Jim O’Rourke in 1992 (Oscillators & Guitars). Edition of 750 copies.” [label info]

“Limited edition split LP from two of the most regularly interrogating modern avantists. Ankersmit’s side is a fuzz-encrusted investigation of non-linear routes through the solo saxophone, with wildly dislocated sounds modulated by computer, serge and EMS synths. O’Rourke’s side is an absolute beauty, a monolithic 1992 recording that matches

massive cycles of minimally-repeating fuzz guitar with the brain-bombing chatter of rapid-firing oscillators. Sounds somewhere between Sunroof, Folke Rabe and Faust. Edition of 750 copies, recommended.” [Volcanic Tongue]

**\* ANTENNE / CRYPTIC SCENERY – Long to Kiss / Escape 7” (BSBTA Vinyl 1, 2005) [ed. of 275 copies] € 6.00**

Hypermelancholic pop-tunes with female vocals from danish project ANTENNE, and a lovely depressive folk song from german CRYPTIC SCENERY, ending in an endless groove.

“BSBTA’s first vinyl release has been a long time in the making, with plenty of frustration for yours truly along the way. And yet, this split 7” contains two artists showcasing some of their absolute best songs (according to me... well, and them). Lo-fi ether, electronic intimacy, and mindblowing guitarisms. All modesty aside, this should be a contender for *the most essential European underground 7” release of 2005.*” [label description]

**\* ASIA NOVA – Magnamnemonic 10” (Substantia Innominata SUB-02, 2006) [ed. of 500] € 12.00**

Die Nr. 2 in der neuen 10“-Reihe SUBSTANTIA INNOMINATA von Drone Records zum Thema „das Unbekannte“ ist von ASIA NOVA, dem US-Duo aus San Francisco mit URE THRALL: Experimentelle, dunkle ethno-ambience mit Frauengesang. Abgründig und ätherisch, gepresst auf pinkem / rot-weiss marmoriertem Vinyl !

“Info about this release SUB-02: ASIA NOVA is a project of Californian artist URE THRALL [ex VOICE OF EYE, etc.] and PAMELA PASSMORE with guest musicians. Paul Valsecchi and Marlon Porter “Magnamnemonic” contains 6 parts of music spread on 2 sides, more than 30 minutes of material: The mind as an abyss of suppressed memories. Voices & sounds arise from the own dark continent, materializing in strong emotions of loss & yearning for the un-reachable. The Unknown as an eerie entity in our selves? Artwork by Gregor Schultz. Red-white / pink marmorized vinyl in a first edition of 500 copies. 33 rpm.

General info about this new series: „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.” [press release]

**AUBE – Quadrotation 4 x 7” box (Self Abuse records SAR-14, 1996) € 19.00**

„Vier verschiedenfarbige Vinyls enthält diese Box, welche AUBE in härteren Regionen zeigt. Die Farben entsprechen den eingesetzten Sound-Sources: Metal, Heartbeat, Glow & Flourescent Lamp, Water. Zwingend!“ [Drone info 1997]

Back in stock this nice item which shows AUBE in harsher moods: 4 7”es in different vinyl colours representing different soundsources! Last copies probably.

**\* AUBE / DSCHIM – Volition 10” (Licht-Ung 2006) [lim. 276 copies] € 13.50**

First release in a new split-10” series on LICHT-UNG. Complex noise from AUBE, feedback-brain-killer (or enlarger-?) tunes from DSCHIM, which seems to be another incarnation of the minimal noise project LICHT-UNG. Quite extreme, reminded us on stuff from STABAT MORS. Comes with german 5-cent stamp on Cover !

**\* BALANCE, JHONN – Grief pic-7" (Divine Frequency Rec. DivF02, 2005) [lim. 777] € 15.00**

"As a memorial and a tribute to the art, life, and passing of a truly gifted artist and silver tongued poet, Divine Frequency Records would like to present 'Grief,' a limited 7" picture disc featuring the voice of Jhonn Balance. This release presents a solemn pair of hard to find and out of print tracks featuring Jhonn Balance as guest vocalist. Besides his work as Coil, Balance was an avid collaborator and his voice was an infrequent but always noteworthy addition to the recordings of other artists. It was this spirit of experimentation that was the inspiration for the two tracks on this release. The A side, 'Grief,' by Tactile, is Balance's foreboding, minimalist collaboration with John Everall, originally appearing on the hopelessly out of print and much sought after Borderlands album. The B-side features 'The Snowman,' by Rosa Mundi, which is a tranquil wintry piece featuring his vocals as well as those of Rose McDowall. This piece originally appeared on Sorrow's now out of print The Final Solstice 2 CD. Featuring stark black and white imagery from Simon Marsden and Twilight Photography, this release is presented in the form of a simple but elegant picture disc strictly limited to 777 copies." [label info]

**\* BARBARELLA PLÜSCH – d\_b 7" (Klanggalerie gg93, 2005) [lim. 100] € 12.00**

Experimenteller, ruhiger Post-Rock aus Österreich, sehr schön die B-Seite mit schillernden Drones aus denen sich ungewöhnlich punktuerte Drums herauschälen....

"Musikalisch ist die 7" eine Offenbarung; und ich bin mir nicht einmal im Klaren, warum. Wenn ich nun ‚Postrock‘ schreibe, ist das im Grunde wohl gar nicht falsch, aber: ist es ausreichend? Ich denke nicht. Hier geht es vor allem um Konzentration und damit einhergehend: Reduktion, vielleicht auch Vereinfachung. Um das Wesentliche. Ich könnte mit diesen beiden Tracks locker den Sommer verbringen." [Quietnoise, August 2005]

"Barbarella Plüsch stunned the audience when they opened the live sets on our anniversary party last year. These tracks on vinyl are the band's first ever release. Our first post-rock record, beautifully constructed guitar/bass/drum pieces in the style of Trans Am, David Grubbs or quiet Sonic Youth. Featuring Alexander Wallner of Das Fax Mattinger." [label info]

"Descended from the Austrian trio Das Fax Mattinger, a new outfit called Barbarella Plüsch has a very nice single in d\_b/Mono. Jazzy rolled drums plus e-bowed guitar and bass create a quiet instrumental space." [The Wire, January 2006]

**\* BASS COMMUNION – Loss LP (Soleilmoon Rec. SOLV11, 2006) [ed. of 450] € 24.00**

Geistermusik in duftend-morbider Aufmachung, die Fortsetzung des „Ghosts on Magnetic Tape“-Albums ! Nur ganz wenige da....

"The new Bass Communion album "Loss" is not about the violent moment of loss, but its aftermath. The crushing melancholia, the endless questions of "what if?" and "why?", as well as the concepts of regret, missed opportunity, or a feeling or moment in time that can never be recaptured. But even in the midst of this gloomy scene, hope and light are born, for loss is never total. Memory lingers, a residue of evidence is left behind, and life goes on.

Steven Wilson, the man behind Bass Communion, says "For me, the album is an extension of the previous release, 'Ghosts on Magnetic Tape', which relates to Electronic Voice Phenomena, or the idea that the dead can still communicate with the living world through recorded media. In order to try to capture this feeling I wanted the music to leave a spectral, ghostly impression, and to have an organic decaying quality, like something trying to break through from another world. To this end my musical sources were mainly 78 rpm records, a vibraphone and an upright piano. No synths or electronics were used, only organic sources or instrumentation that has been around for at least the last century." Although more well known for his rock band Porcupine Tree and his production and mixing work for artists as diverse as Opheth and Yoko Ono, Steven Wilson sees Bass Communion as his personal labor of love. In Bass Communion we hear not only the music nearest to his heart, but the music closest to what he himself listens to: "In freeing myself from thinking in terms of melody or rhythm, and focusing purely

on the texture and inherent qualities of pure sound, I believe the music achieves a purity of intent and spirit, as a means to express some of my innermost feelings, such as loss, at a much deeper level."

"Loss" is issued on 12 inch vinyl, in a hand-numbered limited edition of 450 copies, presented in a lavishly printed and embossed scented-paper cover and inner sleeve, with an eight page photo album. It follows five previous full length Bass Communion albums, as well as collaborations with Muslingauze, VidnaObmana, Johnathan Coleclough and Colin Potter." [label description]

**\* BLACK TO COMM – Levitation / Astoria lathe-cut picture-7" (Black To Comm, 2006) [ed. of 100] € 12.50**

A full-colour lathe-cut from this experimental project from Hamburg, lovely little disc with delicate drones, backwards-harmonies, intermingling field recording-samples....

**\* BRUME / TELEPHERIQUE – Dans le Silence – Schrei nach Stille do-LP (Duebel whol 5.1, 1999) [lim. 500] € 18.00**

„Auf einer LP verarbeitet BRUME basics von TELEPHERIQUE; auf der anderen lief es genau umgekehrt ab. Die BRUME-LP liefert eine seiner dramatischen Soundcollagen, deren gewohnte Klasse sich inzwischen rumgesprachen haben dürfte... die TELEPHERIQUE LP klingt nach alten Tapetagen der Band, rauhe und düstere Industrialsounds...eine adäquate Beschreibung ist anhand der Komplexität dieser Stücke sowieso kaum möglich... "the sounds are frightening and provocative atmospheres generated by tapes and various other instruments. strings, drones, feedback, sometimes even harsh noises are abound here, creating a very spatial landscape that is easy to lose yourself in. limited 500" [Drone info & label info 1999]

back in stock some NEW copies of this now rare release on ANT ZEN sublabel !!

**\* B°TONG - Wider der Elektronik schlecht Gewissen 7"object + mCD-R (Petty Bourgeois Broadcasts P.B.B. SR 500-16, 2005) [lim. 50] € 14.00**

Das atmosphärische Power-Trio NID gibt es nicht mehr! Jürgen Eberhard macht aber mit FEINE TRINKERS BEI PINKELS DAHEIM weiter, während Chris Sigdell, das Baseler Underground-Urgestein (z.B. MERCURY 4°), ein neues Solo-Experimental-Projekt gegründet hat: B°TONG. Hier gleich ein äusserst obskures (Anti-)Konzeptkunst-Machwerk, eine 7" mit NICHTS drauf, trotzdem abspielbar, dazu eine CDR mit halluzinogenem Collagen-Noise, aus field recordings und Elektronik zusammengesetzt, ungewöhnlich und rau.

The swiss-german atmospheric power trio NID is no longer – one member is continuing as B°TONG and has released here an obscure (anti)concept-art-thing, a playable 7" with NOTHING on plus a great CDR with hallucinogening collage-noise made from field recordings and electronics, quite exceptional and raw....

"B°Tong (former member of Nid: 1995-2005) covers Institut für Feinmotorik? Or is it a hoax? Anyway, it is the ultimate vinyl fetisch! No groove, no music, no nothing! Just put the needle down and enjoy the scratches... For those who want to hear MORE, there's an accompanying MCD with 25 minutes worth of strange beats, clicks and rumbling noises, all hand-made by B°Tong himself. Cheap electronics and mongoloid drones! Watch out for forthcoming dark ambient CD "Polar:is" on 1000+1 TiLt." [label info]

**\* CHARTIER, RICHARD – Retrieval LP (E.R.S. 12/14, 2005) € 10.00**

Endlich wieder eine Vinyl-VÖ in der schönen ERS-Serie ! Fünf lange dröhnminimalistische Stücke des amerikanischen Klangkünstlers - sehr sanfte, dunkle Wellen & Tiefenschichten von Sound werden erfahrbar.

"This ongoing series of compositions entitled "Retrieval" were initially created during an artist residency in at Music Research Centre, York University [ York, UK ] in April 2004 and then continued later in 2004. These works along with the two works "Archival91" and "Archival92" find the artist going back to works and loops he recorded between 1990-1993 and 1997 and reforming/reworking them. With the "Retrieval" works, the samples were fed back into the computer from original tapes are in some cases drastically changed to create new layered works. Unlike his ultra-minimalist works like Series and of surfaces on his label LINE these retrievals while still subtle and sculpted like all of Chartier's work reflect a thick lush almost ambient use of sound." [press release]

**CHOPIN, HENRI – Revue OU 6 x pic-LP Boxset (Alga Marghen 15VocSon045a/k, 2002) [lim. 300] € 90.00**

Back in stock last copies ! Probably last chance !

"The definitive collection of the audio portion of Henri Chopin's influential magazine Revue OU. Includes sound pieces by Bernard Heidsieck, Brion Gysin, Henri Chopin, François Dufrêne, Mimmo Rotella, Paul de Vree, Bob Cobbing, Ladislav Novak, Hugh Davies, Sten Hanson, Bengt Emil Johnson, Jacques Bekaert, J.A. da Silva, William Burroughs, Åke Hodell, Charles Amirkhanian, Arthur Rimbaud, Raoul Haussmann, and Gil J Wolman, most of whom have multiple contributions. the vinyl version does not have the book included with the CD version, but does include an extra LP by Henri Chopin which is not included in the CD version. the LPs come in a nicely designed box, and even though they are picture discs, come in printed jackets. furthermore, the label explains: "The same sound material included in the 4 CDs of the Revue OU boxset reissuing the complete OU records is also available in a limited vinyl edition. This edition includes 5 picture-discs reproducing the design conceived for the original OU record covers as well as graphic works by Chopin, Hausmann, Gysin, Hodell, Rotella, de Vree and Cobbing (the 70 page documentation book and the complete OU inserts presented in the 4CD boxset are not included in this edition). One extra LP features six previously unpublished sound poems by Henri Chopin from the OU period. This LP is: Henri Chopin 'The Body is a Sound Factory' (cat. plana-C 16Vocson046) and is only available with the vinyl edition of OU. The six records come in a silkscreened plastic slipcase and are issued in an edition limited to 300 copies." [press release Alga Marghen]

**\* CLIMAX GOLDEN TWINS – Dream cut short in the mysterious clouds LP (Anomalous Rec FBT006, 2000) [lim.500] € 15.00**  
 Einige wenige Exemplare dieser schönen weiss auf weiss bedruckten LP sind nochmal reingekommen ! Klares Vinyl.  
 Bizarre Collagen & stark fordernde & auch schöne elektronische Klänge – eine höchst eigenwillige Welt. "subtly manipulated tones, instruments, static, disembodied voices, lovely drones, field recordings, scratchy records, and five second punk rock wipeouts - all edited, compressed, collaged and distressed." [label info]  
 "Climax Golden Twins specialize in the avant-garde pastiche, in which the band cuts up deep drone hypnosis, Raster-esque sinewave manipulation, and improv rock fragments. Much like the early 80s mail art projects of Bladder Flast or P16.D4." [Aquarius Records]

**\* CLOSING THE ETERNITY – Northern Lights Ambience 7" (Drone Records DR-78, 2006) [ed. of 300] € 6.50**  
 Das Projekt aus Sibirien mit einer Single auf Drone, auf der Sounds von Nordlichtern benutzt werden, „kosmischer“ Noise mit einem inhärenten Drang ins Objektlose.... jedes Cover mit aufgeklebtem, handgeschnittenen Metal-Logo („CTI-Key“) !  
 "CLOSING THE ETERNITY is a siberian "cosmic drone"-project from Ekaterinburg, with only few released CD-Rs so far it gained already kind of cult-status for lovers of bleak drone-minimalism. The first vinyl-release shows CTI using original 'northern lights soundings' together with synths, implementing very cosmic soundwaves with electronic whirs & sinus-tones and small raspy craters inside. There's a drift into objectlessness and dissolution in these sounds, and urgo into non-existence or transformation into a higher existence-form? This is the perfect soundtrack to the 'red dawn of the north' !  
 Filed under: Aurora Borealis-Drones  
 DARK BLUE VINYL, BLACK COVERS; EACH COVER COMES WITH HANDMADE / LASER-CUT CTI - METAL-LOGO / KEY STICKED ON IT !!!" [press release] RELEASE DATE: 30. April 2006 !

**COH – Mask of birth LP (Raster-Noton vyr026 / static 4 vinyl, 2000) € 16.00**  
 COH aka Ivan Pavlov - Bekannt von der 20 to 2000 – Serie und der Collaboration mit COIL auf "Vox Tinnitus", hier mit seinem eigentlich ersten Werk (rec. Nov.97 – Aug.98) mit anspruchsvoller new & digital electronica, seltsam-synthetische Muster entstehen am laufenden Band, fernab konventioneller Vorstellungen... "As a qualified acoustic coupler he is very involved in developing different possibilities for soundsynthese-types; he has a way to compose rare tones to an ensemble which shows more of a lyrical than comic association (ie. not 'artificial intelligence')....It was very hard to cut these frequency ranges on vinyl." Special artwork: bedruckte Außenplastikhülle, golden inner sheet.. some copies BACK IN !!

**CONTAGIOUS ORGASM – In my heart pic-10" (Ant-Zen act80, 1998) [lim. 480] € 14.00**  
 "a superbly structured collage by using deep drones, metal percussion, violent screams and other strange electronic vibes to build up their ambient noise hymn." sagt das Info. Dem kann man sich nur anschließen! Hat einen etwas orientalischen Touch, ist sehr rhythmisch-perkussiv und erinnert gar an manche LIFE GARDEN – Stücke.. und ist überhaupt wunderschön gestaltet." [Drone info 1998]

back in stock few NEW copies of this now rare item !

**\* C(K)RANIOCLAST – Can I talk or s... 7" (Sonaria SON 702, 1997) € 7.00**  
 „Endlich was neues von den Hagenern. Thematisch geht es irgendwie um HUNDE, aber die genaue Absicht bleibt unklar. Auf jeden Fall tauchen sowohl auf dem Cover, als auch auf dem Labelkett und auf der B-Seite HUNDE auf (optisch & akustisch). Die A-Seite enthält ein slow-rhythm'n'drone Stück, welches mit vielen Insekten & Naturgeräuschen angereichert ist und eine ziemlich einmalige Atmosphäre heraufbeschwört, während die B-Seite („Caveman bites the dog“) irgendwie orientalisches – ambient klingt, hypnotisch und bizarr. Gelungenes Comeback nach mehr als 3 Jahren!" [Drone info 1998]  
 Last copies again in stock of this 7" by the german ambient industrial pioneers, where they created slow hypnotic bizarre trance music. On a now defunct polish label !

**\* DIEB13 VS. TAKESHI FUMIMOTO – split pic-LP (Mego 079, 2005) [lim. 500] € 12.50**  
 Plunderphonisches Mehrfach-Recycling und verwirrende postmoderne Identitätsspielereien! DIEB13 ist TAKESHI FUMIMOTO ist DIETER KOVAVIC – am Anfang steht ein 16minütiges Plunderphonic-Stück von FUMIMOTO, welches auf Platten von anderen Turntablelisten (ERIK M, MARINA ROSENFELD, O. YOSHIIHIDE, etc) oder anderen abspielbaren Objekten basiert. Dieser Track wurde von DIEB13 mit speziell programmierter Audio-Software zerstückelt und neu zusammengesetzt, damit diese pic-LP dabei herauskommt, die nun ihrerseits wieder als Basis für andere Vinyl-User dienen könnte... z.B. für ERIK M oder MARINA ROSENFELD?

Herausgekommen sind vitale Geräuschattacken, wo sich knacksende, rauschende, fiepsende oder sonstwie lärmende Strukturen kurz aufbauen, um wieder überlagert und weggespült zu werden. Genau so wie die verschiedenen Identitäten & Klangquellen, die dies erschaffen haben? Kurioses-Furioses Teil !

"dieb13 vs. Takeshi Fumimoto" - two unequal characters redefine the relation between computer and turntables, between digital and analogue electronics. Takeshi Fumimoto means turntable-improvisation at it's best: he works up various vinyl records, all of them featuring turntables or vinyl music themselves, mashed to a 16minutes piece showing the essence and sonic possibilities of today's experimental turntable music. dieb13 performs the task of breaking in on Fumimoto's work with remixes. Using self written audio software and focusing on the (often microscopic) structures of Fumimoto's output, he manages to transfer the given sounds into new contexts and cast a surprising light on them. The resulting 31 minutes of music, sectioned in 12 tracks, seamlessly nested into each other, are astonishingly homogenous, yet rich of variations and surprising twists. Both - dieb13 and Takeshi Fumimoto - have been active in Vienna's electronic and Improv music scene since the mid 1990s with solo works and various collaborations. dieb13's appearances include more than 20 releases on numerous labels. Playing turntables or computer in most of his musical works, he has also been active in such greatly different fields as net activism (e.g klingt.org), video works, theater, openource advocacy/programming or sound installations. Takeshi Fumimoto's turntablism can be found on Amoebic's legendary "turntable solos" compilation from 1999. Live appearances include collaborations with Billy Roisz and Otomo Yoshihide. "dieb13 vs. Takeshi Fumimoto" is the result of more than a year of work, and is released as colorful vinyl Picture Disc, limited to 500 copies." [label info]

**\* DROPP ENSEMBLE – Ingen Tid 7" (Tonschacht 020, 2005) [lim. 500] € 6.00**  
 Zwei schöne kurze handgespielte Drone-Stücke unter Einsatz von Blasinstrumenten von diesem Chicagoer Impro-Ensemble mit vielen bekannten Namen, ruhig und sparsam...

"After their CD on Longbox Recordings Ingen Tid" is the first vinyl-release by this supergroup from Chicago, featuring Ken Vandermark (collaborator of Peter Brötzmann, Mats Gustafsson, Lasse Marhaug, Fred Lomberg-Holm and many more), Steven Hess (Pan American, collaborator of Greg Davis and Sylvain Chauveau), Adam Sonderberg (Civil War, collaborator of Paul Bradley), Amy Cimini, Sam Dellaria, Aram Shelton and Katherine Young. Two beautiful and at the same time morbid pieces of music, like a meeting of the Boxhead Ensemble and Morton Feldman." (label info)

**\* EXIL-SYSTEM – remixed 12“ (Pripuzzi prip001, 2005) € 10.00**  
Erste VÖ auf dem neuen Sub-Label von VINYL ON DEMAND !  
"remixes of legendary weltklang-songs remixed by electric indigo, kotai, dr. walker, monoder and weltklang itself." [label info]

**\* FEAR FALLS BURNING – The Carnival of Ourselves LP (ToneFloat TFC104, 2006) [lim. 100] € 19.00**  
Rare erste Vinyl-VÖ für die neue VIDNA OBMANA–Inkarnation, nummerierte & gesiegelte Auflage....  
"lp pressed on clear vinyl, limited to 100 copies (1st printing) electric guitar. the statement must be made. with all the power and noise and aggression and subtlety that comes from a single man performing real- time on the electric guitar through a maze of pedal effects, notes and chords shifting and multiplying over time into dense and trance-inducing walls of sound. herein, belgian artist vidna obmana reinvents himself under a new persona with the fear falls burning debut. fear falls burning succeeds in uncovering a new language that stretches time and brings the listener to the edge multiple times, entrancing with the repetitive yet pure sonic presence of the electric guitar. The result could be compared to contemporary drone & minimal ambient acts like growing and even sunn o))) the sounds vary from gritty dirty guitarloops to long sonic landscapes with dense walls of sound. "sustain" and "loops" are keywords in the fear falls burning storyboard, so are "tension" and "release." with no overdubs or post- production effects involved, the compositions progress in an organic and natural way, giving the music a special feeling and soul that is missing from many recordings these days. this is living. breathing. electric guitar. for tonefloat's c imprint fear falls burning performed 2 exclusive pieces (one per side) and can be ranked among fear falls burning's most ambient drones to date. an unique, beautiful and limited vinyl release which will not only appeal to those who love guitar-orientated drone music but also to any ambient devotee. [label info]  
"Vidna Obmana is dead, long live Fear Falls Burning - or some such. After twenty or so years Dirk Serries, the man behind Vidna Obmana, want to break away from the strict confinement of Vidna Obmana and the ambient world it was part of, and return to simplicity of making live music. I assume he already had much of the gear he now uses, guitar and sound effects, but he now just plays his things live. Tinkling on the guitar, feeding it through his bunch of sound effects and record it all. That simple? Yes indeed, that simple. That is what Dirk Serries now does as Fear Falls Burning, and so far he produced a CD, a double CD and now a highly limited LP on a new imprint of the Dutch Tonefloat label. The music of Fear Falls Burning has connections to the world of post-rock, a particular area of post-rock, that of slowly moving sounds - no drums (although that would be an interesting thing to investigate for Fear Falls Burning). A highly ambient form of post-rock. Both sides have just one long piece. The one on side A starts out with mere tinkling, and over the course piece slightly atonal resonances are dropped in, which work their bit on the background, and once all the elements are in place things slowly built in power and crescendo. Maybe the quick fade out at the end is a pity. The piece on the other side is more on one level. All the elements are in place from the beginning and modulations take place in the various sounds, sometimes fading in a bit more of one or the other, but it's throughout a solemn piece of music. This is the better piece of the two. Slowly meandering about, like a walk in a rain covered forest on a cloudy autumn day. So far the best thing I heard from Fear Falls Burning!" [FdW / Vital Weekly]

**FLYING SAUCER ATTACK – New Lands (Drag City DC137, 1997) LP € 13.00**  
Die '97 er LP, ebenfalls im Gatefold-Cover, Songstrukturen versinken immer mehr in einem Drone- & Feedback-Ozean ..  
"..this new FSA sound steers through the past pop music into the direction of rhythmic loopery. Bass anchors the familiar guitar fuzz, edgelessly felt through the wall of sound and giving it a beat where one was only imagined before. Previously only hinted at, this pulse booms forth in a bigger way, although still obscured by clouds." [from the press release]

**\* FUNGAL HEX – same do-pic-LP (Aurora Borealis ABX005, 2005) [lim. 500] € 22.00**  
Ein Muss für jeden echten SUNN O))) – Fan ! Sehr experimentelle SoundInstallations-Arbeit von STEPHEN O'MALLEY (Prag 2001), gabs vor einer Weile in der CD-Version als free give-away von Drone, jetzt wiederveröffentlicht als edle Doppel-picture LP !  
"FUNGAL HEX was a collaborative installation by Brooklyn, New York artists: Aaron Cantor (sculpture), Fritz Welch (illustration), Stephen O'Malley (sound & print design) and Rylan Morrison (text). Originally presented by The Foundation and Center for Contemporary Arts Prague, the show was shown at Galerie Jelen', Prague between

October 29th 2001 & December 5th 2001. This double 45rpm picture disc edition aims to recreate some of the aesthetic of that exhibition. Sonically, O'Malley (SUNN O))), KHANATE, GINNUNGAGAP) displays a more mellow, experimental side, with each track consisting of drones, ambient waves and subtle guitar work. Eerie scraping sounds drift in and out, and the general feel is unsettling. This work represents a very different side to the volume based, mammoth drones of SUNN O))). An Installation Document With Audio Supplement (jewelcase CD) was pressed in an edition of 1000 to coincide with the exhibition, with James Plotkin (KHANATE, OLD) provided mastering assistance. Aurora Borealis proudly present FUNGAL HEX as a double 45rpm picture disc edition, aiming to recreate some of the aesthetic of that exhibition. This superlative re-issue is limited to 500 pieces and comes packaged in a vellum sleeve featuring original artwork from the exhibition." [press release]

**\* GEORGE & CAPLIN – Electronic Eulogy LP + 7“ (Beta-Lactam Ring Records mt099, 2005) [lim. 300] € 18.00**  
Überraschend musikalisches auf Beta-Lactam Ring ! GEORGE & CAPLIN arbeiten in 80er Jahre Tradition mit Drumbox, Gitarre, Synths, Gesang. Melodisch & melancholisch, nicht wirklich düster....  
Elektronische Wave/Pop-Größen vergangener Zeiten fallen einem ein, SOFT CELL, NEW ORDER, FOR AGAINST, aber auch die Label-Kollegen WHITELODGE....  
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.....  
"LP and bonus 7". Ed. of 300 copies. 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 4AD 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 scone 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]

**\* GROWING – His Return LP (Troublemanunlimited TMU157, 2005) € 13.00**  
US-Gitarren-Drone Duo (aus Olympia, WA) mit psychedelischem Touch und Einsatz von Electronics & sogar Vocals, wir denken an heftigere SPACEMEN 3, EARTH, BIRCHVILLE CAT MOTEL, aber GROWING haben etwas himmelswärts-strebendes, erhebendes...  
„...Relativ runter gestimmter Bass, dicht und kompakt klingende Gitarren sorgen für eine opake, dronige Klangwelt. Anstatt zahlreicher klanglicher und struktureller Variationen scheint diesmal das Interesse des Duos bei einer Arbeitsweise zu liegen, die sich in Richtung Power Drones bewegt. "Wide Open", der letzte Track des Albums fängt leise an und steigert sich dann stetig zu einer enorm kräftigen, schönen Klangwand, die wie ein schimmernder Ozean im Abendlicht wirkt. Oder wie ein zeitloses, mächtiges Monument, viel zu kurz steht es und doch so lang. Schliesslich zerfällt – und zerbröckelt es und entlässt den Hörer in freudiger Erwartung auf mehr.“ [Creative Eclipse]  
"The latest from Earth-shattering drone lords JOE DENARDO and KEVIN DORIA. GROWING combines downtuned guitar noise, cymbal rushes and electronics to stack high their walls of crushing doom, which erupt and fall away to harmonious peace/pieces. Three tracks. LP packaged in embossed sleeves in an edition of 750 copies." [label info]  
"....The final track is a massive fifteen minute epic of slow growing, pulsing guitars, so incredibly thick and dense it sort of resonates right through your ears, through your whole body and into your soul. The kind of song we wish would go on forever. Like floating in the clouds, or drifting underwater, or sinking slowly through a million mile thick slab of

billowy guitars. The track ends (sadly) amazingly with the sound becoming more and more blown out and distorted, until the guitar starts to fall apart, becoming cracked and crumbly until it sort of sputters out in a brief flicker of static and crackle. WOW." [Aquarius Rec]

**\* GUACCERO, DOMENICO – Rot LP (Die Schachtel DS5, 2004) [ed. of 350] € 22.00**

"Performed by Elettronica Viva (Alvin Curran, Michiko Hirayama, Walter Branchi); recorded 1971-73. "This provocative and very 'advanced' multi-media work, was conceived from the beginning to include purely notated music, improvised music, and recorded music on tape which the composer could manipulate, redesign and remix (long before that concept existed) and create yet another layer, or sonic strata with those sounds." -- Alvin Curran. "The electroacoustic parts of *Rot* are now available for the first time ever in a limited vinyl LP edition (350 copies), with a gatefold wallet cover, silver foil design on silver, diecut letters, custom inner sleeve and a 4-page booklet in English and Italian. The second piece on the LP ('CMPSTN 2'), for eight treated pianos, is a powerful and mesmerizing concrete/electroacoustic piece that takes to the limits the sonic possibilities of the instrument, but still remaining 'musical' and highly enjoyable." [label info]

**\* HAFLETRIO – Wolf Sheep Cabbage. Episode 3: Evidence pertaining to the Preserver 7" (Somnimage Corp. som10011, 2005) [lim. 333 copies] € 18.00**

Third part of this trilogy with two pieces of beautiful wind-ambience... clear vinyl, letter-press art cover with additional mysterious texts.

**\* HAFLETRIO – Wolf Sheep Cabbage Vol. 1-3 3 x 7" in signed wood-box (Somnimage som1009/10010/10010, 2005) [lim. to 200 copies] € 60.00**

We got very few copies of the subscribers-edition with finely designed & signed wood-box, contains all three clear 7"es w. letterpress-artwork ! Normally only available from the label directly !

"wolf sheep cabbage. and the various levels of meaning in that applied to a series of harmonic progressions (not musical ones, but possibly being applied to that) and the internal structures which the WSC puzzle can be seen as a way of dealing with them." [label info]

**\* HATERS – Truncated Formica 7" (Self Abuse Records SAR-04, 1995) € 5.00**

A-Side : You hear feedbacks, you hear a screeching machine in moaning movements, you hear softer loops in the background. Probably a documentation of one of the myriads of HATERS-performances, but we simply don't know what this was exactly. B-Side: quite different, more mechanical sounding, with deep roaring sounds in the back, "somethings" getting damaged, that's for sure. A lovely noise-single that surely fills the empty space in your head ! One of the earliest SELF ABUSE-EPs, very last copies in stock!

**\* HATERS – Sweet Austerity 10" (Commercial Failure CFV 10-2, 1995) € 12.00**

"Mini-LP: "Kaboom", "Kapow", "Random Cross Sections", and "Brisk Blaze". On each side the outside track plays inwards while the inside track plays outwards. Both end at a silent lack groove in the middle of the record." [GX info]

**\* HATERS – Drops Ascending do-7" (Vinyl Communications, 1995) € 10.00**

Noch mehr frühes Vinyl vom Erfinder der "destroyed music" !! Die vier Stücke hier basieren auf „Explosionen, Flammenwerfern, heruntergefallenen Dingen („TRASHCAPE“), effektierten Autounfällen, skippenden CDs & verkratztem Vinyl.“ Kurios & irgendwie auch sexy! Vollfarb-Klappcover.

More early vinyl in stock from the inventor of the „destroyed music" !! The four pieces here are based on "explosions, flame-throwers, a trashcape made from the sounds of things falling apart, car accident recordings, skipping CDs and scratched records". Curious and somehow sexy! Comes in a full-colour gatefold cover.

**\* HATERS- Predetermined by Accident 7" (Vinyl Communication VC 74-7, 1995) € 6.00**

Noch mehr frühes Vinyl vom Erfinder der "destroyed music" !! Rumpeliger low-fi Noise, es trötet & und hämmert vielschichtig in einem Geräuschdickicht... great little 7" !

"Another in the recent parade of Haters releases, this has been liked to either a tribe chanting for a rain dance in hell or a printing press in desperate need on WD-40. In other words, classic Haters destructo noise!" [label info]

**\* HATERS – Hello Hater 7" (Pinch A Loaf PAL14, 1997) € 6.00**

"For reasons that are both insignificant and monumental, everything is in between everything else. And that's why no matter how short the distance may be, you can always divide it further in half. Kettleday is the accumulative of a 24 hour period fragmented into smaller measurements of about four minutes each. One full Kettleday appears on a clock as the first moment right after midnight every calendar day for 364 consecutive nights.

On the night of January 9, 1996 I did a live mix of low rumblings as the soundtrack for a night club installation by SURVIVAL RESEARCH LABORATORIES. A SRL crew member would later tell me how he overheard a person in the audience comment on how it was too bad about the speakers not working properly. It may have been unintentional, but it was one of the best compliments I ever received. The speakers, in fact, had been functioning just fine. It was an unexpected example of an apparatus defective when operating perfectly.

Curiously, even since then, an increasing number of people have commented on how I smell like a telephone." [from the self-explaining / confusing liner notes of G.X. JUPITTER-LARSEN] Last copies on dirty-mud-green vinyl.

**\* HATERS – Cultivating Calamity 10" (Vinyl Communications, 1997) € 10.00**

"America's premiere noise crew, The Haters, present "Cultivating Calamity". A 10 inch mini LP (or CD) that marks the advent of the underground's newest and sexiest female comic-book super heroes 'The Piggy Girls'. The story unfolds as Piggy-Girl Number One rescues Piggy-Girl Two from their arch nemesis Grrump Man. There was an explosion. And everything seemed to be put right by the hubbub that blazed afterwards. Yes, it's noisy. And yes, it's very absurd. "Cultivating Calamity" is a guaranteed collector's classic! Cd version also contains the 7" "Predetermined by Accident" and double 7" "Drops Ascending". [label description]

**\* IN MEDITARIUM – Mare Internum 7" (Drone Records DR-75, 2005) [lim. 300] € 6.50**

"IN MEDITARIUM is maybe Ukraine's finest dark ambient-project at this time, consisting of Sergey Svistelnik (who also runs the UKRAINIAN DARK SYNDICATE and is musically active as FILIVS MACROCOSMI), and Oleg Kolyada (mastermind of FIRST HUMAN FERRO (F.H.F.) / ODA RELICTA). MARE INTERNUM, their first vinyl-release, is a perfect example for "esoteric organic drones" that impress with their density and fullness: slowly waving drones, sub-bass pulses, totally suspended & hidden harmonies appear in the background and soft ringing-tones, like being in an huge organic cathedral...

Listening to IN MEDITARIUM-sounds might give you an impression of touching something "unknown", yet known unconsciously from some forgotten time... like being suspended in warm mothers womb....

The coverartwork shows a combined symbol made of Yantra (meditation), Rosa (woman) and OM (the absolute), showing the way from Uterus to Universe. WHITE VINYL. SILKSCREENED SYMBOL-COVERS" [press release]

"...As so often with "Drone Records"-releases they appear to be too short at first, only to release their magic after repeated listenings. Soon you'll find yourself flipping sides like a drunken man in hypnosis, one step deeper into the labyrinth each time. As long as it still breeds music as evocative as this, you'd almost wish for Industrial Culture never to disappear from Russia." [Tokafj]

**\* IRR.APP(EXT.) / WYRM – Hypothetical tardigrade resurrection #1 / Labyrinth Defector 7" (Somnimage som10013, 2005) [lim. 300] € 7.00**

Split 7" on white vinyl between these two american projects, IRR.APP(ext.) presents a nice somehow "ethnic" sounding piece with weird concrete elements & sounds, WYRM (project by ALLAN ZANE with JOHN MURPHY and others..) a complex multi-level sound-collage where field recordings are processed with great effect. Great 7" !

**\* KAMMERFILMMER KOLLEKTIEF - Remixed Part 1 12" (Staubgold 63, 2005) € 7.50**

"After the successful and critically acclaimed release of Kammerflimmer Kollektief's "Absencen" album in spring this year, Staubgold now offers the first in a series of two remix 12"es featuring four beautiful and kicking mixes, done by JAN JELINEK, AOKI TAKAMASA, NÔZE and DAVID LAST." [label info]

**\* KAMMERFILMMER KOLLEKTIEF - Remixed Part 2 12" (Staubgold 64, 2005) € 7.50**

"This is the second part in a series of two remix 12"es featuring four superb mixes again, done by SUTEKH, SECONDO, LUMP200 and RADIAN." [label info]

**\* KAPOTTE MUZIEK – Threadments 7” (Self Abuse Records SAR-12, 1996) € 5.00**

KAPOTTE MUZIEK kultivierten ähnlich wie (die/der) HATERS in den 80er und 90ern das reine Rauschen, Kratzen, Zerbrechen, Zerreiben von SOUND, ein Mikro-Detail-Hören im Energie-Klangsturm. THREADMENTS ist ein gutes Beispiel dafür, Basismaterial von THREAD wird zerschreddert und in Noisescapes verwandelt, die feinsten Verästelungen & vitale Ausbeulungen ausbilden. Lärm ist so relativ! Wohl die letzten Exemplare dieser Single, US-Import!  
“Using source material from the band Thread to create two tracks of dense shifting noise fragments.” [label info]

**\* KAPOTTE MUZIEK / SEYMOUR – Keulen 10” (Licht-Ung, 2006) [lim. 276 copies] € 13.50**

Second in the new split 10"-series on LICHT-UNG. Undescribable concrete sounds vom KM, sound-groans, crackles, clicks & silences, most obscure... SEYMOUR seems to be another incarnation of LICHT-UNG themselves creates pure feedback-microphone noises. Not for the weak-hearted, but reveals some hidden beauty inside the sounds....

**\* KA-SPEL, EDWARD – A long red ladder to the moon do-LP (Beta-Lactam Ring Records mt090c, 2005) € 22.00**

“A resonance of weightless ascension? More like an old kit bag full of songs and ruminations made to be sung whilst climbing, hoping for a taste of green cheese. The first slithering modulations on “A Long Red Ladder to the Moon” declares Edward’s lunar journey, but the squelch of satellites is soon broken by a slow cadence, like the funerary trudge of VU’s “Venus In Furs,” whereafter Edward begins serenading his way to the great, smiling crescent. The second chapter is a more classic, sequenced electronic work-song with deeply searing psychedelics fueling its molten core (one could almost visualize a Pierre et Gilles video of Edward ladder his way skyward). 6 more simmering vespers follow on in magnificent electro-colour, some of which would not seem out of place in an adventurous club setting. Dark, sweet and cosmic, Edward’s new batch of tunes may be a superior choice for what SETI sends out as signals to the universe. Surely orbiting ETs like a good dose of head music now and again. Until the ETs answer, however, we T’s can enjoy a little taste of Ed’s slo-mo trip through the stars. And to les etoiles shall be all the quicker transported those who fancy a focused listening, for “A Long Red Ladder to the Moon” is truly one of the most stunning headphone albums since the invention of stereo. Ladder” is more a book of actual songs, the cosmos can be heard chiming in throughout, especially as quiet post scripts and preambles to the verses. At close range the universe squeaks and chirps clearly between, around and within Edward’s soliloquies. Like “Malachai” or “Rock N Roll Station” “A Long Red Ladder to the Moon” is filled with sonorous leavings so suddenly vivid that they seem to ejaculate from the speaker right into your tea! Even central melodic statements get such a thorough electronic tweaking that it sometimes seems that Edward may be silver surfing to the moon via your living room. There are enough expansions and abstracts here to strip the tiles off a space shuttle, but it is the music that is the true power of this record. Some of Edward’s richest and most appealing compositions are married to his absolutely innovative synthetics with an emotional cherry on top. “A Long Red Ladder to the Moon is such a delicious comet that it may be the moon is descending the ladder to Edward! Cosmonauts: “Ladder” is the Sputnik your Laika has been craving and is sure to put a bustle in your hedgerow.” [press release]

**\* K-GROUP / OMIT – Storage LP (Fusetron FUSE028, 2002) € 15.00**

Neuseeland. Analog-Synth-Drones. Sublime Pulsare. Elektrisches Lichtauchen. Hypnotischer, ruhiger Minimalismus.  
“Not a split release by these two New Zealand artists, but a collaboration, carrying on from their 1997 single on Colorful Clouds for Acoustics. The weapons of choice are analogue synthesizers and the approach is slowly unfolding drones and drifting veils of sound that part and close across the listeners third ear like storms on the surface of Jupiter. K-Group is Paul Toohey, previously of noted NZ geological drone ensemble Surface of the Earth, who also has a solo album under this name on Corpus Hermeticum. omit is Clinton Williams, who has also recorded for that notorious NZ un-easy listening label, as well as extensively on his own Deep Skin imprint. During 2000 and 2001, having failed to bring down the global economy with their now-forgotten Y2K scam [remember Y2K? - I thought not], this pair of Hidden Masters turned their efforts towards late-night kitchen jam sessions during their holiday moments. In these each would fire up an antiquated analogue synth and the resulting aural collisions would be recorded on a handy hard drive, then tweaked, inverted, eqd and edited to produce the immaculate slabs of sound contained within the tiny grooves of this ludicrously out-dated analogue sound-reproducing format. These seven tracks simulate the calm of the newly sedated patient about to undergo

a surgical procedure, just as he or she is starting to slip into unconsciousness. You can listen, but just when you think you’re hearing something, you realise that 12 hours have gone by and you have a new and inexplicable scar on some unlikely part of your anatomy. Too late you realise that the sound you can hear at the very edge of audition is not this recording, but the sound of forty metal robotic insects starting to eat their way out through your still-sedated navel. Waking with a start in time to flip the album over on your turntable, you notice that subsonic frequencies have begun to rearrange the contents of your mantelpiece into a veritable Morris Dance of inanimate objects, when you thought the audio had not yet begun to play back. A vestigial bass throbs starts up in the back of your cranium, as very slow-moving if not actually stationary spacecraft begin to land in the garden. Three days later they are still hovering as the seventh and final track of the album begins to play, and infinitesimally subtle stereo effects start panning in impossible permutations audible only between your shoulder blades. Apparent suspension of time, delirious interludes, interference with the basic laws of physics, all of these effects are possible results of listening to the beautifully poised, finely polished and unutterably beautiful sounds contained in this simultaneously forbidding and inviting artifact. If, like me, these are all the things you look for in a sound recording, then look no further. If its merely music you require, then I suggest you meddle not in the affairs of your betters and proceed directly to the nearest chain CD store and stock up big time.” [Bruce Russell, Lyttelton, NZ, May 2002]

**\* KILLING JOKE – Hosannaas from the Basements of.... do-LP (Let Them Eat Vinyl LET5, 2006) € 18.50**

„Das brandneue KILLING JOKE Album als streng limitiertes blaues Doppel Vinyl! Eines der besten Alben der Band um Jaz Coleman, die Bands WIE NINE INCH NAILS, NIRVANA, SLIPKNOT oder TOOL nachhaltig beeinflusst haben. Abgemischt von Mark Lusardi, der schon vor über 26 Jahren das Debüt der Band veredelte. Nicht nur durch die umwerfende audiophile Qualität ein absolutes Muß. Um mit den Worten von Sänger Jaz Coleman zu sprechen: „Bitte in schweißtreibender Lautstärke abspielen!“ [DUT] Info (eng): BRAND NEW KILLING JOKE ALBUM ON LIMITED EDITION COLOUR VINYL! 2005 passed with a celebrated tour, a live album and DVD that marked the 25th anniversary of the band’s, in all ways colourful career, and also saw them winning an honourable lifetime achievement award at the Kerrang! Awards. And just when you thought they could not reach any higher, go even further or get any heavier, Killing Joke is about to unleash their best work to date, in the shape of “Hosannas From The Basements of Hell”. The nine tracks have velocity, emotion and rawness like never before and come at us with the much expected, legendary, Killing Joke force! There’s thick-sounding, rigorous guitars, shadowed by distortion and arduous drums that really capture the essence of the dark industrial heaviness that is Killing Joke. Most of the album was recorded in a basement studio in Prague, mixed by Mark Lusardi who some twenty-six years earlier, actually mixed Killing Jokes first recording. Old tape echo machines of the era (1979) were brought in and it was finally mixed on radio speakers, which created this very unique, dark sound. Being known as having inspired other bands and musicians such as Nine Inch Nails, Nirvana, Slipknot and Tool - Killing Joke will continue to inspire, scare, thrill and make an impact on the world of music and people with “Hosannas From The Basements of Hell”. As Jaz Coleman himself says: please play at welding volume!” [press release]

**\* KUUPUU – Illusia 7“ (Time-Lag Records 027, 2005) € 9.50**

Ein weiteres Projekt aus der starken finnischen “wyrd folk – low fi psych/drone“-Szene ist KUUPUU.... limitierte Single auf dem kultigen Time-Lag Label. US-import, leider teuer.

“Vinyl debut from Finland’s finest fairy goddess, **Kuupuu** (aka Jonna Karanka). Beautiful extended tracks featuring piles of instruments and noisemakers all played by Jonna. Side one chugs along like a shimmering cosmic freight train, rippling with layers of hovering drones, looped and layered vocals, pitch ebb & flow, and loose tinkling percussion -- a disorienting & lifted vibration frozen in space. Side two begins with sparse moaning vocals, klang, & bells, and slowly shifts into a stunning melancholy lo-fi folk/psych downer, with slow and beautiful vocals and plucked acoustic guitar.” [press release]

**\* LABRADFORD – same LP (Kranky KRANK013, 1996) € 11.00**

Vinyl-Version des dritten LABRADFORD-Albums von 1996.  
“Self-titled 3rd album from this Richmond, VA trio (keyboards, bass, samples, guitar, vocals). “From the beginning strains of chains dragging across a Co2 canister on ‘Phantom Channel Crossing,’ Labradford have infused the album with sampled and real time percussion traces, at times faintly delving into actual syncopation.” [label info]

**\* LANZ, JOKE / RUDOLF EB.ER – Liederliches und Nichtiges von .... (Blossoming Noise PYG01VIN, 2005) [lim. 300] € 19.00**

Eine SUDDEN INFANT / RUNZELSTIRN & GURGELSTOCK – Collab im LACK-Cover! Nur wenige da...

"Liederliches is a collection of 36 one minute cut-up absurdities / insanity? perpetrated by Joke Lanz [Sudden Infant] and Rudolf Eb.er [Runzelstirn & Gurgelstock], both of which are founding members of the actionist group Schimpfluch. This LP is pressed on 140 Gram marbled vinyl that plays from the inside-out [vinyl starts at center and plays to the edge] and comes housed in a beautifully printed [and sturdy] sleeve adorned with art by Rudolf Eb.er." [label info]

**\* LEGENDARY PINK DOTS – Nemesis Online Do-LP (Soleilmoon sol75lp, 1998, lim.ed) € 18.00**

„Und hier die limitierte Vinyl-Version des neuen Albums von LPD, welches wie eine Zusammenstellung all ihrer Stilarten der langen Bandgeschichte klingt.. experimentelle, aber auch sehr eingängige Stücke..sehr abwechslungsreich, highly praised!“ [Drone info 98] BACK IN STOCK the lim. vinyl version with two bonus-tracks!

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

„...Die slawisch-melancholische Seele feiert auf dem roten Vinyl von "Brusnika" wahre Feste der Schwermut und neben den organischen Ethno-Drones basieren einige Sounds auf alten baltischen Schlafliedern. LUNAR ABYSS klingen für mich neben REUTOFF am typischsten für das große Land und ich mag diese Russen, die aus nur wenigen Zutaten eine absolut fesselnde Atmosphäre zu schaffen wissen und sich dies selbst noch nicht einmal bewußt sind - einfach großartig!“ [Marco Fiebag, BLACK]

“LUNAR ABYSS (ext.) is the child of Evgueny Savenko from St. Petersburg who did some excellent releases (Vinyl, CDR, CD) over the past years with his own peculiar touch of doing this hypnotic-ethno-ambient industrial music mostly under the name LUNAR ABYSS QUARTET. This very first 7 EP for L.A.D.O. is a pure aural-shamanistic-journey where heard and felt are Earth's elements and life itself such as fire, voice-murmurs, strange animals noises, winds force and whistles, the enchanting voice of a woman singing, various softly looped voices are perceptible throughout this sound journey. All these natural sound-ingredients are merged into a deeply etched vibrating rhythm of raw and deepest rumbling analogue sounds. These are the kind of electro-acoustic drone-pieces that breathes spiritual strength and build shamanistic atmospheres full of intensity. Each cover is hand-painted with very colourful Mandala-like forms!!! Filed under: ethno-organic otherworld-drones RED VINYL. COLOURFUL HANDPAINTED COVERS, EACH ONE UNIQUE!“ [press release]

**Roel MEELKOP - Favorites (V2\_archief, V233, 2002) LP / CD-set € 20.00**

„Auch wenn die Label-Beschreibung nach einer typisch „lustigen“ Plunderphonics-Scheibe klingt: dies ist reine Geräuschkulisse, abstrakt und feinfühlig, eher ruhig als noisy, ständig wechselndes Timbre, Klangfülle und Atmosphäre, Spannung und Entspannung.. schöne Platte, im Klappcover und mit Bonus – CD !!

ROEL MEELKOP ist eine Hälfte von GOEM und arbeitete auch in der Vergangenheit schon solo...

Although the label-description sounds as if this must be a more funny plunderphonics record: this is pure noise-music, very abstract and sensible made compositions with ever changing timbre, sonority & atmosphere.“ [Drone Rec. info 2002]

“Two years in the making, and available just before the end of the year. Meelkop's alltime favorite tracks from vinyl (on the LP) and digital format (on the CD) are being used as soundsource. Beyond remix! Beyond recognition!“ [label info] BACK IN STOCK! gatefold cover !

**\* MENCHE, DANIEL – The Chrome Homicide 7" (Banned Production, 1995) € 5.00**

„Wellenartig auf- & abschwellende Sounds zwischen Noise & Ambient, die zwischen den Boxen rotieren, machen dies zu einem rundum gelungenen Release. BANNED PRODUCTIONS, 1995“ [Drone info 1997] paper cover / back in stock this very early Menche vinyl only 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 Erstaufgabe von 500 Stück. 45 rpm.

"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. 45 rpm

**\* MLEHST – As a man thinketh, so he is in his heart LP (Belief Recordings LP 001, 2006) [lim. 150] € 16.00**

MLEHST is back! This british experimental project gained some reputation in the 90's through some brilliant cassette-releases, establishing an intense style of dark noisy collages in a similar way as BRUME for example. After some years of silence, here's new material released on two vinyl LPs in small editions on MLEHST's own new label. Listen to electric drones full of tension, more rumbling outbursts of noise, whirling tunes, sometimes slowly increasing to high-frequency storms... Two delicate long pieces of rather quiet, but enthralling stuff.. "a concise statement of intent from Mlehst: electronix and fast paced cut-ups complemented by crippling feedback and ear defying sonic manipulations" [label info]

**\* MLEHST – A puritan am I LP (Belief Recordings LP 002, 2006) [lim. 150] € 16.00**

MLEHST is back! This british experimental project gained some reputation in the 90's through some brilliant cassette-releases, establishing an intense style of dark noisy collages in a similar way as BRUME for example. After some years of silence, here's new material released on two vinyl LPs in small editions on MLEHST's own new label. A PURITAN AM I is based on silent feedbacks with more concrete noisy outbursts coming into the scene, done in a quite unique way...

"a concise statement of intent from Mlehst: electronix and fast paced cut-ups complemented by crippling feedback and ear defying sonic manipulations" [label info]

**\* MOGWAI – Mr. Beast do-LP (Play it Again Sam PIAS / matador?, 2006) € 17.00**

„...Zurückgelassen wird ein träumender und nachdenklicher Hörer. Im Ohr hat er Schönheit, Disharmonie, Noise und Klangkunst. Ein Album, das groß ist. Ein Album, welches einen auf eine Reise mitnimmt.“ [www.metal.de]

"Mr Beast is the band's fifth studio album and, as the title suggests, sees them returning to their first, true love - Rock with a capital "R" - after using a softer palette with more varied instrumentation for album number three (Rock Action) and delivering a balanced summary of their work to date with 2003's Happy Songs For Happy People. Mogwai of course, make their own rules in order to break them, so, alongside huge blocks of thrillingly implacable guitar noise, Mr Beast features exquisitely poignant piano passages (most of them played by keyboardist/guitarist/vocalist Barry Burns) and great, limpid spaces. It opens with "Auto Rock" - whose sweetly melancholic, central piano motif is gradually engulfed by a swell of fulsome guitars and pummelling drum beats - and closes with lurching, psych-rock behemoth "We're No Here" (sic). In between are eight future Mogwai classics, including the heads-down "Glasgow Mega-Snake", where what must surely be a

dozen guitars swarm around a molten metal core like crazed killer bees, the drum machine-driven country gospel of "Acid Food", which features pedal-steel guitar, the wintry splendour of "Friend Of The Night" and the impossibly poignant "I Chose Horses", featuring guest vocalist Tetsuya Fukagawa (of Japanese hardcore band Envy) and a keyboard contribution from composer/arranger Craig Armstrong. Whether light and lean or dark and monstrous, however, these songs underline Mogwai's belief that to have meaning, rock needs both mass and monumentality. If Mr Beast has one thing, it's presence." [label info]

**MSBR / MERZBOW – Destructible Foundation / Drain 7" (Mother Savage Noise / Self Abuse Records, 1996) [lim. 500] € 6.50**

Old full-colour split 7" by the Japanese harsh noise legends, soon to be rare! KOJI TANO aka MSBR died on 31. July 2005. Lim. 500.

BACK IN STOCK last copies!

"Brief, but very satisfying shit from these Japanese staples. MSBR unloads a veritable headcrusher, shrieking appeals for mercy thrashed into a tidal coma. Feel the gargantuan sphincter tighten its bunched muscles, the brutal burn, the redhot ragged wrench. Merzbow then proceeds to utterly blow that shit away with spectacularly savage blistering screech, a raging tempestuous storm ripping the Noisehead a new asshole." [Industrial.Org]

**\* NADLER, MARISSA – The Saga of Mayflower May LP (Eclipse Records, 2005) € 17.00**

DIE Folk-Entdeckung aus den Staaten... diese Stimme... diese dunkle Melancholie.... das bricht einem das Herz!

„Marissa Nadler benutzt ihre rauchige, einnehmende wie elegante Stimme meistens um finstere melancholische Balladen vorzutragen. Sie tut das auf dem Teppich von Americana, portugiesischem Fado, Psychedelia und Country. Ihr songwriting ist auf einzigartige Weise verdreht und sehr persönlich. Ihre Songs drehen sich um Themen wie unglückliche Todesfälle, verbotene Früchte, unheilvolle Affären und stürmische Suizide. Ihre gewachsenen Fingerpickin bringt sie zum Ausdruck mittels Sechssaitiger, Zwölfsaitiger, Banjo, Ukulele. Ihre Stimme ist samtig und von großer Tiefe und Schwere....“ [Unrock]

“... And indeed, each song of Marissa's shows its own worlds in poetry, in growth like a flower, shining gently, accompanied by the spiral-wards splendid acoustic guitarpicking. From her earlier demo with different, easier guitar, and with a beautiful transformed dark melancholic melody is 'Yellow Lights'. 'Old Love haunts me in the morning', acoustic guitar, voice, and some piano, for me it is almost like the voice of love itself, sadly unreachable, but therefore also beautiful and pure, as a spring-time condition. Somehow all inspirations on this album are as much related to nature, on various levels of inspiration. 'Calico' might be something like her place into the picture. 'Horses and their kin' is a perfect closer with 12-string guitar fingerpicking and various vocal chorus arrangements. Brilliant!" [Gerald Van Waes]

**\* NAEVUS / SPIRITUAL FRONT - Bedtime / Badtime pic-10" (Old Europa Cafe OEMP11, 2005) [lim. 500] € 14.00**

Schicke picture-10" mit einnehmend melancholisch-kraftvollem Neo-Folk (NAEVUS) und dunklem Pop mit Folk-Einflüssen (SPIRITUAL FRONT), beides professionell produziert und ausgeführt....

"3 exclusive unreleased studio tracks by each band! Best neo pop'n'folk sounds, Spiritual Front is also going for a hit TANGO! no needs to tell much more ... picture-disc with very coloured & captivating design! limited edition of 500 copies ..." [label info]

**\* NEW BLOCKADERS – VIVA NEGATIVA Vol. 1 4 x LP-Box (Vinyl-On-Demand VOD24, 2006) [lim. 500] € 55.00**

Full-Colour box w. 4 LPs containing TNB remix-material from ASMUS TIETCHENS, SRMEIXNER, DANIEL MENCHE, CISFINITUM, FREIBAND, HATERS, KARKOWSK, ASHTRAY NAVIGATIONS, MSBR, CONTROLLED BLEEDING, OREN AMBARCHI, DIETER MUH, Z'EV, KK NULL, etc.etc. first part of this monstrous compilation project !! lim. 500 - only 250 for free distribution !!

"Viva Negativa! – A Tribute To The New Blockaders" incl. collaborations with/reworkings by 75 avant garde/industrial/noise artists: Oren Ambarchi, Anomali, Ashtray Navigations, Emil Beaulieu, Benzo, Maurizio Bianchi, Cisfinitum, Controlled Bleeding, Dieter Muh, Evil Moisture, Freiband, Grunt, The Haters, Jason Kahn, Zbigniew Karkowski, Komafuzz, Kraang, Lockweld, Massimo, Daniel Menche, Thurston Moore, MSBR, Nocturnal Emissions, KK Null, Pita, Plethora, Prurient, Richard Ramirez, Scanner, Silvum, srmeixner, Asmus Tietchens, Treiksroset, Vortex Campaign, V/Vm, Keith Fullerton Whitman, John Wiese, Nobuo Yamada, Z'EV." [label info]

"...It's an overwhelming project, by it's size, it's quality both in music and cover art. A compendium of international noise music, a bold statement, which should belong in every home and an excellent example of how these things should be made." [FdW / Vital Weekly]

**\* NEW BLOCKADERS – VIVA NEGATIVA Vol. 2 4 x LP-Box (Vinyl-On-Demand VOD25, 2006) [lim. 500] € 55.00**

Full-Colour box w. 4 LPs containing TNB remix-material from C. RENOU, MNORTHAM, AUBE, RLW, VIOLENT ONSEN GEISHA, AMK, DAMION ROMERO, DAS SYNTHETISCHE MISCHGEWEBE, SPIRACLE, MERZBOW, WOLF EYES, INCAPACITANS, JIM O'ROURKE, DAVE PHILIPPS, BROKEN PENIS ORCHESTRA, LASSE MARHAUG, G. TONIUTTI, etc. etc. second part of this monstrous compilation project !! lim. 500 - only 250 for free distribution !!

"Viva Negativa! – A Tribute To The New Blockaders" incl. collaborations with/reworkings by 75 avant garde/industrial/noise artists: AMK, Art Break, Aube, Bloxus, Alexei Borisov, Broken Penis Orchestra, Cheapmachines, Courtis, Das Synthetische Mischgewebe, Aaron Dilloway, Embudagonn 108, Eshak, Government Alpha, Idea Fire Company, Incapacitans, Lasse Marhaug, Merzbow, Kiyoshi Mizutani, mnortham, Jim O'Rourke, Dave Phillips, Plexia, Putrefier, Christian Renou, RLW, Damion Romero, Runzelstirn & Gurgelstock, Spiracle, Sudden Infant, Giancarlo Toniutti, Brendan Walls, Withdrawal Method, Wolf Eyes, Achim Wollscheid, Violent Onsen Geisha" [label info]

"....It's an overwhelming project, by it's size, it's quality both in music and cover art. A compendium of international noise music, a bold statement, which should belong in every home and an excellent example of how these things should be made." [FdW / Vital Weekly]

**\* NILSEN, BJ / STILLUPPSTEYPA // MILAN SANDBLEISTIFT – Sov Gott / Oskar Kastanien Sterne am Tag LP / object (Licht-Ung, 2006) [lim. 276] € 17.50**

Ein Fliesen-Cover auf LICHT-UNG! Und die Musik ist auch seltsam & betörend!

Collector's item with thick glazed tile stuck on cover (especially burned for this release)! On one side we find a great collaborative piece by BENNY NILSEN (aka HAZARD) and STILLUPPSTEYPA with thick massive drones, on the other abstract soundscapes of crackles & strange electronic low-fi lumberings from MILAN SANDBLEISTIFT, who is one half of LICHT-UNG and also running the label of the same name.

**\* NIHILIST SPASM BAND – No LP (Cortical Foundation CORTI26LP, 2000) [lim. 700] € 28.00**

Wiederveröffentlichung der legendären LP von 1968 von der Londoner „New Rules No Rules“ – Impro-Truppe, die bereits seit 1965 bestehen und wohl immer noch aktiv sind, dabei rein intuitiv und regelrecht anti-rational ihre Instrumente (bei recht herkömmlicher Bandbesetzung) bearbeiten...vielleicht vergleichbar mit frühen AMM, aber noch rauher, anarchistischer, und un-musikalischer. Teurer aber luxuriös aufgemachter Re-Release auf CORTICAL.

"The NSB was formed in 1965 by a group of people who enjoyed music and wanted to play in a band. There was no desire to learn to play traditional instruments so kazoos were bought and assorted noise makers modified or built from scratch. The band started playing regularly every Monday night in 1966 and has just carried on. The personal has stayed the same. John Boyle (artist) kazoo and drums, John Clement (MD) guitar and drums, Bill Exley (geezer/latinist) vocals, Murray Favro (artist) guitar, Hugh McIntyre (curmudgeon/polymath) bass and Art Pratten (pensioner/gentleman of leisure) Pratt-a-various and Waterpipe. Greg Curnoe (deceased) and Archie Leitch (permanently retired) play less often." [Londonindie]

"With printed insert circa 1968 (Arts Canada) A companion release to the Intersystems Number OneLP; both originally on Allied records, and both of these groups representing extremes in art bands in Canada 1960's. A proto-dada assault, No Record heralds a do it yourself punk aesthetic with unrestrained humor and noise performed on largely home-made instruments. Electric charged and indispensable to anyone interested in Sonic Youth, the LAFMS, Japanese Noise, and anarchistic music in general. 220 Gram Vinyl. DMM Quality Pressing. Limited Edition 700 copies." [press release]

**\* NOISE-MAKER'S FIFES – Maikieek 10" (Obuh Records V15, 1997) [lim. 333 copies] € 14.00**

Rare early vinyl by the Belgian theatre-droners! Very few copies back in stock, gatefold cover, on the Polish cult-label OBUH! Get it now, this is probably the last chance!

**\* NOISE-MAKER'S FIFES – Zona Incerta 10" (Substantia Innominata SUB-03, 2006) [ed. of 500] € 12.00**

Die Nummer 3 der S.I.-Serie kommt von der Brüsseler Performance-Gruppe NOISE-MAKER'S FIFES! Verschiedene Aufnahmen der Choreographie „Dyonisos' Last Day" und Feldaufnahmen afrikanischer Insekten dienen als Basis für zwei komplexe Geräuschsoundscapes. Höre mit neuen Ohren, mit anderen Hirnzellen als bisher!

"NOISE-MAKER'S FIFES is an experimental performance group from Brussels who do impressive shows with many selfbuild instruments and surrealistic sound-theatre-choreographies. The first side on "Zona Incerta" is based on the choreography "Dyonisos' Last Day" from 2003 and uses various live-material from this and other different performances. The second side is created from insects field recordings made in Kenya. ZONA INCERTA builds a very dimension of its own, totally hazy and foggy sounds ebb and flow in and out...water and metal-sounds are recognizable in the sound-field, high insect-frequencies intertwine with all kinds of strange noises and animal sounds... The Unknown is also the world of other creatures who perceive a totally different world. Listen with new ears, with different neurons." [press release]

RELEASE DATE: 28. APRIL 2006 !!

GENERAL LABEL CONCEPT: "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.

"...now the Belgian collective has developed a totally unique style where the successions of electroacoustic events are organized according to a logic which fuses a highly skilled compositional ability and the exploration of psychic dimensions where anguish and fear dominate." [Massimo Richi / Touching Extremes]

**\* NO MORE – Dreams. Early Recordings 1980-82 LP (Vinyl-On-Demand VOD23, 2005) [lim. 500] € 15.00**

"15 minimal-tracks incl. songs from the legendary first two 7" and 10" plus material of the first two tapes from 1980 and 1981 and 4 unreleased outtakes from the 10" and a demo version of "suicide commando" [label info]

**\* NOVY SVET / HIS DIVINE GRACE – Nachtfang 10" (Reue um Reue 001, 2006) [lim. 525] € 12.50**

"The very first release on REUE UM REUE (the post-industrial pendant to TREUE UM TREUE) is a collaboration between NOVY SVET and HIS DIVINE GRACE, in the shape of a limited 10inch vinyl, featuring two experimental/ambient 13-minutes-tracks. Combining magnificently the unique bohemian cabaret from the most Viennese band on the Costa Brava and the haunting illuminated soundscapes of the mysterious Moonchild Erik, this opus called "Nachtfang" is an homage to the millions of insects which every night lose their lives to the irresistible attraction of artificial lights. Experience within 26 minutes the tragic destiny of an insect, dying in the illusion of having reached the stars. Featuring Fr. Tost on turntables and Demian (Ô Paradis) on Bass. Comes on grey vinyl in a special gatefold sleeve with inserts." [label info]

**\* NURSE WITH WOUND – Sand Tangled Women (Echo Poeme Sequence 3) 7" (Klanggalerie gg99, 2005) [lim. 500] € 11.00**

Nach drei Press-Versuchen darf diese 7" endlich verkauft werden. Zwei verstörende Stücke mit surrealistische Ambience und omnipräsenten, verführerisch-gefährlichen weil hypnotisierenden Frauen-Stimmen.... This sucks you in ! STEVEN STAPLETON ist und bleibt der Meister, wenn es um solche Stimmungen geht !!

"Part 3 of the Echo Poeme Sequence series adds German vocals to the French ones and also a multitude of instruments and obscure sounds. A wonderful item from a wonderful band. Cover by Steven Stapleton." [label info]

**\* PENDERECKI, KRZYSZTOF - The Manuscript found in Saragossa (original Motion Picture Soundtrack) LP (Obuh Records V24, 2005) [lim. 500] € 25.00**

Eine echte Ausgrabung auf OBUH, dieser bisher unveröffentlichte Filmsoundtrack des legendären polnischen Komponisten, komponiert 1963 !!

"Cat. No. V24, date of release – October 2005. Limited edition of 500 numbered copies in extremely solid, gatefold, laminated covers. Never to be repressed on LP or CD.

The score for Wojciech Jerzy Hass' motion picture "The Manuscript Found in Saragossa" was composed in 1963 by Krzysztof Penderecki, who back then was an avant-garde artist of the tumultuous spirit in search of his own musical voice. It acquired its final shape in Warsaw's Polish Radio Experimental Studio, then at its visionary best under the directorate of Josef Patkowski. The music for "The Manuscript Found in Saragossa" is a mind-bending mixture of uncontrollable electro-acoustics, sweeping and yet light baroque stylizations, daemonic soundings and grotesque illustrations. Released separately from the movie for the first time, after close to half of a century the score has lost none of its original magic. Quite the opposite – drawing its vital energy from literary and cinematic phantoms, it appears to exert some sort of demiurgic influence upon the listener's imagination, which suddenly becomes awakened to the memories of previously unrealized images, experiences and emotions. The manuscript found in Saragossa seems to have no end...

And so, paraphrasing the pious monk, I license myself to call out to all travelers of imagination: Pasheko! Pasheko! In the Name of Our Lord I command you to listen and dream!" [Wojcek Czern, Obuh Records]

**\* RAIONBASHI – Chloral Works I & II one-sided 12" (Entr'acte 21, 2005) [lim. 250] € 11.00**

Nur eine Seite ist bespielt von dieser 45rpm-Maxi, die in einer verschweissten weissen Polyester-„Senftüte“ geliefert wird, aber diese Seite (mit 2 tracks) hat es in sich: Ein Jodler wird endlos gehalten, tieffrequentes Knirschen und Drones gesellen sich dazu (das sollen Körperfunktionsgeräusche sein), auch Stück 2 beginnt mit Gejodel, welches aber schnell von Sirenen-Drones abgelöst wird, auch hier kratzt & bellt es untergründig. Intensiv ! Geniales Teil ! Hinter RAIONBASHI steckt übrigens Daniel Löwenbrück von Tochnit Aleph zusammen mit seiner Frau / Schwester / Oma / adoptiertem Kind?, wir wissen es nicht..... das ganze ist die wohl erste Vinyl-VÖ eines recht frischen Labels aus Leeds !

"Two symphonic compositions for yodeling voice and electro-acoustic body functions performed and recorded by Doreen and Daniel Kutzke-Löwenbrück. 140g single-sided 12" vinyl sealed in a custom-made and hand-printed 14" x 12.5" moisture barrier bag (48 gauge chemically treated polyester; 12 pounds of white polyethylene; .000285 mils of aluminum foil; 12 pounds of polyethylene; 1.5 pounds of linear low density polyethylene). First edition of 250 copies." [label info]

"Now, this is quite unique: a single-sided 45 rpm vinyl where Doreen and Daniel Kutzke-Löwenbrück recorded two bizarre present-day yodels - well, the beginning is indeed a yodel, but it's just an excuse to ignite a stretched vocal fire in which Doreen is elongated and superimposed to herself while "electroacoustic bodily functions" (mostly from the stomach, I'd say) act as a contrasting element to the beautifully looped yodels, which are absolutely not reminiscent of Austrian mountain villages, instead reminding me of contemporary computer minimalism - once again, Chinese composer Dajun Yao comes to mind - and, in the second movement, of war sirens howling in desperation. The record comes sealed in a custom-made hand printed moisture barrier bag, making it also a nice collector's item (although you're forced to cut the bag to take out the goods...)" [Massimo Richi, Touching Extremes]

**RAPOON – Just Say the Faith LP (Soleilmoon SOLV 06, 1998, lim. 800 copies) € 12.00**

Die erste LP des ex-ZOVIET FRANCE-Mitstreiters Robin Storey, der sich hier wieder stärker den Z.F.-Wurzeln annähert (dies könnte locker auch als 80er Z.F.-Album durchgehen!) : atmosphärisch-fremdartige, einlullende akustische Ozeane voller Effekte & seltsam verfremdeter Stimmen, teils mit minimalen Rhythmen & Piano angereichert. Wir sind begeistert & hypnotisiert. Beautiful full colour artwork! back in stock this fine album (first and so far only rapoon LP) which goes more into the Zoviet France-direction, hypnotic ! Probably last copies .....

**\* RYN – Whistle and I'll come to you 7" (Drone Records DR-80, 2006) [ed. of 300] € 6.50**

Britisches "Power-Drone"-Duo mit erstem Vinyl! Metallisch-rauhe Fließ- & Vibrierkräfte schwimmen die Ratio hinweg und schaffen eine willkommene Leere im Hirn! Cover kommt in 2 Ausführungen: Mit Vollfarb-LaserArt oder s/w eissem Siebdruck!

"RYN is a quite new british duo (with members also active as MARZURAAN) and this is after few CDR-outputs their first vinyl release. Their drone-style could be described as "power-drone", using solely field recordings (here: electric shaver vibration on bits of metal & refrigerator hum) for these two pieces presented here. These energetic sound-sources build masses of heavy clouds in movement that flood

your mind away, pure metallic flood-noises that brings a most welcomed VOID into your head. Filed under: Power-Void-Drones PURPLE VINYL. HAND-PRINTED FULL-COLOUR ART SHEETS & SILKSCREENED COVERS" [press release]

**\* SAMARTZIS, PHILIP – Soft and Loud LP (Plates of Sound POS001, 2005) [lim. 500] € 18.00**

SOFT AND LOUD ist eine Klangkunst-Installation für 8 Lautsprecher, die auf verschiedensten ‚environmental recordings‘ aus Japan basiert. Aufnahmen von Tempelplätzen, Wäldern, Marktplätzen, U-Bahn, Vorstadt-Noise, wobei sich aber das „typische japanische“ als Klangfokus herauszentriert, betörend schöne fließende Sounds wechseln mit lauterer Alltagsmomenten & -geräuschen ab. Das ganze klingt sehr konkret und komplex zusammengefügt in dynamischer Bewegung & Effektförderung.

“Originally conceived for eight-channel surround sound playback, Soft and Loud is comprised of field recordings made in Japan between 1999 and 2001 that were later arranged and mixed in Melbourne over a three year period. The objective of the field recordings was to document a variety of common environments in order to investigate the behaviour of singular events and their relationships to other sounds occupying the Japanese soundscape. Of particular interest is the cohesion with which artificially generated sounds are incorporated within the generally subdued natural acoustic environment. However intriguing the artificial is, the strangely muted quality of Japan is also a source of fascination. A massive city like Tokyo can be thunderously noisy, however it has a calmness to it that can be quite unsettling. It is the intersections where the distinctions between the artificial and the natural, noise and silence are blurred that drew samartzis' interest when constructing this work.” [label info]

**\* SEVERIN BESTOMBES (VOM HORSE GORE CLUB) – Auszug & Abgesang LP (Punch Records PP013, 2006) [lim. 333 on glow in the dark vinyl!] € 22.50**

„Wenn man zu vorgerückter Stunde der verdächtigen Phantasterei anheim fällt, der heimische Plattenteller würde ungeklärterweise das Dunkel des Raumes wie von Geisterhand erleuchten, dann liegt das in erster Linie nicht an der falschen Sorte Pilze, die man unter Umständen mal wieder zu leichtfertig verzehrt hat, nein, es sollte sich lieber schnell besonnen werden, dass die lang erwartete dreizehnte *Punch Productions* Platte nun endlich von den Nadeln malträtiert werden darf, auf dass das fluoreszierende Plastik wahlweise in giftgrün oder türkisblau erstrahlt. Als wäre das nicht schon reizvoll genug, bietet uns die erste Manifestation des seltsam-mysteriösen HORSE GORE CLUBS zudem unerhört exquisite Tonkunst.

SEVERIN BESTOMBES ist das dreihundertsiebenundfünfzigste Pseudonym eines gewissen Herrn *Jürgen Weber*, der, so erzählt die Legende, im vergangenen Jahrtausend in einer nicht unbekannteren österreichischen Metropole, respektive dem slawischen Bezirk "Neue Welt", mehrere Hundert der denkbar wildesten musikalischen und antimusikalischen Orgien dem Tonband anvertraut haben soll und sich inzwischen, vielleicht zur Kontemplation, in ein katalanisches Dörfchen zurückgezogen hat, von wo aus er jedoch von Zeit zu Zeit, aber leider immer seltener, nicht minder wilde Geistesblitze in die gepeinigste Welt hinaussendet. "Auszug & Abgesang" ist ohne Zweifel einer dieser Geistesblitze, der darüber hinaus wohl oder übel dem angesprochenen Rückzug ins Kontemplative wie eine bittersüße Frucht entsprungen zu sein scheint.

Der erste Part dieser LP-langen Abrechnung mit dem Wiener Gesangsverein trägt den mit düsterer Symbolik überschütteten Titel "Lilien aus dem Garten des Gegenpapsts". Das akustische Gewächshaus dieser Spiegelbildkone fühlt sich jedoch an wie ein klaustrophobisches, von gespenstischen Erinnerungen heimgesuchtes Mythologieaquarium, dessen Innenwände zur Dämmerstunde zwischen Kuckucksruf und Spieldosengedudel von psychopathischen Rhythmen rituell verziert werden. In einer noch dunkleren Ecke liegt ein abgessenes Diktiergerät und gibt die befremdlich geflüsterten Chiffren eines kleinwüchsigen Wesens zum besten. Dann zieht ein sphärischer Wind in das Fast-Vakuum dieses Mikrokosmoses ein und alles wird erschreckend leise. Ist dies etwa die Ruhe vor dem persiflierten Militärparadenrummelplatzsturm? Haaaauuu Rrruckkk! Einmal kräftig dran gezogen und die schwerwiegend stacheligen Lilien sind auch schon gepflückt. Zur Belohnung wird zwei-, dreimal auf die Klaviertasten gehauen und die Rippen flüchten sich hustend ins Platteninnere. "Musik für Dolores" schwebt ebenso wie die A-Seite im Umkreis

experimenteller, elektroakustischer Tonkunst des nahezu gesamten zwanzigsten Jahrhunderts und verarbeitet dabei womöglich sämtliche jemals aufgeschnappte Einflüsse. Zuerst werden NURSE WITH WOUND, *Ghedalia Tazartzes*, *Edgar Varèse* und wer weiß schon wer sonst noch alles durch den cut-up Fleischwolf gedreht und anschließend samt rudimentären Groovebruchstücken auf eine kaum noch wahrnehmbar leise Minimalambientfläche breitgeschmiert.

Irgendwann brechen dann einige atonale Klavierklänge durch den fragilen Schleier, begleitet von dezenten Stimmexperimenten und schließlich einmündend in sehr sparsam platzierte Abstraktionen, die im Grunde völlig auf elektronische Klangforschung reduziert wurden. Das ganze wurde dazu mit einem heimlich muckelnden "live at Schlafzimmer" Charme aufgenommen und wirkt daher umso staubiger, direkter und echter.

"Auszug & Abgesang" bietet zwei hartnäckige Kompositionen zum Schlussstriche ziehen und neue Anfänge finden. Gerade letzteres will seitens der fragmentarisch aufgerissenen und minimalistisch verwesenden Klangstrukturen bewusst nicht leicht fallen. All die einzelnen Szenen dieser Collage sind wie Mittelteile ohne signifikanten Beginn und Ende, an ihren ungeraden Kanten aneinandergesetzt, montieren sie eine diffuse, mit Schräglage in sich verschachtelte Sinfonie, die mit einem Bein auch im traditionsreichen Avantgardezimmer steht. Art brui!" [Roy Liebscher / Lichttaufe] Collectors item from NOVY SVETS alter ego with surprisingly experimental soundscapes, wonderfully obscure collages!

"12" vinyl GLOW IN THE DARK !!!!!!!! - Silk-screened plastic sleeve Severin Bestombes is said to be J. W. Eber who is said to be J. Weber, who the world claims to be NOVY SVET, singer and brain appendix of MUSHROOM'S PATIENCE and god knows what else. might be true....well, seems to be true. And what's truth on diplomacy's smooth grounds? Was this guy ever known for being outstanding diplomatic? Definitely not...neither is this album. Bad memories melted into two long (each one LP-side long) tracks, that have their roots growing out of the sixties avantgarde's ass. In the end it is just fuckin' beau. special cover - on special vinyl - for sure special musick too" [label info]

**\* SKULLFLOWER – Village Sorting 7" (Self Abuse Records SAR-05, 1995) € 5.00**

Endless noisy guitar-drones & slow feedbacks with a psychedelic touch - ecstatic and hypnotic at the same time. The project around MATTHEW BOWER (now SUNROOF, TOTAL) here with something like percussion in the background, and the famous TIM HODGKINSON (THE WORK, etc.) on Saxophone! Last copies of this early SELF ABUSE EP back in stock !!

**\* SMARZOCH, RAPHAEL – Spitrobot CD (Tonschacht 018, 2004) [ed. of 500] € 6.00**

"spitrobot" is the debut-release of the cologne-based guitar player and producer raphael smarzoch, which contains two intensive attacks of heavily treated guitar madness. side a contains an ecstatic, but almost minimal piece or pure feedback freakout, while on side b the six stings almost sound like a dark, surreal layers of organ sounds. it might be of no surprise that both the thick, subterranean metal of sunn o))) and the power electronics of the wolf eyes are the most important influences for smarzoch's noise pieces. "spitrobot" is the work of one of the most talented guitar players and an promising, impressive initial point in the discography of the 23-year old raphael smarzoch which you definitely shouldn't miss if you're into the solo-works of kevin drumm, agata or joseph suchy." [label info]

**\* SPRUNG AUS DEN WOLKEN VS. FILM 2 – Lion / Sei Still 7" (Klanggalerie gg86, 2006) [lim. 200] € 11.00**

"7" single in a limited edition of 200 numbered copies only. Sprung aus den Wolken is the rhythmical and noisy project by Kiddy Cityny. They released albums on Zick Zack and What's so Funny About and were (and are) often compared to Einstürzende Neubauten. On this 7", they present you a couple of brand new tracks that were recorded specifically for this project with Film 2." [label info]

**STILLUPPSTEYPA – Keep checking speed & completeness of urineflow cut-off 7" (Obuh Records V12, 1995) € 6.00**

„Die manchmal sehr wilden Isländer fangen auf dieser 7" mit einem monumentalen Orgel-Stück an "beauty arriving in a rolls' royce", worauf dann ganz plötzlich ein krachiges, free-rock-jazz-mäßiges Etwas mit Schreigesang folgt ("enginn verour spaeldur ef bjorinn er nogu kaeldur"), und auf der B-Seite geht es dann mit "chauffeur emptied of C sharp minors" absolut free-style mäßig weiter, in dem chaotischen Soundbrei vermag man zumindest menschliche Stimmen & eine Gitarre herauszuhören, der Rest bleibt unbekannter Herkunft. Irre Single!" [Drone Rec. info] back in stock last copies of this wild & early 7" of the amazing iceland trio!!

**\* STRANGE ATTRACTOR – Rorschach II LP (Music for Speakers M4S28LP, 2005) € 14.50**

"Rorschach II" is the obvious successor to their debut LP released november 2004. Again, it shifts from jazzy ambient to clippy popsongs to post rock to experimental whatever, always on the cutting edge of contemporary production. It again features the characteristic voices of guest singers Edward Ka-Spel (The Legendary Pink Dots) and Marie-

Claudine Vanvlemen (Sonar Lodge), who also joins them live on stage. The third vocalist on this album is Richard Sinclair, who recorded and performed with Robert Wyatt (on the legendary album Rock Bottom, amongst many other occasions) and his own groups Caravan and cult band Hatfield & The North: one of the most original and fearlessly creative bands of the so-called 'Canterbury scene' (with Soft Machine, Gong, Egg) in the early seventies. He now contributed his fretless bass skills and warm voice to Rorschach II. As an extra bonus you are treated to a Twilight Circus remix (vinyl exclusive!) of the title track from the first LP. Dub wizard Ryan Moore recently released an album with dj Spooky and collaborates with numerous dub legends on his own label M-Records. Rorschach II also features Dutch jazz musicians Jeroen van Vliet (Fender Rhodes) and Edward Capel (alto clarinet)." [press release]

**\* Masayuki TAKAYANAGI – Action Direct – live at Zojoji Hall 1985 LP (Tiluuqua Records til501lp, 2005) [ed. of 300] € 39.00**  
Luxus-Edition Rerelease einer lange vergriffenen LP, Japan-Import, leider teuer!

„Takayanagi, ebenso wie Frith oder Rowe ein „Alter“ an der Gitarre zwischen Improvisation und Komposition, entwickelte sein hier vorgestelltes Tischgitarrenkonzept in den frühen 80er Jahren. Diese Wiederveröffentlichung einer längst vergriffenen Live LP von 1985 zeugt von einem wiederum ganz eigenen Stil in dieser Spielart. Zwei Walkmen, Mixer, Effektgeräte und zwei Gitarren, eine mit Kontaktmikrofonen bestückt und eine auf dem Tische liegend, Buttermesser, Säge, Streicherbogen etc. zur Bearbeitung, Zuspieldänder mit Stimmen von Mishima Yukio, Hitler und anderen Märschen, Eimert, Wagner sowie Industriesounds dienen Takayanagi zur Herstellung seiner Collagen/ Montagen. Trotz der Fülle an Mitteln, ist sein Stil druckvoll und wohl überlegt. Man hat die Gitarre stets vor Augen und „sieht“ beim Hören doch mehr und weiter. Jeder seiner Eingriffe, jede neue Geräuschlage wirkt hochkonzentriert und bar jeder Hektik. Gitarrenimprovisationen jenseits von Jazz und/oder Neuer Musik. Schönes Foldout-Cover und ein Minibooklet mit Linernotes von Alan Licht und Johan Wellers.

Like Frith or Rowe, Takayanagi is an „oldtimer“ on guitar playing between improvisation and composition. He developed his concept of table guitar in the early 80ties. This rerelease of a long time sold out live LP from 1985 shows his very own style in this genre.

„The instrumentation (...) consisted out of two walkmans, a mixer, various effect pedals and two guitars, of which one was wired up with contact microphones, while the other was stretched out across the table, manipulating its sound with effects while using a bowstring and other utensils like butterknives and chains (...) modulated tapes of music by Wagner, Eimert and Eissler, snippets and fragments of speeches by Mishima Yukio, Hitler and accompanying Nazi marches, pieces of a Richard Wagner opera, Sergei Prokofiev's second symphony and sound bits of industrial machinery and other heavy industries were put to use“ (from the linernotes) to create the sonic collages/ montages. In spite of the abundance of sound sources his music is powerful and well-considered. Always the guitar in your eye while listening you „see“ more and further. Every step, every noise layer seems high concentrated and cool. These are guitar improvisations beyond Jazz and/ or New Musik. Nice foldout jacket included a small booklet with linernotes from Alan Licht and Johan Wellers.“ [Peter Schlewinski for Drone Records]  
The LP comes as a hand numbered deluxe hard carton single jacket edition containing an explanatory insert that is printed separately on high quality glossy paper.

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

„This German one-man project has impressed many with his very few dark-cold-ambient albums over the last years and we are now very proud to present the very first vinyl release!  
DYING REVEAL is a surprisingly enjoyable noisy EP including some mixing of voice-samples, from children and other voices, blended with distorted drony-synths, long-waving deep tone-pulsations and electronic bell-like sounds. Become embedded into a great nostalgic melody at the end of track B (The Undefined). A sombre, pulsating ambience with many repetitive audio patterns makes this EP an excellent soundtrack for a trip into the darkest realms. Filed under: dark hypnotic noise-drones RED VINYL. WHITE COVERS WITH BLACK/RED STICKERS AND BLACK INLAY“ [press release]

**\* THROBBING GRISTLE – Dimensia in Excelsis LP (Tesco Org. 037, 1998) € 12.00**

„Live in L.A. 22.5.1981., erstes Konzert von TG in den USA, 17 Jahre verstaubten die Aufnahmen in G.P.Orridge's Archiv, jetzt werden sie endlich veröffentlicht. "probably the most viciously nihilistic holocaust of sheer emotional and sonic distortion they ever unleashed". Entertainment through pain.“ [Drone Rec. 1998] back in stock

**\* THRONES – A Day late, a Dollar short do-LP (Southern Lord SUNN39, 2005) € 16.50**

Für jeden SUNN O))) und EARTH-Fan ein Muss, Joe Prestons etwas weirdes Solo-Projekt THRONES !!

„Thrones ist ein Projekt von Joe Preston. Und Joe Preston gehört seit den frühen 90ern zum harten Kern des US Doom. Er hat 1991 bei den Drone-Göttern Earth Bass gespielt, ist danach zu den Melvins und zu den Hohepriestern Sunn O))) gewechselt. Heute ist er Bassist bei High On Fire, der unglaublichen Neo-Doom-Band von Matt Pike auf Relapse. „Day Late, Dollar Short“ versammelt rares Thrones-Zeug, das vor allem durch eines besticht: krank und heavy. Preston will offenbar gar keine Songs schreiben, sondern extreme Soundvisionen verwirklichen und besoffen mit seinen Jungs abhängen. Macht echt Spaß, dabei zuzuhören.“ [Westzeit]

“A collection of rare and previously unreleased tracks from thundering bass-lord JOE PRESTON (HIGH ON FIRE, EARTH, MELVINS, SUNN O))), THE WHIP) as THRONES. Eighteen tracks of total absolute extreme heaviness. Beautifully packaged with artwork by STEPHEN O'MALLEY. Packaged in a gatefold sleeve with a bonus track not included on the CD version. Bow down, puny humans, for your time is ended.“ [press release]

**TROUM – Ljubimaya 10” (Waystyx Records WAYS03, 2003) [lim. & numbered 455 copies] € 12.00**

3-track 10" with very dark, droney & melancholic material. Comes in beautiful handmade covers with colour-picture by Igor Vaganov (Achtung Baby). LJUBIMAYA is here a symbol for the love as driving force... BACK IN STOCK LAST COPIES !!

“Trom means dream, and dream is a symbol for unconscious. Just like a daydream, this music can drive us to very deep, out of mind control domains from emotional side. Floating, blurred soundscapes takes you to the limits of everyday life. The enigmatic non-being, unreachable ultimate harmony is far from mind capabilities and refuses to be rationally analyzed. This mini album is the first vinyl release of Moscow based label Waystyx, and it remember us about russian tour of the legendary duo, which took place about on november 2002. Dense and spheric, their sound progressed to the more subtle, fine aesthetics, carrying slightly minor intonations through all three pieces of this album, creating the wonderful shapes out of massive noise foundation. Especially speaking of "Meerestraum" ("The Sea Dream"), which is majestically eminent, enchanting your perception, drilling the dusky space of unconscious chaos, it fulfill your soul with confusion and yearning for mysteries and unknown places. Both Troum members, Stefan and Martin, are calling the music their wife, and their releases - lovely little babies. "Ljubimaya" means the favourite in Russian, and it points both to our choice and Troum recent works. This release is definitely something we can be proud of! Record comes in the nice foldout cover designed by Igor Vaganov. ltd. to 455 copies.“ [press release]

**\* TROUM – AJIN pic-12” (Equation Records E=11mc, 2005) € 12.00**

4-track picture 12" with great artwork by Alan Mc Clelland, see [www.evellyft.com](http://www.evellyft.com).

“The track-titles TROUM uses usually always have a deeper meaning, reflecting the wish to reach the more “archaic”, unconscious areas of the human psyche - what we perceive as reality is only a small surface. There's always a hidden source lying “under” it. AJIN, the title of this whole long-play 12”, is hebrew for EYE, also stands for “colour” and “source”: “the right eye that looks into the sky for transcendence, the left eye that looks to the ground to the word of god (one that dances and the other that speaks)”, thus expressing the balance of contradictions. TATAN, the first track, means “sign” or “process of painting” in tahitian language -> the source for “tattoo”. AURDDRACH, the second track: middle irish for “phantom”, or “ghost”. it is linked etymologically with the word “dream”. CHERTANOVO, the third track: russian for “devils home”. YEMANJA, the fourth track: the name of a female god at an archaic tribe in south-america. These gods are called “Orixa”, and “Yemanja” is the Orixá of the ocean, symbolizing strength and maternal love.“ [Trom, 12.2005]

“While Troum are known and worshipped (in unfairly small numbers) for their vast, gorgeous soundscapes, this time, they sound far more aggressive and serious. The 'open' side begins forcefully with "Tatan," as its relentless, echoed, driving rhythm is decorated with the bleeding howls of guitar noises and ghostly sounds. "Aurddrach" eases in more quietly, with a signature Troum depth-defying sound and a faster paced, but more subtle rhythmic loop. Both rhythm and atmosphere build concurrently until the sound is so massive, and then it breaks, quieting down, as if they're laying a beast to rest.

The 'closed' side is far more reserved, contained, and concealed.

Rhythms of "Chertanovo" only barely evolve after about four minutes into the piece, and even then, they're provided by the echoes of the main sound sources, which are thunderous and rumbling. It's like being hidden deep, beneath the earth in the massive darkness, where only a few glimmers of light can be seen through cracks far above. "Chertanovo" doesn't make a grand exit, it only creeps off into the infinite darkness. "Yemanja" ends the release with a sad and slow anthemic melody. Elongated and emotional, it's a reminder that it's almost criminal that Troum aren't as praised as much as the bands like Sunn O))) and Godspeed who have followed their footsteps on the same trails, but have reached different peaks and valleys in their expeditions." [Jon Witney, Brainwashed]

**\* VAN BEBBER, CLAUS / ERHART HIRT – Tefiton LP (Anthropometrics anthro01, 2005) [lim. 300] € 13.00**

"tefiton features over 40 minutes of thickly layered and at places elegantly slick noise textures generated from electronics, feedback and turntable. tefiton features ulrich kriegler (zeitkratzer, sonic youth collaborator) on saxophone on one track. the overall sound shifts between almost classical improv and abrasive moments more known from the field of noise music. claus van bebber (turntables) has been a founding member of the artist collective heinrich mucken (1982-1990) and as a sound artists has collaborated with erhard hirt, paul hubweber, philip jeck, helmut lemke, michael vorfeld and more. erhard hirt (guitar + live electronics) works since the 1970ies as a musician and promoter/curator in the field of improvised and experimental music and collaborated with derek bailey, stephan wittwer, davey williams, eugene chadbourne, hans reichel and many more." [label descriptions]

**\* WANDER / ANDREW LILES – The Astronomical Entomologist pic-7" (Beta-lactam Ring Records [lim. 150] € 16.00**

Ein gar seltsames Sammerstück hat BETA LACTAM da aufgelegt (wir haben nichts anderes erwartet): Krautige Sequenzer-Kosmos-Analog-Elektronik von WANDER auf der einen, die Dekonstruktion desselben mit Drumbox & Gitarren auf der anderen. LILES ist einfach ein Schelm! Nummerierte, irgendwie auch gesigte Auflage mit "original art insert" von nur 150 Stück!

"Wander does not another introduction here of course. But this 7" may need scrutiny: not the usual drone music, but a synthesizer sequence to which other synths have been added. Strangely reminiscent of seventies german synth gods like Tangerine Dream and others really. And quite funny. The other side seems to be a collaboration with Andrew Liles, I am guessing he is playing along with the Wander recording. And this is even more fun: the synth sequence is overruled by a drum computer beat to which guitars are added in several, mostly rhythmical ways. Reminiscent of early eighties punk/rock like nothing I have heard before. Very refreshing this little disc!" [MR / Vital Weekly] Address: <http://www.blrecords.com>

**\* WHITMAN, KEITH FULLERTON – Schöner Flußengel LP (Kranky 071, 2004) € 14.00**

Zweite LP von „HRVATSKI“ Keith Whitman auf Kranky, der solo weitaus droniger, ambienter, atmosphärisch-verspielter klingt... "Consisting of material with a decidedly dark mood overall, the new album embodies Whitman's considerable musical scope. With tracks recorded using vocals, computer, clarinet, synthesizer, record player, microphone, bell and guitar the album traverses grittier and more complex territory than its predecessors. The six tracks veer from multi-fi drone to computer-guitar-piano trio." [label info]

**\* ZUCCHERI, MARINO – Parete 1967 per Emilio Vedova LP (Die Schachtel DS8, 2005) [ed. of 450] € 22.00**

Eine wunderbar aufgemachte Vinyl-Edition des italienischen Pioniers und Produzenten der elektronischen Avantgarde. Diese Aufnahmen stammen von 1967 und entstanden als Soundtrack zu einer Installation des Malers EMILIO VEDOVA: Katakombige Drones, metallogene Duster-Sounds, recht harsche Geräuscheffekte, verhallt & kühl...eine Soundwelt, wie sie später in ab den 80er Jahren massenhaft von Industrial-Künstler produziert wurde.

ZUCCHERI hat als Produzent im Mailänder RAI Studio gearbeitet und dort CAGE UND BERIO produziert....

"This great work has been totally forgotten since today - this record is in fact a world premiere, and the final act of justice towards a man that contributed so much to the birth and development of Electronic Music. In 1967 the painter Emilio Vedova was appointed by the Italian Government to create an installation for the Italian Pavilion of the Montreal Expo. Vedova came up with this great ideas of using small glass slides, especially created to reproduce his abstract painting, and then projected on the asymmetrical walls of the Pavilion. He then asked Nono to compose some electronic music, but Nono had no time, and suggested to ask Marino. He replied: "I could do something, but keep in mind that I am no composer". The result is Parete (Wall) 1967, a

spectacular and intense 30-minutes loop of pure and intense electronics, a magmatic cascade of harsh sounds and deep drones, and a fantastic counterpart to the harsh and expressionistic painting of Vedova. As in Marino's word:

"I used some previously recorded sounds, the result of an early research: they were really rough. I created a great loop, which intersected another one, a 30 meters, 30-minutes tape ring. It was so long that it extended out of the Studio room, my colleagues thought I was gone totally nuts. You heard this very loud timbre...the music interacted freely with Vedova's visuals, it really was a free encounter between sound and light." [label info]

## 1.1. VINYL COMPILATIONS

**\* AUTOFICIAL 7" (Noisopoly NOP-01, 1996) € 6.00**

Four examples of the WEIRD noise-stuff a.d. 1996, released on the HATERS-Label -! Last copies probably....

"Compilation-EP compiled by Jupitter-Larsen, and featuring "Rectal Mucus Popsicle" by Smell & Quim, "Flint" by Chop Shop, "Calldown" by Com-Dom, and "Rough" by The Haters"

**\* "DIE GROSSE UNTERGANGSSHOW" – FESTIVAL DER GENIALEN DILLETANTEN do-LP-Box [lim. 500] (Vinyl-On-Demand VOD022B, 2005) € 59.00**

Dokumentation des legendären Festivals vom 4. Sept. 1981 in Berlin, 25 Jahre danach gibts dieses vielleicht etwas übertrieben ausgestatte „Untergangs-Set“ mit T-SHIRT, CD, DVD und 2 LPs, für fast alle Sinneskanäle etwas !

Documentation of the legendary Festival that happened in Berlin 4.Sept 1981, with EINSTÜRZENDE NEUBAUTEN, DIE TÖDLICHE DORIS, FRIEDER BUTZMANN, SPRUNG AUS DEN WOLKEN, etc etc.. lim.

500. Incl. 2 vinyls w. audience-recordings, different from the CD.

"The Lp-2 Set is an audience performance, a bit rougher but longer (e.g. Einstürzende Neubauten 'Kollaps' is 7 minutes on DVD/CD but 10 minutes on Lp) J and it contains bonus to the CD/DVD (CD/DVD appr. 70 minutes each, 2LP 2 is 100 minutes in total)." [label info]

**\* NEKROMANTIK – SOUNDTRACK LP (Mauerstadtmusik 02, 2005) [ed. of 500] € 13.00**

„Als 19- oder 20-jähriger habe ich mir einen der beiden NekRomantik-Filme von Jörg Buttgerit angesehen, möglicherweise auch beide, ich weiß es nicht mehr genau und ich kann mich noch an alles mögliche erinnern - nur nicht daran, dass die Filme einen ganz passablen Soundtrack haben. Der reicht von schrägem Geigengestreiche über cineastisch-dramatische Keyboardsounds bis hin zu melancholischem Klavierspiel, versetzt mit Sägegeräuschen. Die schlichten Melodien bleiben schnell im Ohr hängen. Ein schönes Teil, das man hören kann, ohne Leute auszuweiden, bzw. anderen dabei zuzusehen. Musikalisch beteiligt waren neben dem Hauptdarsteller Daktari Lorenz u.a. auch John Boy Walton und Mark Reeder (der MFS-Label-Betreiber, der an dieser Stelle als Bestandteil der Westberliner New Wave-Band Die Unbekannten vorgestellt wurde)“ [Etoile]

"Soundtracks to the cult movies "Nekromantik I & II" by Jörg Buttgerit and Manfred Jelinsky. Music by Hermann Kopp, Daktari Lorenz, John Boy Walton, Mark Reeder, Monika M. und Franz Rodenkirchen. Limited and numbered edition of 500 copies" [label info]

**NEW ENGLAND BOXSET 5 x LP-Box (RRRecords RRR555LP, 2004) each box different / handmade recycled ! € 42.00**

Nee, nicht BILLY BRAGG, sondern NOISE. Aus NEW ENGLAND. Mit vielen neuen Namen. Alle Boxen haben verschiedene, handgemachte Artwork (in 10 Series a 45 Stück) ! BACK IN FEW COPIES !

"5 long playing records, 10 sides, one each from 10 separate new-england based noise-oriented artists. each contributor designed and manufactured 45 covers for this behemoth, rron did the rest (mms' copies are all karl's smashed-record design... a nod to the new blockaders perhaps?). breaking it down to the mms-relevant bits we get a good 20 minutes each from:

jessica rylan (aka can't and my recent sparring partner at the intransitive festival with some whoppingly fantastic home-made modular-synth blorpage & scream-damage)

matt brinkman (aka mr. brinkman from former fort thunder-based collective forcefield, last seen at a whitney biennial, here with some forcefield-lineage grumble)

jeff wrench (aka brutum fulmen, read my gushing elsewhere on this site re: this particular neo-musique-concrète outfit, slightly more aggro than elsewhere, but still damn good)

dominic fernow (aka prurient, recent touring-mate of both kites and hair

police, straight-up pwr-ns)  
karl giesing (aka my buddy karlheinz, contributor to the rkk13cd, here on his first-ever lp, grinding vocoder and samples)  
and a bunch of other folk whom i've either never met or hadn't heard of until this behemoth here. the focus is certainly on capital-N NOISE, although there certainly are some quieter bits (generally... between tracks). it's a nice thing though, well worth a rainy afternoon spent by the fire going through it all. takes me back to the early 90s when these sort of regional comps were more commonplace. it's kind of the anti "harmony of the spheres" box. just as interesting..." [Mimaroglu]

**\* YOKOMONO 03 LP (Staalplaat, 2006) € 12.50**

Neue Loops für das STAALPLAAT SOUND SYSTEM (SSS) Projekt YOKOMONO mit imposantem Aufbau, wo rote japanische Spielzeugautos auf Vinyl kreisen und Sound erzeugen.....  
White Vinyl. One side with 55 loops featuring BLIXA BARGELD, MERZBOW, KARKOWSKI, HATERS, MAIN, A. BORISOW, etc (each one 5 loops), other side tracks by MIKA VAINIO & PETRI KULJUNTAUSTA !

"This is the third Staalplaat Soundsystem LP made for Yokomono in white Vinyl! One side of this record the Staalplaat Soundsystem has made 55 loopSSS decided to compile a thematic Yokomono vinyl release. The theme: Helsinki and its environmental sounds. The other half of Pan Sonic, Mika Vainio, a resident of Berlin like SSS, was commissioned to produce a seven-minute composition. Petri Kuljuntausta from Helsinki was, in turn, asked to provide a composition of an equal length responding to Vainio's piece. The sound material to be used for the compositions, field recordings from the turn of the 1960s and 1970s made at the Hietalahti shipyard in Helsinki, was discovered in the special effects archive of YLE Finnish Broadcasting Company. These sounds have a personal dimension for both composers: Vainio spent a part of his childhood living near the dockyard, while Kuljuntausta has used sounds recorded from inside ships' hulls as material for his earlier works. Yokomono 03 will be pressed using an exotic method. The grooves holding the two compositions by Vainio and Kuljuntausta will be parallel cut. The other side of the record features the traditional loops of 1.8 seconds, commissioned from Blixa Bargeld, Merzbow, Main, Alexei Borisov, Donna Summer, G.X. Jupitter-Larsen, Andrey Kiritchenko, Zbigniew Karkowski, staalplaat soundsystem, Un Caddie Renverse Dans l'Herbe and Ditterich von Euler-Donnersperg, with five loops from each featured artist and their own sound environments.

SSS's most popular piece has been, a series of performances entitled Yokomono, whose technical realisation is complex enough to warrant a lengthy elaboration. Its basic idea is to use a performance setup consisting of so many unpredictable technical components that it is, in practical terms, impossible to control the whole system. Avanto is now staging the premiere of the latest incarnation in the series, Yokomono 03. The yokomono are Japanese electronic toys, battery-powered miniature cars, with a record players needle on the underside and a small speaker inside. SSS employs a fleet of ten yokomono cars retrofitted with small FM radio transmitters inside them and with antennas on their roofs. The sounds transmitted by the tiny cars are received by ten battery radios in flaming red, like the cars. The vinyl records are placed on a table, and the miniature cars are set to drive in a circle on them. One of the uncertainty factors is that the cars are battery-powered: the batteries don't last for very long, and, eventually, the speed of the cars as well as the frequencies of the radio transmitters begin to fluctuate, resulting in the transmitters skipping from one frequency to another. Another factor is the shoddiness of the cars' cheap styluses; SSS calls them "vinyl killers". The confusion is confounded by the nature of the records the vinyl killers are playing. For DJ gigs like this." [press release]

**\* Z'EV / JOHN DUNCAN / AIDAN BAKER / FEAR FALLS BURNING – Untitled do-7" / do-CD (Die Stadt DS85\*, 2005) € 19.50**

Sonderauflage einer weiteren Doppel-Single auf DIE STADT, die in Verbindung mit einem fantastischen Konzertabend im Bremer Lagerhaus herausgegeben wurde, welcher mit AIDAN BAKERS nächtlichem Auftritt das Konzert-Highlight des Jahres 2005 für uns bedeutete. Vier hochklassige Stücke, darunter furioses remixtes Z'EV – Originalmaterial vom legendären Berlin Atonal Festival 1983 ! Die ersten 300 Stück kommen mit zwei Bonus-CDs mit Remixen ! "Released in conjunction with a live concert on the 2. October 2005 in the 'Lagerhaus' Bremen. The 2x7inch feat. four exclusive tracks for this

project. Z'EV provides another intense mix of material which partly originates from a live recording from the 'Atonal Festival' in Berlin back in 1983. Side B feat. John Duncan with a strange static sound/noise piece, whereas both Aidan Baker on Side C and Fear Falls Burning (a new project by Vidna Obmana) on Side D give fine examples of their slowly building drone scapes. Edition of 600 numbered copies of which the first 300 copies come on clear vinyl. The discs come in a full colour fold-out cover. As a bonus to the clear vinyl edition a 2CD was produced only available with this first edition of 300 copies. The 2CD consists completely of remixes by all four artists reworking the original material of the 7inch's by another artist. CD 'E' track 1 feat. Z'EV remixing John Duncan plus Duncan remixing Z'EV on track 2. CD 'F' feat. Fear Falls Burning remixing Aidan Baker and vice versa on tracks 2 and 3. The CD's come in a separate full colour fold out cover. The first 100 copies of the 2CD are signed by all four artists ! Total playing time: 123:31 min." [label info]

**\* Z'EV / JOHN DUNCAN / AIDAN BAKER / FEAR FALLS BURNING – Untitled do-7" (Die Stadt DS85, 2005) [lim.600] € 12.00**

Eine weitere Doppel-Single auf DIE STADT, die in Verbindung mit einem fantastischen Konzertabend im Bremer Lagerhaus herausgegeben wurde, welcher mit AIDAN BAKERS nächtlichem Auftritt das Konzert-Highlight des Jahres 2005 für uns bedeutete. Vier hochklassige Stücke, darunter remixtes furioses Z'EV – Originalmaterial vom legendären Berlin Atonal Festival 1983 ! "Released in conjunction with a live concert on the 2. October 2005 in the 'Lagerhaus' Bremen. The 2x7inch feat. four exclusive tracks for this project. Z'EV provides another intense mix of material which partly originates from a live recording from the 'Atonal Festival' in Berlin back in 1983. Side B feat. John Duncan with a strange static sound/noise piece, whereas both Aidan Baker on Side C and Fear Falls Burning (a new project by Vidna Obmana) on Side D give fine examples of their slowly building drone scapes. Edition of 600 numbered copies of which the first 300 copies come on clear vinyl. The discs come in a full colour fold-out cover. " [label info]

## 2. CASSETTES

**BIG CITY ORCHESTRA / DEATHRANCH – Massacre of the Innocents C-90 (Sound of Pig SOP 39, 1985) € 7.00**

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

**ILLUSION OF SAFETY – Repairs C-60 (Sound of Pig SOP 223, 1989) € 7.00**

"Eine der frühen gesuchten IOS - Cassetten, erschien kurz nach Veröffentlichung der ersten LP auf Complacency, recorded 10/88 by Dan Burke and Chris Block, rauhe Industrial-Sounds made with samples, beats, voices, analogue-synths, mit einer Cover-Version von TG's "Discipline"! " [old Drone info] BACK IN STOCK, rare material from 1988 !

**\* RUNZELSTIRN & GURGELSTOCK – Recycled MC (RRRecords) € 6.00**

Recycled sounds on recycled tapes & covers, each one unique !

**\* SCHWARZ, BARRY – Optic Nerve MC/object (V2\_Archief V214, 1991) € 9.00**

Späte Entdeckung dieses krassen Tapes auf V2! BARRY SCHWARZ ist ein US-Performer, der mit aufgespannten Metalldrähten & Metallplatten & Hochspannung experimentiert und damit mechanisch-elektrischen „konzeptuellen Noise“ kreiert. Erinnert an CHOP SHOP, HATERS, CRAWL UNIT. Kommt im schweren Metall-Klapp-Cover mit Pergament-Papier Booklet!! Late discovery on V2, BARRY SCHWARZs cassette packed in a metal cover with mechanical & electronic noises, based on installation experiments with metal wires & plates & high voltage & water baths.

## 3. CDRs

**\* AALFANG MIT PFERDEKOPF – Genmaicha CD-R (Mystery Sea MS26, 2005) [lim. 100] € 12.00**

« Gewidmet allen Stille-Suchern » .....In der Tat erscheint es kaum vorstellbar, etwas softer wallenderes als GENMAICHA zu kreieren.... MIRKO UHLIGs Projekt, sonst eher für weirden Surrealism bekannt, hier voll im Unterwasser-Drone abgetaucht... extrem fließend und sich stets neu verwandelnd..

"Aalfang Mit Pferdekopf is the somewhat strange name of german eclectic Mirko Uhlig's surreal exploring solo project... Mirko usually surrounds himself with a line-up of collaborators for his varied sound excursions... In the wake of a strong experimental legacy in his own country, and based upon a sort book of "no rules", these soundscapes mostly drift from loose improvisations using an array of different instruments, sometimes even incongruous, & field recordings...

This could suggest an heterogeneous, shambolic ambience, but the resulting pieces are often surprisingly focused & intense...

So far, Aalfang Mit Pferdekopf has a discography of several self-released discs, as well as MP3s (notably, an EMERGE remix...) and a recent release on EINZELNHEIT... but also scheduled are already a 7" for DRONE, and a 3" cd-r on the ever tasteful TAÄLEM...

On "Genmaicha...", an halo of vapours float above a sea green basin, and opening up the thick silence, a rain song rises, circling, humming like a soundtrack to a nocturnal "Aguirre"... a ghost in the moist air... meshes of alluvium bringing you back to a place of deep calm... "Genmaicha..." ceaseless churns, filtering its own echoes, exuding the murmurs of bamboo fountains, drawing an exotic postcard from neverland where shrouded in mist and oblivion, we inhale celestial magnitude, a glimpse of a Whole... "Genmaicha..." is like an audio-ceremonial to get rid of the superfluous... a digest of essential fluid... "[label info]

**\* AALFANG MIT PFERDEKOPF / EMERGE – Die kosmische Zygote mCD-R (Taalem alm30, 2006) € 5.00**

Ein fantastischer, sehr subtiler Geräusch-Ambience One-tracker...metallische konkrete Schläge, instrumentelle Quellen (Melodika, Kalimba, Perkussion), verarbeitet in hallende Hyper-Echo-Räume...

"Aalfang Mit Pferdekopf and Emerge are two musicians from Germany, with some previous works on various lables (Drone Records or Verato Project for Emerge, our belgian cousin of Mystery Sea for A.M.P.). This quite surrealist & surprising piece was created in three steps : first, Aalfang Mit Pferdekopf has created what he calls himself "a sound sculpture" with various instruments like melodica, kalimba or spring drum. Then Emerge reworked it, adding his dark-ambient sounds and low rumblings he's known for. The final mix was done by Aalfang Mit Pferdekopf. Expect a mix of dark-ambient and pure experimental musics !" [label info]

**\* ARANOS - Banished in Spattered Relish CD-R (Pieros 009 CD, 2005) € 10.50**

Verpackt in (& adäquat zur Musik passend) ein seltsam deformiert-gefärbtes handcoloriertes Pappcover finden sich 10 „Songs“ auf dieser neuen CD-R, die meist auf Piano & Violine & Stimme basieren und oft klassische & folkloristische Wurzeln haben und durch Aranos Sprechgesang geprägt werden. Die konkrete Ausformung jedoch ist so verschoben und genial schräg dass man aufpassen muss, dass einem der Mund nicht dauerhaft offen stehen bleibt. Am Ende gibt es auch wieder reine Geräusch- oder Dronestücke...

Beschreiben geht kaum, muss man sich anhören. Einen Sinn fürs Humoreske und Bizarre sollte man sich aber definitiv bewahrt haben. Auf jeden Fall darf man den Iren zu den merkwürdigsten & eigenständigsten „Songwritern“ unserer Tage zählen....

"Rioting in a house of runaway dreams went on for several days. After several days of chaos, distinctions between guards and inmates blurred. Small group of sly ones sneaked out quietly and settled on an abandoned mustard farm. There they lived happily ever before and after. Tilling the corrugated hemp and raising a small flock of winged lizard-rats filled their week-ends, month-beginnings and year-middles. Record is 60 minutes long; there are 10 tracks, some songy, some instrumentally. Handmade cover." [Pieros]

"the latest from violinist / performer aranos takes many a cue from nurse with wound pal steven stapleton's surrealist approach. bowed strings mutate and fall away into darkly inviting soundscapes, voices are cut-up, pianos tinkle, ominous drones seduce. it's an hermetic, semi-theatrical world of shadows and suggestions. fine stuff indeed and as ever a very limited release from pieros" [Rough Trade]

**\* ARFORD, SCOTT – TV/LCD mCD-R (Banned Production, 2001) [ed. of 100] € 7.50**

"made entirely from the sounds of tv's and lcd's, this release is a soundtrack to a world of icy and distant decaying electronics. cased in a full color fold-out package." [label info]

**\* AS ALL DIE - Guns, Grenades and Genocide CDR (Blade Records wmda069, 2005) [lim. 120] € 10.00**

Wer auf apokalyptischen Industrial und Kriegsthematik steht, könnte an AS ALL DIE seine Freude haben: schleppende, noisye Klangflächen, verlangsamte & deformierte Stimmen und Instrumentalsounds kämpfen sich durchs Klang-Dickicht, Kampfgeräusche tauchen auf, kein Lichtstrahl dringt hier nach aussen....

"Cult American act of Clint Listing (aka When Joy Becomes Sadness) on the cult Italian label! Here, As All Die present harsher, more Martial Industrial music than their usual output. A five track release at just over 35 mins. Oversized packaging" [Punch Rec]

**\* ATUM – Agorafobia CD-R (Beast of Prey bop 2.8, 2006) [lim. 255] € 8.00**

Neues dark ambient-Projekt aus Polen mit rituellem Touch, schleppende / monotone Katakomben-Klänge...

Kommt im grossformatigen, dreieckigen Papp-Cover, nummerierte Auflage 255 Stück!

"dark ambient / cold sounds/ The first album of the Polish dark ambient "Agorafobia" project- ATUM is a record that is as cold as ice. Dark and cool sounds are inspired by dead and huge space. The unconventional triangular cover-21x21x30cm is folded in two with two holes through which a black rubber band connects the entire cover." [label info]

**Aidan BAKER vs. CYMBL - Loop studies remixed CD-R (Arcolepsy Records AR05, 2003) € 10.00**

One very long pieces (72 min) of overtunic resonance-massage, a remix of BAKER-guitar-loops, perfect dreamstate-music! Released on Aidan Bakers own label. BACK IN STOCK !

**\* Aidan BAKER – Periodic CD-R (Crucial Bliss BLISS 10, 2005) [lim. 250] € 10.00**

CRUCIAL BLISS ist das Sublabel des eigentlich im Metalbereich tätigen CRUCIALBLAST-Labels. BAKER brilliert hier mit zwei endlos langen, sanft herüberwehenden darkdrone-Stücken, und nähert sich objektlosen Weiten an, in denen sich alles in wallenden Vibrationen auflöst. Spacig wie selten zuvor, aber wie immer bei Baker alles andere als statisch, schälen sich beim zweiten Stück dumpfe Drum-Spuren hervor, die kaum als solche auszmachen sind. Wieder klasse, AIDAN ist unser neuer Drone-Held !

"Something which can't be said of Aidan Baker's release, since that's far out drone related. Apparently created from 'manipulated and damaged 4-track recordings of electric and acoustic guitars (as well as drums)', but which have been re-assembled somehow somewhere. The drums are there, well, perhaps they are there, we don't know for sure. The two long pieces are endless waves of organic bliss, slowly moving forward, backward or sometimes are at a grinding halt. Highly textured music, like we know so well from Baker, and this is one of the strongest outings thereof." [FdW, Vital Weekly]

**\* BAKER, AIDAN – Pendulum CD-R (Gears of Sand GOS 12, 2005) € 10.00**

Sehr experimentell und geräuschhaft, obwohl wieder alle Klänge auf Gitarre beruhen....Traumklänge...

"The prolific and rising star of atmospheric guitar music glides effortlessly on this his first release on Gears of Sand. "Pendulum" is a powerful example of Aidan's ability to manipulate guitar loops into fascinating tone poems. The slow building sense of urgency on these 5 wonderous tracks brings to mind the power of Troum but in far more minimalist trajectories--that is to say, one guitar as entry into a crescendoing tunnel of warming caterwaul. ...The static quickens and pops effortlessly: The sound of sky before nightfall. Or was it a curtain closing? Never far from a new beginning. The ascent of morning splattered in the stripes of black crows. The bird song is never far from communication. An endless pulse on return. That is to say, an arc just-in-time: Pendulum." [label info]

**\* BAKER, AIDAN – Songs of Flowers & Skin CD-R (Junior SOCAN 20, 2006) € 10.00**

AIDAN BAKER offenbart hier solo noch eine ganz andere Seite, die ihn als Songwriter zeigt mit Drum & Bassgitarren-Einsatz, sowie unter Zuhilfenahme von Gastmusikern, die Bläser & Violine beisteuern. Sanfter Gesang & melancholische Stimmung herrschen hier vor, die an RED HOUSE PAINTERS und SLOWDIVE erinnern, wie immer bei BAKER von einer erhabenen moll-tönenden Eleganz....

"1) skin like sand 2) feed me yr kiss 3) dance dance dance 4) second selves 5) take me out of my 6) flowerskin

A collection of atmospheric pop songs combining elements of drone, glitch, shoegazer, & post-rock music available exclusively from Junior Records" [label info]

**\* BARDOSENETICCUBE - Blood of Green Colour CD-R**

**(Blade Records wmda065, 2005) [lim. 150] € 12.00**  
Neues Material der St. Petersburger Formation, die eine eigenständige musikalische Sprache entwickelt haben: eine trance-artig beschwörende ambient-noise-Klangalchemie mit dichten loops & hypnotischen Schichtungen, hier getragen von Mantra-ähnlichem Sprachgemurmel und pulsierenden Elementen im Untergrund, sehr intensiv und wohl mit ihr bester Release bisher !!  
"Cult Russian act on the cult Italian label! 2005 release from this veteran St Petersburg Dark Ambient project. Eight tracks of rumbling drones, soaring oscillations and corroded melodic patterns. Oversized packaging." [Punch Rec.]

**\* BIANCHI, MAURIZIO – Dead Colours CD-R (Silentes cdr20050906, 2005) [lim. 120] € 12.00**  
Amazing & rather peaceful synth-based work about colours which was created between 1997 and 1999. 10 pieces, over 70 minutes of music. Full-colour design by AUBE and numbered edition.

"A paradoxical modulation from Maurizio Bianchi's archaic past, Dead Colours. Membranous reduction for enzymatic recrudescences" [label description]

**\* Paul BRADLEY – Sophia Drifts CD-R (Mystery Sea MS27, 2005) [lim. 100] € 12.00**

Auch 20 HERTZ-Betreiber PAUL BRADLEY liess es sich nicht nehmen, für das belgische „dream-drone“-Label ein Album einzuspielen. Der 40minütige One-Tracker SOPHIA DRIFTS beginnt so leise und hauchzart dass man ihn kaum wahrnimmt, aber gewinnt dann allmählich an Volumen & Aura, ohne jemals noisig zu werden...

"UK drone breeder & sculptor Paul Bradley has a vast discography to his credit, both of solo works & symbiotic collaborations (namely with fellow minds Colin Potter & Darren Tate). Most of these were issued on his own TWENTY HERTZ imprint, also responsible for the impressive DRONEWORKS series... "Sophia Drifts" sees Paul Bradley venturing further into the territories of subtle mysterious drones & new minimal sound spheres of aural contemplation...

"Sophia Drifts" is like an audio-metaphor of gazing at a meticulously arranged eastern garden having in its middle a quivering silver pool... Each drop, each grain, each ripple on the surface of water holds an hidden language, a world of its own, and "Sophia Drifts" lets it bloom...

"Sophia Drifts" emphasizes the "now", engulfing you slowly in a motion of interlaced circles... along its sustained tones, it catches the listener, erasing by small touches his familiar landmarks to invite him to another rarely experienced dimension... The one of total sharpness..." [Mystery Sea] "In 'Sophia Drifts', the material indeed drifts, in long, slow, majestically moving grace. Deep atmospheric, but there is half way through the piece the addition some sounds from the higher frequency range. It's here when the piece comes truly alive in a beautiful shimmering tones, not unlike the best Organum from his early days...." [Vital Weekly]

**\* Paul BRADLEY – Sophia Drifts CD-R & mCDR (Twenty Hertz TH009, 2005) [lim. 100] € 15.00**

Kleine Neuauflage der vergriffenen CD-R auf Mystery Sea (MS27) mit Bonus-mCDR incl. 20+ one-tracker!

"Re-release with alternate artwork and printed inserts in the current Twenty Hertz CD style. The audio content of the main disc is exactly the same as the original version but this edition also comes with a 3 inch CD of unreleased material from the same recordings. Please note that the 3 inch is NOT available separately at wholesale rates" [label info]

"Existing only in the time span of a long breath, this music by Paul Bradley comes from nowhere and unveils itself to an astonished auditory, finally directed to the fringes of environmental modification. Its power of vibration is revealed by certain frequencies used by Paul, drones so impressively forceful that your speakers risk being saturated by their dominion. By now one the leading forces of static music in recent years, Bradley works with a methodology that's logical yet absolutely natural, its effects on the psyche sometimes captivating, more often blood-icing in their embodiment of a remorseless compulsion towards the darkest corners of mind suspension. Resulting both deeply emotional and infectiously hypnotizing, "Sophia drifts" is a fine specimen of Paul Bradley's capabilities and one of the best Mystery Sea releases." [Massimo Ricci]

**Steve BRAND & Jonathan BENHAM - One Hour as the One who watches CD-R (Blade Records wmda064, 2005) [lim. 150 copies] € 10.00**

BLADE RECORDS ist zurück, aber jetzt ohne wahnwitzige handgemachte Handwerker-Verpackungen, sondern mit gedruckten Karton-Hüllen. STEVE BRAND, besser bekannt als AUGUR, präsentiert hier in Zusammenarbeit mit dem uns unbekanntem J. BENHAM ein ausuferndes Stück „natural / concrete Drone“, in meist sehr ruhiger &

poetischer Atmosphäre verschmelzen rauschige field recordings, handgespieltes Equipment & Instrumente (wohl hergestellt von JONATHAN BENHAM), runtergeslowed-Vokales, meditative Glockensounds, Grillenzirpen (etc.etc.), zu beeindruckenden Improvisationen.... Das ist wie eine Ode an die „magische“ Realität, wir denken an ähnliche Arbeiten von LOREN CHASSE / ID BATTERY, AAL, JEPH JERMAN, ILLUSION OF SAFETY...

"Steve Brand (AUGUR) and Jonathan Benham present one long experimental / drone track, timed at exactly one hour. Inspired by nature, Surrealism, the music of indigenous cultures and outsider art. Oversized packaging.Ltd.ed. of 150 copies." [Punch Records]

**BRUME – Hysterical CD-R (Transfixional Entertainment fix 009, 2000) € 10.00**

„Die zweite neue BRUME CD-R in diesem Katalog erschien auf dem ANEMONE TUBE – Label Transfixional. HYSTERICAL versammelt rare tracks von alten Cassetten in z.T. remasterten und neuen Versionen und Unveröffentlichtes aus den Jahren 1989-1997. Der gesammelte OUTBURST der gepeinigten Seele Christian Renou. Lim. 250 copies. A kind of compilation of rare tracks, unreleased material and new mastered stuff from the years 1989-1997." [Drone Records info 2000] BACK IN STOCK SOME LAST COPIES! LABEL NOT ACTIVE ANYMORE!

**\* BÜTTNER, GREGORY – Every mCD-R (1000füssler 006, 2006) € 6.50**

"'every' ist der zweite beitrage von gregory büttner für die 3"cd-serie auf 1000füssler. als ausgangsmaterial wurde ausschließlich menschliche stimme verwendet, allerdings in einzelteile zerlegt und erst im epilog als stimme erkennbar. abstrakter minimalismus zwischen sägender präsens und weit entfernten surren. 'every' is the second contribution of gregory büttner for the 3"-cd-series on 1000füssler. the human voice was exclusively used as source material, though taken in parts and only in the epilogue recognizable as voice. abstract minimalism between sawing sounds and whirring from far away" [label info]

**\* CALU D.E.D.I – V.I.T.R.I.O.L. mCD-R (square shaped) (Misty Circles MCR32 / Old Europa Cafe, 2005) [lim. 200] € 13.00**

Viereckige mCDR, Wiederveröffentlichung eines obskuren alten Tapes des AIN SOPH-Mitglieds mit „archaischen“ instrumentellen Klängen... "Re-edition of a very limited & long time sold out tape ! Legendary side project by ClauDeDi of Ain Soph dealing with magic & esoterism ! Close to the first Ain Soph age but more extreme ! Real pre industrial-esoterims .... For purists & adepts only ! Professionally printed CDR with special square shaped disc. Limited and on CD label numbered to 200 copies, comse in oversized cover ..." [label info]

**\* CHÖD – Kala-Nath CD-R (Kokeshidisk kodi4, 2006) [first ed. 100] € 9.00**

Wiederveröffentlichung eines alten Tapes dieses französischen Sakral/Ritual Industrial-Projekts, perkussiv & dunkel, mit Flöten, Wolfsgeheul, Glocken & Chorälen als Soundquellen.... "Chod was a one-man project from France between dark ambient and ritual music, mixing gregorian chants, heavy percussions, ritual flutes, dark and frightening atmospheres... Megaptera, Deutsch Nepal, Zero Kama or Lashtal could be quoted as references/influences... This was the eighth release of our previous label, harmonie. It was released as a tape in october 1996. Chod also released another tape, a 7" on Athanor and contributed to various compilations ("40 Wings" on Ant-Zen or "Lucifer Rising" on Athanor to name a few). A CD-release was planned, still on Athanor, but sadly it's never been issued and it will probably never be. To consoleate yourself, here is finally its first tape (sold out for years) reissued. Digitally transferred from the original DAT, this cd-r edition includes one unreleased track omitted from the tape-edition due to time restricion. A totally new artwork was also created by Cyril Herry." [label description]

**\* CORPOPARASSITA - Nel diciassettesimo giorno del mese CD-R (Blade Records wmda067, 2005) [lim. 100] € 10.00**

10 pieces of mainly dark droning stuff, highly processed material, slowed found sounds, soft melancholic tunes, alienated voices like coming from hidden corners of the mind, ultra-decelerated percussive sounds.... very versatile and eclectic, a haunting release from this project from Italy.

"CORPOPARASSITA is a joint venture involving several musicians and performers, converging to pursue one common aim: to follow, to unhide and to rewrite the rules and aesthetics of glitch, clicks & cuts and microwaves. CORPOPARASSITA uses the sound as an autoptic body in order to study it in its essence. Going beyond the realm of not audible stressing the audible intervals, morphing the sounds into intricate and disturbing digital architectures: this is the strenght of CORPOPARASSITA. Oversized packaging. Ltd.ed. of 100 copies"

[Punch Records ]

**\* CTATIK – Ego-Generocity CD-R (Verato Project verazität 040, 2005) € 9.00**

Welcome to another strange noise-drone-world ! Housed in a really dangerous "hardwire-netting "-cover, this CDR from a totally unknown project (could be a russian, that's for sure) ..... raw droning ambience, with singings / radio voices (?) appearing, stolen samples, quite noisy.. "Broken mental condition, formal thought disorder, nervous failure, children's love to death, deep forces, cold closed beauty, quiet horror of ecstasy, madness, dream, slightly nervous laughter..." [label info]

**\* DARMSTADT PHARMACY – Ether CD-R (Audio Odditions, 2003) [lim.100] € 10.00**

URE THRALL – Fans aufgepasst ! DARMSTADT PHARMACY ist das gemeinsame Projekt von URE mit FERRARA BRAIN PAN (FORM OF THINGS UNKNOWN), die hier mit e-bow, shortwave-sounds, tapes, flute, kalimba, sampler, vox, loops, tibetan bells & horns, psaltery, und percussion per live-improvisation sehr dichte, neblig-ätherische, von seltsamen akustischen Effekten bevölkerte Drone-Entitäten schaffen. Project of URE THRALL and FERRARA BRAIN PAN who create improvised dense nebulous ethereal drone-entities, filled with strange acoustic effects...

**\* DRONAEMENT – Deep Dive Drone CD-R (Nauze Muzick, 2000) € 7.00**

Erste full-length CD von Marcus Obst a.k.a. DRONAEMENT – drei urlange electronic und organic drones, kreierte mit analogen Geräten und einem Harmonium. First full-length album of DRONAEMENT, three very long tracks of electronic and organic drones, very analogue, partly done with harmonium ! BACK IN STOCK this wonderful album !!! Second ed. in handmade paper-cover, better priced!

**\* EMERGE – Cycle mCDR (Verato Project verazität 036, 2005) [lim. 60] € 9.00**

Endlich was neues vom süddeutschen Experimental-Drone Projekt, bekannt geworden (hoffentlich) durch die DR-64 DRONE EP. Cycle ist ein one-tracker, bei dem Quellensounds von AALFANG MIT PFERDEKOPF bearbeitet werden. Höchst seltsame Klänge (Tiere? Geschepper? Metall?) erscheinen in aufbrausender Bewegung an der wallenden Oberfläche, um gleich darauf wieder in einer Drone-Brandung zu versanden. Während sich die Ratio keinen Reim darauf machen kann, sinken die Klänge an der Analyse vorbei ins schwarze Loch des Bewusstseins.... Ein klasse one-tracker (fast 23 min ) mit vielen Details, der zeigt wie vielfältig heutige Drone-Muzak ist. Unsere wärmste Empfehlung ! "Verato Project, the CDR sub-division of Suggestion Records always know how to come up with new names, that at least sound new to me. Not that I understand much of this new 3"CDR: the band is apparently called Emerge, from Augsburg Germany but the cover also says 'original sounds by Aalfang Mit Pferdekopf', whoever they might be. So maybe it's safe to say we are dealing here with some sort of remix project? The music is rather ambient, but in a refreshing way. Sounds swirl in and out of the mix; sounds that remind the listener of processed wind recordings (that form the ambient backbone of this release) and animal calls (birds going past the microphone). A piece of floating music, that may last a bit too long, but when played in right ambience and with the right mood, probably goes straight into your subconscious. A great piece indeed and made me curious to hear some of Emerge." [FdW / Vital Weekly] <http://www.verato-project.de>

**\* ENCOMIAST – Havens CD-R (Crucial Bliss bliss09, 2005) [lim. 250] € 10.00**

Dreamlike and dark, waving & shifting flowing of sounds, rather soft & with unusual handplayed instrumentation, another well done release from ENCOMIAST, check it out if you like dreamdrones.....!! "Let's start with Encomiast, the duo of Ross Hagen and Megan Garland (as opposed to the previous release which was made just Ross Hagen), who play a wide variety of instruments (including violin, voice, flute, guitar, gamelan and shakuhachi besides the usual field recordings), but they create quite dense clouds of ambient drones. Three long pieces here of slowly developing, but highly organic music. It's not demanding music at all, gently flowing. More Mirror than Maeror Tri, I'd say. Certainly a different release than the previous, and one that truly enjoyable from beginning to end." [FdW]

**ETERNAL ICE vs. TARKATAK – Arctic ocean CD-R (no label, 2001) € 7.00**

"A well done collaboration-work from the more techno-based project ETERNAL ICE with drone-ambience master TARKATAK. Not a real label-release, but we are allowed to sell some copies, so if you are a

TARKATAK-Fan, this is probably the only chance to get it !" [Drone Rec 2001] back in !

**\* EVAPORI – Na katarynce mCD-R (Tausendfüssler 005, 2005) € 6.00**

One-tracker mit recyceltem Material einer Walzer-Single, die behutsam in spannende, konkret-atmosphärischen Tonkunst verwandelt wurden... definitiv zu entdecken !! „der flohmarktfund einer alten polnischen waltzer-single diente evaporori als quellmaterial für seine komposition "na katarynce", benannt nach dem gleichnamigen waltzer. das vinyl wurde gescratched, gecuttet und digital zerschnitten. anschließend liess evaporori das von der information befreite material auf seiner festplatte zu feinen britzelnden klumpen verdunsten. the flea market discovery of an old polish waltz 7" vinyl single served evaporori as source material for his composition 'na katarynce', called like the waltz of the same name. the vinyl was scratched, cut and digitally edited. afterwards he made the material freed from the information evaporate on his hard disc to fine sizzling lumps." [label description] "Evaporori is one Oliver Peters, who has been making music since the early nineties, release a couple of CDRs and tapes (on his own Anti Information Conspiracy label) and now 'Na Katarynce' on 1000 Füssler, a label from Hamburg, just like Evaporori. On this 3" CD we find one piece that was entirely constructed from a 7" of an old Polish waltz, found on the flea-market. After scratching and cutting the record, the material was digitally edited and everything that was related to it's origin is now gone. Which is great, not because we hate the Polish waltz, but because Evaporori does a more than great job in slicing the material up and comes up with a highly micro-sounding work, of deep rumble, riding along the lines of inaudible, with occasional noise outbursts etc. Mainly along the likes of Roel Meekop, Bernard Gunter or some such, although Evaporori, certainly towards the end of the piece which is a little bit more cruder and noiser than his counterparts. Perhaps not the most original voice in whatever peopnoisierle call micro-sound, but Evaporori does quite a nice job in producing likewise nice and delicate music from a single source. " [FdW / Vital Weekly]

**\* EVAPORI / TOTSTELLEN – Drift do-mCDR (Antiinformation 006 / Totes Format, 2005) [lim. 50] € 10.00**

The sixth release for the fine Hamburg-based label comes with a crazed out extreme handmade object-cover: a grocery-plastic-box filled with polystyrene-balls and cardboard-inlay! Featured are two mCDRs from Hamburg-projects EVAPORI and TOTSTELLEN.... both with a more melancholic touch, sad melodies and unsettling concrete sounds within, field recordings, silences, electro-acoustics... the EVAPORI pieces are using cello- & contrabass-drones ... definitely recommended again. "two works referring to the passive or active state of drifting, being part of a mass implies a lack of selfcontrolled movement, the mass inertness is part of every individual, even if you try to change direction the code of the old movement still cannot be escaped. double 3"cdr 2x20min. 1st ed/100. 50 in a special styrofoam package" [label info]

**\* EXIT IN GREY – Emotional Resounding CD-R (Daphnia Records PH-06, 2005) € 12.00**

Peaceful experimental ambience spread on four long pieces from this russian artist with HUM-connection. Guitar & synth-washes melt into a melancholic, timeless flow of sound.... Very special handmade cardboard-cover, as beautiful as the music.

**\* FILIVS MACROCOSMI – Oxymoron Structures CD-R (OMS Records OMS-09-CDR, 2005) [lim. 111] € 8.00**

Symphonic & cosmic ambient from Ukraine, very dark and deep and melancholic, mostly based on analogue-synth work and ultra-slowed down samples, between dark ambient and more cosmic synth-sequencer stuff, done very carefully & with passion. FILIVS MACROCOSMI is a project of one half of IN MEDITARIUM, known from the recent Drone-EP, here collaborating with different other artists.. "Hailing from Ukraine's dark electronics Mecca -Zhitomir city- 'Filius Macrocismi' led by the Ukrainian Dark Syndicate mastermind Sergey Svistelnik represents the latest revelations within the realms of free electronica/field recordings/isolationism solidly based upon the literary notion of "oxymoron" - a figure of speech in which apparently contradictory terms appear in conjunction. Indulge yourself into the "structures" of deep subconscious movement leading towards the ever-present universal balance through the reunion of the contradictions our lives filled with. Soporific ambient/tribal/dark ambient at its best utilizing the original field recordings as well as quite unexpected P.I.Tschaikowsky "Romeo & Juliet" love theme, collaborating with First Human Ferro and the Ukrainian rising project Sorfeum. Package - slim

DVD-case with b/w inlay . Ltd.ed. to 111 handmarked disks' copies." [label info]

**\* FIVE ELEMENTS MUSIC – Suite in Terra CD-R (Still\*Sleep SS04, 2005) € 10.00**

Another highly interesting russian project with connection to HUM is FIVE ELEMENTS MUSIC. This work here is solely based on natural elements as water, earth, fire, wind, salt and sand, which seem to be carefully processed. 4 tracks who represent a "magic reality" -music, haunting & trance-logic stuff, beautiful and mysterious, dense and gentle at the same time. Handmade / coloured cardboard-sleeve, and very much recommended for "natural drone / concrete ambience"-fans!

**\* FIVE ELEMENTS MUSIC – Solumpremoterra CD-R (Still\*Sleep SS05, 2005) € 9.50**

Great stuff again from this (new?) russian project, mainly hyper-deep earthquake sounds, rather silently moving, revealing amazing detail-sounds also...the real earth-drone !! jewel box with sandpaper inlay and photos (on face and back).  
"The second album of FEM is entirely dedicated to the earth element – completely low-frequency drone, to some extent close to the collaboration album of Troum & Yen Pox." [Zhelezobeton]

**\* FLUTWACHT - Blut Lounge Vol. 2 CD-R (Mask of the Slave MS-003, 2006) [lim. 100] € 8.00**

Pounding rhythms, metal-sounds, vocals bathed in delays, power-drones & loops... raw & powerful & fresh Industrial-release on this new label from Romania, reminds on GENOCIDE ORGAN for example, but FLUTWACHT speaks clearly with an own voice...  
"76 minutes of power electronics/harsh noise with distorted vocals and dark ambient touches from the wellknown german projekt. Brilliant sound, one of the best Flutwacht release. CD-r in DVD case with pro-cover, limited to 100 copies." [label info]

**\* GENETIC TRANSMISSION – H.H.H.H. mCD-R (Tochnit Aleph 056, 2005) [lim. 100 Q-Tip cover] € 9.00**

"Aus dem Nichts kommt Tomasz Twardawa aka Genetic Transmission und überzeugt auf Anhieb als erlesener Sammel- und Verkettungskünstler vereinzelter organisch-digitaler Noiseunordnungen. Cut-Ups reihen sich Glied an Glied, zermürben sich fast selbst aufgrund der bombastischen Lärmausfälle, die den häufigen Leerstellen auf Schritt und Tritt folgen, dazwischen harren allzu mißratene Kommunikationsversuche ihrer Unvollkommenheit oder musique concrète-Versatzstücke schleifen sich stumpf im Wechselspiel mit all den anstrengend brutistischen Eskapaden. Mag sich ja vielleicht anstrengend lesen, aber in echt ist's wesentlich robuster, direkter und womöglich außer Kontrolle. Große Kunst!" [ed \*\*\*\*\*benndorf, debug]  
TOCHNIT ALEPH is slowly becoming one of the best labels releasing somehow "noise-based"-works that are far away progressed from pure harsh noise or industrial-clichees. GENETIC TRANSMISSION has created a very evocative, dynamic piece here consisting of many different levels & sound-objects put together in an intelligent way !!  
"Outstanding 20 minute piece by Mr. Tomasz Twardawa from Poland, who has been convincing with a steady output of high quality, uniquely packaged alas usually very limited private releases over the last years. 'H.H.H.H.' is an intricately arranged and elaborately executed work of subtle absurdity with a strong organic feel, lacking neither compositional seriousness nor a good sense of humour. Beautifully grotesque particles and moments that are at once hypnotizing and fast-paced, a hell of a lot is going on without it ever getting randomly eclectic or losing track of where it's going." (Dave Phillips). Limited edition of 100 copies in special box with attachment..

**\* G\*PARK – One hour as Bernel and Hofmann CD-R (Tochnit Aleph 067, 2005) [lim. 170] € 10.00**

Tolles Comeback von G\*PARK nach über 10 Jahren, ein 60-Minuten One-Tracker der auf Sounds von zwei Klavieren basiert, die er bearbeitet hat. Rumpelnd, dröhnend, grummelnd, collagenhaft, spannende Details, ins Innere der Mechanik hinein, wir sind begeistert !  
"Ten years after 'Geopod', published by Zabriskie Point in 1995, the first release by G\*Park / Marc Zeier (apart from the limited and privately issued 'Monode' in 2003). Marc Zeier is a Schimpfluch-Gruppe member of the very first hour (as early as 1986 performance 'Kohlkopf'), and an installation & video artist. For a profession he is a Plankton-fisher in the lakes around Zurich. "I had two old pianos - a pianola (Bernel) from 1820, and a grand piano (Hofmann) from the 1930's - which I decided to sell. The night before their removal I recorded the raw material for this last piece. I processed the recording during the following weeks by reducing it more and more. Finally I added some Pink Noise (whose frequencies are equally distributed on the whole frequency spectrum, it wipes out everything around). Towards the end of the piece it increases, and when it stops abruptly, the room seems to implode. The

piece has to do with our memory: bits of earlier impressions, from sequences in the first part, rise to the surface later again and start to turn around, loop-like - overlapped by snatches of white noise - moving to the foreground and then fading away. Concentrating on the material all these weeks I felt more and more on with the huge resonance bodies of the two pianos..." "Im Grunde wollen wir Klavier sein, sagte er, nicht Menschen sein, sondern Klavier sein, zeitlebens wolln wir Klavier und nicht Mensch sein, entfliehen dem Menschen, der wir sind, um ganz Klavier zu werden, was aber misslingen muss (...)" - from: Thomas Bernhard, Der Untergeher. Black disc in black Digipak with fullcolour artwork & fold-out inlay. Edition of 170 copies. " [label info]

**\* GRABOWSKI, PAWEL – Arh CD-R (Mystery Sea MS28, 2005) [lim. 100] € 12.00**

PAWEL GRABOWSKI's Beitrag zur Mutterleibs-Drone-Serie: Konkrete Tupfer auf hypersoften wallenden Drones, wieder scheinen viele field recordings benutzt worden zu sein; das ist wirklich „unbewusste“ Musik, es ist fast unmöglich darüber etwas ‚Analytisches‘ zu schreiben, denn sie rinnt aus dem Bewusstsein wie ein Hauch... ..this is really „unconscious“ music, its nearly impossible to write anything „rational“ about it, it just oozes away out of your mind like a breeze....  
"Pawel Grabowski is a polish expatriated composer & musician... His first steps in music were as a doublebass player with faction MIASTONIESPALO (1998-2000), a prized chamber music trio using cello, accordion & double bass...  
After playing his final note with the band, he went solo & started working with electroacoustic music combined with field recordings, releasing his debut on german LAUB label ("Diarakth" 7" EP) a pervasive droning mantra...  
In 2002, relocated to Ireland, he refined his skills, creating along the way his own imprint SILENCE IS NOT EMPTY records...  
His debut on it was "Glitch Letters", a much less drony, microtonal work, a study of silence...  
Combining the experiences from playing microtonal and improv, he elaborated further his own musical language, again based on slow textured sensitive drones studded with minimal sounds & concrete elements...  
This return to drones first saw daylight on "Cirr's songs", a 7" recorded for DRONE in 2005. Since then, there has been an appearance on the portuguese CRONICA label and on a few other compilations, and much more is in the pipeline...  
Pawel's MS contribution "Arh" is a quasi exorcizing movement in 4 parts, the reflection of a personal troubled period...  
"Arh" is a house of healing sounds where water oozes from cracked walls like sudden visible tears after a stupefied silence... static drones make the rooms breathe & swirling, circling patterns breed frozen moments of sheer contemplation, condensed waves of emotional depth... -"Arh" pictures an inward wreck a disappearance, & its engraved memories echoes of our errant life... "Arh" flows solemnly dissipating all our fears and in its spectral traces lie the seeds of redevelopment..." [label description]

**\* GYDJA & MARU – Ma-mo Rbad Gtong CD-R (Chmafu Nocords cn26, 2005) € 10.00**

Das Grazer CHMAFU NOCORDS-Label war uns schon durch die hervorragende "RECOVERED PATIENCE" do-CDR Compilation aufgefallen. Hier ein weiterer sehr guter Release, und zwar eine Zusammenarbeit von MARU & GYDJA mit rituellem ambient Industrial - einzelne fragmentierte elektronisch-sirrende Sounds, dunkle Choräle, langgezogene, wallende Drones mit vielen resonanzwerfenden Effekten... sehr isolationistisch und schön.  
"The Bardo Thödol, or Tibetan Book of the Dead, describes the experiences of the soul after death, punctuated by three intervals known as bardo. Over a period of forty-nine days, the text would be chanted to provide the deceased with a guide to the Chikhaia Bardo (the time immediately following death), the Chonyid Bardo (where archetypal visions and karmic illusions are experienced), and the Sidpa Bardo (where the process of seeking rebirth occurs). As part of this otherworld progression, on the thirteenth day within the Chonyid Bardo, the soul encounters four orders of Wrathful Goddesses: Eight Kerimas, Eight Htamenmas, Four Female Door-keepers, and Twenty-eight Herukas. The Bardo Thödol describes each of these Mamo, or witch goddesses, in graphic detail, with a variety of animal heads and bearing numerous magickal objects, and instructs the deceased not to be afraid, as these entities are, in fact, emanations of their own being. All source audio provided by maru. Sound processing, concept and visual design by Gydja." [label info]

**\* HATERS – 25th Anniversary Disc CD-R (MP3!) (Tochnit Aleph 051, 2004) € 10.00**

"CD-Rom featuring a 25 hour long piece entitled "The Haters 25th Anniversary" in both the mp3 and ogg vorbis file formats." [GX info]

Sold out at the label!

**\* HATERS / INDUSTRIA MASOQUISTA – Odiadores CD-R (Charito Records 017, 2005) [lim. 35] € 10.00**

We got few copies found of this re-released MC (1999) with 5 tracks, more than 61 minutes of complex but ultra-minimal (repetitive structures) noise on this label from ECUADOR ! Handmade Cover.

**\* HUDAK, JOHN – Sotto Voce CD-R (CON-V CNVR 06, 2005) [lim. 60] € 8.00**

JOHN HUDAK ist zurück mit fünf ultra-minimalen Stücken für gezupftes Cello, so extrem minimal dass einem MORTON FELDMANN dagegen fast schon als dynamisch erscheint.... Reine Atmosphäre.

"Poised somewhere between mechanical music & chamber pieces (for pizzicato cello), these tracks herald the return of the avantgarde to her original locality: the salon, this heart of 'bourgeois' society. The non-communicative qualities of the modernistic literary avantgarde (of which James Joyce & Gertrude Stein in particular may be considered iconographic), we find here in the sublimated form of tranquil and austere monophones, the unique character of which - each voice, each work, each individual genius - now comes to reside purely in the abstracted prosody of midi-triggered cello samples. This is altogether an undeniably 'post-modern' take on modernism: the unrelentless and self-consuming presence of the original art of which these pieces are derived (the pieces are taken from the voices of Gertrude Stein and James Joyce reading from their works) has now taken a much more diluted and yet more immanent form: a music which having soaked up all the heavy-weighting ambience of artistic ideals & pretension and, having become satiated, now softly leaks out into the salon as conversation pieces, bringing human life in all its 'ordinariness' (the inverted comma's, being the trade-mark of postmodernity, signifying its own special character) back into the room, and perhaps breathing new life into the idea of the salon." [liner notes by Mark Pauwen]

**\* HUM / SMALL TOWN ZOMBIE – Stupefactions CD-R (Datura Landscapes DATURA 5, 2005) € 9.50**

65 min / 9 tracks collaboration work of these two russian projects, ultra-slow & deep abstract & ethereal drone-ambience, like listening to the air 10 km above the earth. Strange & mysterious, softly roaring sounds, in no way monosonic as there's enough variation between the tracks...

"...this work is dedicated to stupor state, contains pieces recorded between june 2003 and january 2005. (except last part, recorded in august 2001). Some parts was taken from tapes recorded as Small Town Zombie (real-time processed street noise), others - hum stuff ( various-sources drones and processed tapes & field recordings)" [HUM] "...How aptly this is named, a soundtrack as an ode to those moments when we become amazed, jaw dropped and paralyzed due to the subsequent emotion...a state of short catatonia where reality ends up distorted, twisted, blurred, revealing something new and unknown along the process... really excellent (will end up in my end of the year list of fave albums !)... [Daniel Crokaert/Mystery Sea]

**\* [HYPH] – Irrelevance.aif [step 2] mCD-R (Antiinformation AICspecialedition, 2004) € 6.00**

"you.re accepted. you.re integrated. even if it hurts, it won.t hurt." Special edition of an installation soundtrack from the ambitious Hamburg-based sound-artists Nicolas Wiese aka [HYPH]. Samples & found sounds are interfused with drone waves in a collageous way and build a rather unseasy soundscape...

**\* INFAMIS – Upiór :: Qualis Res, Talis Grex' CD-R (Beast of Prey bop 2.0, 2005) [lim. 333] € 8.00**

„Die Auswirkungen von Friedrich Nietzzsche auf Politik, Kunst oder Musik im einzelnen zu erläutern wäre sicher eine Lebensaufgabe. Deshalb freue ich mich hier einen Künstler vorstellen zu dürfen, der Friedrich Nietzsche's "Also Sprach Zarathustra" als Inspirationsquelle für sein Album heranzieht. Das Album mit dem Titel "Upior - qualis rex, talis grex", was in etwa soviel bedeutet wie "Wie der König so die Herde", beflügelt hier von den stark ethisch religiösen Inhalten. Das Werk an sich, was sich in acht Liedern auf der Cd befindet, spielt sehr mit himmlischen Klängen. Wenn auch Zarathustra die Bibel der nächsten Jahrtausende sein sollte, so ist die Musik doch sehr an den gegenwärtigen Bedürfnissen oder an der Flut von Ambient-veröffentlichungen angepasst. Trotz alledem eine herausragendere Produktion als einige andere dieses Genres. Das Werk erscheint in einem edlen A5 Design, welches ein 12-seitiges und mit schönen Grafiken gestaltetes Artwork hat. Deshalb schon eine lohnende Investition.....

Das Ganze ist auf 333 Stück limitiert und passt somit hervorragend zu dem mit gregorianischem Chor untermaltem Album..." [Neo-Form]

Project from Poland with neo-classic & martial sounds, inspired by NIETZSCHEs "Also sprach Zarathustra", perfect for Cold Meat or Cold Spring-fans ! Special package & already sold out at the label !

"Climatic ambient music with operatic-gregorian choir join structure of darkness, melodies and fascination of colour and beauty. Item release in a form of booklet , in A5 format. Black cover with a gold inscriptions, inside - 12 pages on which are special graphics and citations. Limited edition to 333 copies.

6 first copies is in a big cardboard box with many of graphics inserts and horn of buck. Format 18 x 43 x 8" [label info]

**\* INFANT CYCLE / JARED DAVISON – Periodical I mCD-R (The Ceiling CEIL029, 2005) [ed. of 80] € 6.00**

Schöne kanadische EP mit zwei Stücken, INFANT CYCLE mit einem quasi-rhythmischen, elektronisch-sirrenden & sich windenden Soundknäuel, der uns unbekannte JARED DAVISON kreiert einen dunkel-loopig-mechanischen Soundscape aus „Oberflächenklängen“ von Vinylschallplatten, eine Art düsterer PHILIP JECK? Super !

"The most recent project embarked upon by The Ceiling is a series of split mini-CDRs (originally intended as a series of a 7", which remains in the artwork), between The Infant Cycle and other artists in the southern Ontario region of Canada, working mainly in the arena of CDRs, MP3s, and less in larger-circulation formats. The series intends to bring together artists working outside existing genres and subgenres, working in areas of their own. The intent is to unify the series with a sense of adventure and challenge, and not necessarily a stylistic consistency. The series is also intended to function somewhat as a sort of newspaper, a snapshot of where each project is at the time of issue. The series can be viewed as sidebar releases by the artists- perhaps a progress report.

THE INFANT CYCLE has been in operation since 1992, producing numerous CDRs, CDs, vinyl, cassette and MP3 releases, alongside many compilation appearances for labels all over the planet. The Infant Cycle creates eccentric sound-worlds from disparate strands of instrumental phrases, field recordings, and everything in between; composition mixing with improvisation, influenced by happy accidents and technical failures. The piece contained is a mixing of previously recorded tracks, rethinking the past and foreshadowing future releases. JARED DAVISON has followed an uncompromising path from his time as founder and mainstay of the many incarnations of Mind Skelp-cher, through various short-term projects, to his current work under his own name. While quiet for the past few year, he is re-emerging with material focused narrowly on particular sounds isolated from their sources, and projected into unpredictable shapes and atmospheres. "Phonography" is an uneasy and sometimes violent soundscape based entirely on the crackle and hum hiding amidst the grooves of your favourite vintage vinyl.All releases in the Periodical series are "budget" priced releases of 80 copies only." [label info]

**\* IRIKARAH – A happy collection of catastrophes CD-R (Rape Art Productions RAP-CD-R # 20, 2005) [lim. 50] € 10.00**

"A varied texture of rhythmical power electronics and industrial noise on eight tracks. Recommended" [label info]

**\* I:WOUND VS ORIGAMI GALAKTIKA – Fashion Music for the 21st Century (Black Orchid Prod 043, 2005) CD-R € 7.00**

Recording from a radio-session 04/2000 at Radio Nova, Oslo. "Riotambient" at its best, mighty & noisy drones, sublime rhythms and voice samples, very powerful underneath. Subliminal Noise. A one – tracker that lasts more than 60 minutes.

**\* KARL BÖSMANN – Zirkumflex CD-R / Object (Verato Project verazität035, 2005) [lim. 60] € 10.00**

Highly exciting release from this german statuary & experimental project! Three long (ca. 20 min) pieces, the first seems to be based on many different violin-sounds & sources and builds an ominous drone-landscape, the second consists of analogue waves & steel plates and high pitched frequencies & loopstructures, the third uses processed voice-loops & other repetitive noises that make you sick. Kind of fiercing ambience with a real experimental edge. Comes in a black cloth-bag with a heavy sculptor-slate covered by dust & oil. Definitely recommended for lovers of obscure & demanding ambience !

**\* KIRCHENKAMPF – Transmissions CD-R (Diophantine Discs n=2, 2006) [lim. 100] 8.00**

Schwelender Katakomben-Ambient-Industrial vom inzwischen wieder aktiver gewordenen US-Projekt. Es grummelt & bebt wie aus riesiger Entfernung, knatternde Sounds drängen nach vorne, mitunter hat man das Gefühl in einem mit schrägen Tieren bevölkerten Dschungel zu stehen, geisterhafte Stimmen und Drones tauchen aus dem Off auf... Sehr kraftvoll und dunkel... vielleicht der bisher beste Release von KIRCHENKAMPF, leider wurden nur 100 Stück hergestellt...

"Diophantine Discs is pleased to announce the release of 'Kirchenkampf' - Transmissions. 'Kirchenkampf' is the work of John Gore (Cohort Records, >wirewall<, The Oratory of Divine Love) and has existed since 1986. With his 6th and latest CD, "Transmissions," he presents us six tracks (over 50 minutes) of stunning experimental dark ambient soundscapes. This release is limited to 100 numbered copies and is housed in a blue slimline jewel-case with color cover." [label info]

"John D. Gore's Kirchenkampf project has been running for many years now, but he's still somewhere in the corner of obscurity, which is altogether a great pity. Running his own Cohort Records, he also releases stuff on other labels, such as the for me unknown Diophantine Discs. It would be too easy to put down Kirchenkampf as a dark ambient project, as Gore puts in some conceptual edges to his work. All the work on 'Transmissions' seems to be derived from highly processed radio frequencies (as such we do remember his The Oratory Of Divine Love release for EE Tapes, see Vital Weekly 439). But whereas The Oratory Of Divine Love contained the rather unprocessed sounds of radio, things here are taking into the realms of Kirchenkampfs dark ambient world. Taking the sounds apart, feeding them through endless filters (of sound effects and synths alike) to create an unworldly sound of deep atmospheric music, of what seems to be frequencies picked up below the surface of the earth. What is picked up from the air, goes down into a cave, where the waves collide, like atoms in an accelerator, except that the sounds don't speed up but keep on bumping into each other in a rather majestic way. A most powerful dark music release, with a slight touch of industrial noise by a project that definitely needs a bigger audience." [FdW / Vital Weekly]

Address: <http://discs.diophantine.net>

**\* KLOOD – Negation mCD-R (Taalem alm29, 2006) € 5.00**

Nur selten erscheint neues KLOOD-Material, gemächlich und unaufgeregt verfolgt der Franzose Emmanuel Haubry konsequent den eingeschlagenen Weg, so auch hier: zwei analog-elektronische Transzendental-Drone-Stücke, das eine einnehmend & warm & dunkel, das andere düster-geräuschhafter & in tiefsten Tiefen grummelnd....

"Klood is a french one-man project sometimes compared to early Ultra Milkmaids (he contributed to their "Mort Aux Vaches" CD) or Maeror Tri. The tracks on his first 3" (after several releases on various labels such as Drone Records, Blade or EE-Tapes) shows two different sides of his apparently simple but highly evocative and emotional ambient music. First track is the bright one (who could even remind Angelo Badalementi's "Twin Peaks" soundtrack) while the second one is darker, slow and sinister..." [label info]

**\* L.E.M. – Strata maxi-CDR (Penumbra 003, 2005) € 8.50**

The new sublabel of UMBRA is born: PENUMBRA, run by OOPHOI-mastermind GIANLUIGI GASPARETTI ! Like UMBRA, it is mainly a platform for his own creations but gives also room for many collaborations with other musicians from the Italian ambient scene. Despite the high initial output, the quality of the recordings is high, if you enjoy the more "classical" sounding analogue-electronic ambience with a VERY spheric and esoteric touch..... this is the third PENUMBRA-release, a spheric one-tracker by newcomer L.E.M. !

1 Strata 24.45  
L.E.M.: synths

**\* LE PLASTIQUE MYSTIFIKATION GROUP – A Stage of Salvation CD-R (Kundalini Records LPMG-KR-004) [lim. 100] € 8.00**

Strange atmospheric "songs" from this ukrainian group, who work with "real" instruments (bass, keyboards, guitars, drum machine) and vocals, but everything seems to come from another dimension. Dark & surreal stuff with dark wave and psychedelic influences, that reminds us on some 80's bands who worked in a similar frame..

**\* LIQUID GHOSTS – Suddenly the birds fell into silence maxi-CDR (Penumbra 011, 2005) € 8.50**

" 1 Suddenly the birds fell to silence 20.53  
Oophoi: synths, processed voice  
Tau Ceti: synths  
Netherworld: synths, processed field recordings" [credits]

**\* MATSUNAGA, KOUHEI – Complicated high still now CD-R (Autarkeia acd004, 2004) [lim. 211 copies] € 10.00**

KOUHEI MATSUNAGA works with noise too but he has always a more "obscure", hallucinogenic or weird touch in his compositions, that remind us more on CONTAGIOUS ORGASM than on MERZBOW....weird loops, rhythms, many found sounds, and always the drive to go „forwards“, always something unexpected is "happening".... definitely recommend if you like unusual stuff that knows no borders....

"When Eastern Europe only starts discovering "noise" music, in Japan - Meka of "noise" music, a new age of artists, naming themselves "post

noise", wave is arising. One of them - Kouhei Matsunaga, well know from his split editions with Merzbow, constructed an interesting recording named "Complicated high still now..." from his archive tracks. Album consists of four tracks. Their totality makes an illusion of deep, sometimes dark, psychedelic mood to the listener. Album starts with silent and anxious track. The second one consists of preprocessing electronic loops. At the time of hearing the record the listener undoubtedly can recognise Japan music school. The third and the fourth tracks, which are the longest, Kouhei starts to rage over using the best Japan weapon - "noise". Noise itself is quite aggressive and reminds of roughest Japan "noise" epoch creations but the construction of the sound is different and characteristic only to Kouhei. "Complicated high still now..." is undoubtedly Japan "post noise" music masterpiece." [label info]

**\* MAW – Pallid Light Nocturne do-mCD-R-Box (Datura Landscapes DATURA 6, 2005) € 10.00**

Das Seitenprojekt von HUM: Submarine Metall-Drones, ätherische Vibrationen, sehr zu empfehlen !  
Side-Projekt of HUM: submarine metal-drones, ethereal vibrations, highly recommend! This is the 2 x mCDR version that replaces the MC which is no longer available. Comes in grey box.

**\* MONOS – Places CD-R (Fungal 019, 2005) € 12.00**

Three pieces with over 50 minutes playtime, pure nature field recordings intermingle with thick analogue waves....

"Outside of his 'proper' cd productions (one on Anomalous, and one pending on Die Stadt), the congenial yet humble Darren Tate has released a handful of CD-Rs of his amazing drone / field recording constructions that follow in the traditions of the numerous Ora CD-Rs he published through his former Gnome imprint. In spite of the most paltry amount of information (just the name of the project, and not even the title!), it is quite clear that Tate is working again with long time collaborator Colin Potter, as his exceptional ear and studio crammed with gear help extract the vibrant sonorities from Tate's field recordings. Each of the three tracks on "Places" open with field recordings of crackled branches, bird calls, the burbling brooks, and the muffled activity of a heavy log getting pulled through. Out of these, Tate and Potter develop a thick droning mass, stretching samples into wheezing hiss, synthetic ebbings, and deep droning. In conjunction with the recordings of more natural activities, Monos' drone work doesn't lend for an easy listening experience. This is actually the second pressing of this album, and again as a miniscule edition of 50." [Aquarius Rec.]

**\* NETHERWORLD – Otherworldly Abyss CD-R (Umbra 040, 2005) [lim. 99] € 12.00**

Five long pieces of abysmal ambience created with loops, synths, gong, voice & field recordings. Behind NETHERWORLD is Italian Alessandro Tedeschi, and here he creates a reverberating soundtrack to an inscrutable alien dimension, filled with strange organic entities. Wonderful and scaring at the same time....

**\* NETHERWORLD – Fiorenza Gherardi de Candeï maxi-CDR (Penumbra 004, 2005) € 8.50**

Field recordings from the Scottish highlands, cloudy loops & womanvoice/singing are the ingredients of this deeply strange & surrealistic 22+ min. one-tracker which evokes a haunting, abysmal atmosphere. Very much recommended for seekers of the fathomless beauty.

**\* NIMH – Line of Fire CD-R (Silentes cdr20050905, 2005) [lim. 120] € 10.00**

Re-Release of this self-released & now deleted CDR from 2001, recommend dark ambience with ethnic field recordings and swirling, flickering electronics. In the new CDR-series of SILENTES (ex-AMPLEXUS) from Italy.

" Gloom, heavy electronic textures, over which Islamic voices and environmental depiction of a war zone entwine. Sounds like being there in a nightmare, definitely. Static, suspended, a feeling of hopelessness and human suffering all over, pernicious, persistent...." [G.lppoliti]

**\* NOISE-MAKER'S FIFES – Morfogenesi CD-R (NMT Productions NMT CDR 03, 2005) [lim. 125] € 9.00**

Lim./ numb. 125 // re-release of rare Beta-Lactam CDR (Blrr011), live Palermo 12/1997. 56+ minutes of enthralling soundscapes, dense & thick...

" Soundtrack of Morfogenesi. Performed live at the Cantieri Culturali All Zia-palermo, the 19th of Dec. 1998 By Noise-maker's fives. Direct copy from the video recording of the VHS master from the performance. Nmf 1998 all rights reserved (blrr2001)" [old beta-lactam info]

**\* ONODERA, YUI – Punkt CD-R (Critical Path 03, 2006) € 9.00**

Extrem traum-analoge, trancig-meditative Musik basierend auf Gitarrensphären, Glockensounds (?) und anderen field recordings, mit leisen konkreten Tupfern und Strukturen versehen... das sind loopige Zen-Mandala Drones, stets von einer wunderbaren Schwingung und Sanftheit umgarnt.... die zweite Solo-CDR von YUI ONODERA auf eigenem Label, wieder sehr edel designed!  
Great dream-analogue, trance-meditative CDR from YUI ONODERA, a very recommended japanese ambience/drone-newcomer !  
" 7tracks/total time 46m14s. limited edition CD-R 2006. PUNKT is the second solo work of yui onodera. This electro acoustic work used improvisation performance of guitars, field recordings, electronics, and voices as a sound material. Very delicate and beautiful soundscape that is processed, and ground by computer." [label description]

**\* OÖPHOI – The Sun is falling in a sea of Blood maxi-CDR (Penumbra 001, 2005) € 8.50**

The new sublabel of UMBRA is born: PENUMBRA, run by OOPHOI-mastermind GIANLUIGI GASPARETTI ! Like UMBRA, it is mainly a platform for his own creations but gives also room for many collaborations with other musicians from the italien ambient scene. Despite the high initial output, the quality of the recordings is high, if you enjoy the more "classical" sounding analogue-electronic ambience with a VERY spheric and esoteric touch..... this is the first PENUMBRA-release, with two OOPHOI pieces.....  
1 A desperate serenity 16.55  
2 Echoes from ableeding sky 5.50  
Oophoi: Theremin, bells, flute, synths, voice

**\* OÖPHOI / KLAUS WIESE – The light sweeps all the mist away maxi-CDR (Penumbra 005, 2005) € 8.50**

Highly introspective & calm electronic fields w. female voice in the reverberated background, for contemplative moments....

**\* OÖPHOI / PERCEPTUAL DEFENCE – Where the green ants dream maxi-CDR (Penumbra 007, 2005) € 8.50**

One-tracker, 21 minutes. Pure meditative dark drones with metallic resonances and very subtle field recordings / singing at the end. Quite dark & beautiful, one of our favourite OOPHOI-collab pieces !  
Oversized full-colour cover.

**\* OÖPHOI / L.E.M. – Leteph maxi-CDR (Penumbra 008, 2005) € 8.50**

Two pieces (total time 28 min) recorded in collaboration in November 2005, caressing synth-waves and hyper-soft background noises & winds create a suspended & pacific atmosphere.....

**\* OÖPHOI / KLAUS WIESE – A call, an echo maxi-CDR (Penumbra 009, 2005) € 8.50**

Two long pieces of extremely peaceful ambience, the two masters of synth-drones in collaboration.

**\* OÖPHOI / TAU CETI – Le torri del Silenzio maxi-CDR (Penumbra 010, 2005) € 8.50**

Two pieces in collaboration that float softly away like a breeze...  
1 Ani warth 11.07  
2 Baath nag 7.15  
Oophoi: synths  
Tau Ceti: synths

**\* OÖPHOI – As we slip away to dream maxi-CDR (Penumbra 012, 2005) € 8.50**

1 As we slip away to dream 23.59  
Oophoi: Theremin, voice, crystals  
Klaus Wiese: bow cello  
Recorded live, 1998

**\* OÖPHOI – Awakening the Nagas maxi-CDR (Penumbra 013, 2005) € 8.50**

Extract from a live-recording from autumn 2002 (re-mastered 2005).  
Oophoi: flute, stones, bowls, chimes, insects samples, voice. Luna: voice. One-tracker 24.27 min. Enter a state of floating & elusive suspension !

**\* OÖPHOI – Vertigo maxi-CDR (Penumbra 015, 2005) € 8.50**

OOPHOI is the master of atmospheric / cosmic synth-tuning ! VERTIGO is a one-tracker, 23.40 min, based purely on synths that don't really sound like synths, rather like sublime voices at times.... extremely silent & meditative drone-ambience...

**\* OÖPHOI / NETHERWORLD – Postcards from the Void maxi-CDR (Penumbra 014, 2005) € 8.50**

Again an interesting collab and again much darker than we know OOPHOI usually, abyssmal sub-drones & haunting waving reverberations, like being under the earth. Fantastic stuff if you like it dark & monumental. A One-Tracker with nearly 22 min playtime. Great title also! Definitely recommended!

**\* OÖPHOI / TAU CETI – Lifting the Veil maxi-CDR (Penumbra 016, 2005) € 8.50**

The new sublabel of UMBRA is born: PENUMBRA, run by OOPHOI-mastermind GIANLUIGI GASPARETTI ! Like UMBRA, it is mainly a platform for his own creations but gives also room for many collaborations with other musicians from the italien ambient scene. Despite the high initial output, the quality of the recordings is high, if you enjoy the more "classical" sounding analogue-electronic ambience with a VERY spheric and esoteric touch. Here a live-one-tracker of OOPHOI & TAU CETI.....  
1 Lifting the veil 26.22  
Oophoi: synths, processed voice, samples  
Tau Ceti: synths

**\* OÖPHOI / L.E.M. – The sacred orbit CD-R (Umbra 045, 2005) € 12.00**

Definitely cosmic feelings evokes this one-tracker (53+ min), OOPHOI & L.E.M. play both synths in a most spacious way, building slowly moving patterns. Listen to this while watching the sunset and it will be perfect !

**\* OPIUM – Floatdownstream CD-R (Silentes cdr20050904, 2005) [lim. 120] € 12.00**

Das besondere an OPIUMS Transzendental-Ambient sind die ethnischen Original-Sounds, die sehr dezent und hintergründig im Klangfluss sichtbar werden (Didj, Perkussion, östliche Blas- und Streichinstrumente, Feldaufnahmen...)... Behutsame Dreamscapes, die gleichzeitig entrancen und sensibilisieren. Referenzen: TUU, ALIO DIE, GRASSOW....  
"An appealing and inspired work of classic ritual ambient music, with obscure and dilated sounds... Extraordinary and evocative atmospheres, for a sonic continuum based on articulate electronic waves, flowing pads, voices, percussions, ethnic strings and wind instruments, sitar, didjeridoo, natural noises recordings... Elegant, catchy, moving... Absolutely not to miss." [label info]

**\* ORIGAMI GALAKTIKA & I:WOUND - We Are Column One CDR (Blade Records wmda066, 2005) [lim. 100] € 12.00**

"Whirring ORIGAMI-Drones and I:WOUNDstyeled ethnic field recordings melt into a highly inspiring soundscape. Live Recording made at the legendary club DIE SIBIRISCHE ZELLE in Berlin, which was run by COLUMN ONE. A very strong norwegian-german collaboration which happened on that evening in east-Berlin....

**\* PARADIN – Coma Digenean CD-R (Gears of Sand GOS11, 2005) € 10.00**

Recht frisches "experimental ambience" – Projekt aus den Staaten mit sehr dynamisch-lebendigen Drone-Sphären, kreierte aus Analog-Synths, Klangschalen, gebogenem Metall, präparierter Gitarre... ein one-tracker (50+ minuten) der aber durch verschiedene Teile läuft... definitiv kein Einheitsbrei und noch zu entdecken !  
"Earlier this year I had my first encounter with the music of Paradin, aka Ben Fleury-Steiner from the USA. He released 'Flesh Of Caverns' on Mystery Sea (see Vital Weekly 472), which means you have to find him the areas of deep and dark ambient music. His previous releases I never heard. Paradin uses synths, singing bowls, bowed metal and treated guitar here on 'Coma Digenean', a single piece that consists of five different parts and sees a continuation of the previous Mystery Sea work. However it should be noted that Paradin doesn't play very strict ambient music, but is rather interested in creating a large atmospheric cloud of sound; this is something in which more happens than just one single drone, but various sounds move around each-other, all creating this atmosphere. In that sense there is more happening here than on an average ambient album, and that the sound is more up there and present. Spooky and mysterious music that certainly has a cinematographic quality. Very nice ambient music that makes a bit of difference from the rest." [FdW / Vital Weekly]  
Address: <http://www.gearsofsound.net>

**\* PLETHORA – Krushed & Squashed mCD-R (Hypnagogia (ago03), 2005) [ed. of 100] € 6.50**

4 Stücke mit „crazed out noise“ - Kollagen aus dem PSYCHOCHRIST / BROKEN PENIS ORCHESTRA – Umfeld !  
"Totally fucked mental samples from another worth while Hypnagogia/PsychoChrist split release. The sweepings up off the cutting room floor of a sound effects library thrown into the air and spliced together where they landed. Four tracks: 'Dinner at Wallys' (who

said folks dont take song titles seriously anymore) is a trawl through a Russian shortwave radio station via Timbuktu and Swaziland. 'A World Without String Is Chaos' emits a low end rumble as vagon's skittle around the ether. 'The Silence In My Head' starts with a scream (probably brought on by the silence in his head) before erupting into a flask of bubbles and synth like swabs of strangeness. '091101' contains sounds which are probably the work of Anomali, who is credited as making this the "Art of Satan" edit - banjo strings being wound into oblivion, flying saucer attacks...that all go to prove that this is a very worthwhile effort and worth the few paltry quids. Mid season Nurse With Wound fans from an orderly queue here." [Idwal Fisher]  
 "16 minutes of strange , warped imagination. The cover art features photos of viscera, which may lead you to expect something ghastly or grim; well, it may have its fair share of unpleasant and repellent noise, but there is evidence of a surreal mind quietly at work. There is a PsychoChrist connection, and some of the pieces lurch into areas of fast-action cut-up mayhem not unlike that of the Broken Penis Orchestra. Despite it's short length, it's always a startling listen. The opening cut is the attention-getter, full of spiteful stabs of nastiness, adding up to a vicious and swinging attack on normality. 'A World Without String Is Chaos' is absurd and alarming, but also deeply humourous in its incongruence. 'The Silence In My Head' is anything but silence, on the contrary, though it has more subtleties than most harsh noise records. You kind of admire the way the music keeps changing; shockingly protean, you can't really pin it down, or up. A record of no small intelligence, even when that intelligence is laced with anger, hate and sneering sarcasm. Works from 2000-2002. Edited by aNoMaLi 2004." [THE SOUND PROJECTOR (UK)]

**\* PRIME, MICHAEL – One hour as Peyote CD-R (Mycophile SPOR07, 2005) [lim.150] € 12.00**

MICHAEL PRIME lässt wieder die Pflanzen sprechen, fast 60 Minuten obskure Mikrosounds, abgeleitet von bioelektrischen Signalen der Peyote-Pflanze (Lophophora Williamsii). Dazu gibt es als Beilage ein Stück echte Peyote-Kaktus! Soundmässig klingt das irgendwie nach lebendigen Mini-Organismen, die rumpeln, knacksen, zischen, und leise knirschen..... bei der angegebenen Strukturformel auf dem Cover handelt es sich unseres Wissens um 3,4,5-Trimethoxyphenetylammin (C11H17NO3), dem im Peyote enthaltenen Meskalin. Hinweis: die beigefügte Menge Peyote ist Bestandteil der Artwork und NICHT zum Verzehr gedacht !

"Originally broadcast on Resonance Fm, it is composed entirely with bioelectrical signals from a specimen of the peyote cactus. Package includes slices of Andean peyote. Limited edition of 150 copies."  
 "....His 'reading' on the peyote and the subsequent feeding of the signal to all sorts of processing equipment (synthesizers and electronics, rather than computers, I think). It makes the music highly electronic, but also highly vibrant and also highly organic. It seems as if every new sound comes from the old one, and starts to grow, before it mutates into a new sound. The sound of growth made audible. It's being inside a green house and one doesn't hear the heating system, but growth the plants growing. Simple as that. It's a piece of environmental music in every sense of the word: environmental for the use of the material to generate the sound, but also music that creates it's own environment in your own living room. A more than good decision to see this released. And I'm told that the "packaging includes some pieces of Andean Peyote, which are intended as a meditation object. They could be held in the hand while listening to the cd." [FdW / Vital Weekly]

**\* RE-DRUM – Four whispers for the bees maxi-CDR (Umbra 041, 2005) [lim. 99] € 12.00**

Newcomer-project on UMBRA: Strange synth-patterns, waving sounds, quite disturbing and dark stuff, added by whispers, field recordings, acoustic guitar, chimes, percussion, quite bizarre & beautiful !

**\* SEREN FFORDD – Arhythmia CD-R (Umbra 044, 2005) [lim. 99] € 12.00**

Again a new name on UMBRA, and probably the first full-length CDR for SEREN FFORDD, focused thematically about the generality of "cycles, patterns and rhythms". Sounds of rain, soft synth-washes, nice ringing bells, cosmic winds, ocean waves...quite eerie & isolationalistic & contemplative, really well done cosmic dark ambience, recommended!

**\* SEREN FFORDD – A melancholy light maxi-CDR (Penumbra 018, 2005) € 8.50**

Well done one-tracker for this new discovery...  
 1 A melancholy light 23.22  
 Seren Ffordd: synth

**\* SISTER LOOLOMIE – Diagnostica mCD-R (Still\*Sleep SS06, 2006) € 6.50**

19 min one-tracker from this russian project with caressing drone-ambience, probably derived from field recordings, with great overtones arising, soft bells & metallic sounds.... great piece !

**SOSTRAH TINNITUS – Favo di Fiele CD-R (Umbra 021, 2004) [lim. 99] € 12.00**

„Neues (?) Projekt auf dem OÖPHOI-Label: SOSTRAH TINNITUS erschafft hier dunkel-wallende Gewänder aus behutsamen Klang, mit leicht orientalem Einschlag, magisch & beruhigend, wabernd & soft-pulsierend. Sehr schöner Drone-Ambient mit Ethno-Touch...  
 Enlightning drones & harmonies, warm nightfall-ambience from this new project on the OÖPHOI-Label, meditative / magic drone-ambience with a slight ethno-touch... recommended!" [Drone info 2004]  
 6 tracks, 56 min., SOSTRAH TINNITUS uses: shells, seeds, seastones, glass, synth, samples, tapes. back in stock last copies !

**\* SOSTRAH TINNITUS – Caravanserraglio CD-R (Blade Records wmda068, 2005) [lim. 100] € 12.00**

Hinter SOSTRAH TINNITUS steckt der italienische Maler & Musiker MARIO COSTA, der hier ebenfalls (wie kürzlich öfter festgestellt werden konnte) eine sehr breitgefächerte "experimental ambience" anbietet, die schwerlich einem bestimmten Genre zugeordnet werden kann. Soundquellen speisen sich aus Feldaufnahmen, selbstgespielten Drone-Electronics, konkreten Instrumenten oder Objekten (wie Steinen, Muscheln, Metall), und alten low-fi Tapes. „Konkret“ erzeugte Klänge und elektronisch manipulierte stehen hier also gleichberechtigt nebeneinander, wenn auf 7 Stücken alles zu sinnlichen dreamscapes vermengt wird, die nicht einschläfern, sondern sensibilisieren....  
 Sensusa dreamscapes that don't lull you in but sensitize, from the italian painter & musician MARIO COSTA aka SOSTRAH TINNITUS, based on all kinds of sound-sources (field rec., selfplayed drone electronics, concrete instruments or objects like stones, shells, metal, and old low-fi tapes); following a kind of recent "trend" of a very broad "experimental ambience" that can't be put into a certain genre. Great sounding and very carefully created stuff....

**\* SOSTRAH TINNITUS – Piccola musica per Staglieno maxi-CDR (Penumbra 006, 2005) € 8.50**

A very nice three piece EP with very subtle & smooth experimental ethno ambience, using low-fi tapes to create drones but also stones, rainstick, shells, bamboo woods, a bell.... on the new label-series of Gianluigi Gasparetti aka OOPHOI !

**\* SSHE RETINA STIMULANTS – Gnostock ± Aktionable CD-R (Diophantine Discs n=1, 2006) [lim. 100] € 8.00**

Nach langer Zeit was neues vom ex-SIGILLUM S – Projekt, 4 Stücke mit industriellen samples & schneidenden loops & untergründigen Drones, mitunter durchsetzt von runtergeslowten, verfremdeten Rhythmen & Vocals.... aggressive harsh ambience & mächtiger dark ambient Industrial mit hohem Alienation-Faktor!  
 "Diophantine Discs is pleased to announce it's second release, a CDr by Sshe Retina Stimulants entitled "Gnostick ± Aktionable." Sshe Retina Stimulants, the project of P.NG5361.B (Paolo Bandera of Sigillum S) has been active since 1994 and has released many experimental noise albums on labels such as Ant-Zen, Bloodlust!, G.R.O.S.S., Old Europa Cafe, Self Abuse, Slaughter, etc. In addition, he has collaborated with numerous artists including Aube, Mark Solotroff, Bad Sector, and I Burn. With his latest release, "Gnostick ± Aktionable," he takes a somewhat new approach by creating an album of haunting experimental drones of ambience and noise. This release is limited to 100 numbered copies and is housed in a red slimline jewel-case with color cover." [label info]

**\* TATE, DARREN (w. DAISUKE SUZUKI & KATHLEEN VANCE) – Trees kissing Trees CD-R (Fungal 018, 2005) € 13.50**

3 tracks with around 45 minutes of material with organ drones & harmonics, accordeon-tunes, analogue electronics & field recordings, quite peaceful stuff with an obscure edge as we know it...

**\* TAU CETI – The windy shores of Awua maxi-CDR (Penumbra 002, 2005) € 8.50**

The new sublabel of UMBRA is born: PENUMBRA, run by OOPHOI-mastermind GIANLUIGI GASPARETTI ! The second release on PENUMBRA is by italian dark ambient project TAU CETI, who presents here four drone-pieces that sound very reduced and alien and produce an opressed atmosphere. Far from being "nice ambience". Oversized full-colour artwork.

**\* TAU CETI – Pulsar maxi-CDR (Penumbra 017, 2005) € 8.50**

1 Noise One 7.23  
 2 Noise Two 5.33  
 3 Noise Three 10.18

**\* THE BEAUTIFUL SCHIZOPHONIC – Hyperblue.Hydrophonics CD-R (Mystery Sea MS25, 2005) [lim. 100] € 12.00**

Filed under: Trance-logische Transzendental-Muzak ! Hinter THE BEAUTIFUL SCHIZOPHONIC steckt der Portugiese JORGE MANTAS, der auch schon solo in Erscheinung getreten ist und das PISCO ACUSTICA-Mag herausgegeben hat. Die neun Stücke auf „Hyperblue.Hydrophonics“ verbinden sich zu einem sehr poetischen dream-drone, eine fließend-liquide Unterwasser-Sehnsucht.... sehr lebendig im Innern und doch mit immensem Kontemplationspotenzial! ...wie fast alles auf MYSTERY SEA sehr zu empfehlen !

„Jorge Mantas is a portuguese versatile artist, altogether writer, mag & label contributor (ossosNossos, Graphon, Thisco...), and of course musician... After a few musical collaborations, and some self-released works, he started **The Beautiful Schizophonic** project in August 2003, using essentially laptop and minidisc to process an array of carefully chosen sounds, and aiming to elaborate a sort of multilevelled cinema for the ears... Having previously released a split disc with Bio & Cría Cuervos ("Symptom of disease") on THISCO, **The Beautiful Schizophonic** unleashes here it's debut full-length work...-

"hyperblue.hydrophonics" drags you below the surface of a perceptual ocean... sounds heard through the water tables coalesce into an abstract lament for a mythic lost love... the flow vibrates, rich in undercurrents swirling down to some dreamed drowned sanctuary, an edifice of sleeping stones, a garden of memories... - "hyperblue.hydrophonics" is a sibylline sea carrying its own mysteries & impenetrable truth... an erratic flow capturing essences along its motion... waves engulfed into themselves... mirroring our endless quest for identity & fragments of pure beauty..." [press release]

**\* Tô – Memory of (f) maxi-CD-R (Fissür 03, 2004) [lim. 200] € 10.00**

Environmental / Psychogeographical concrete ambience/drone similar to ERIC LA CASA, TOY BIZARRE or T. TSUNODA. Interesting concept. A new french artist to discover ! One-tracker 21 min. "Memory of (f) is made of comings and goings between two spaces in a same place: my grandmother's village located in the eastern part of France. One is closed, an attic, the other is open, it's a forest. These two spaces were special places of games during my childhood. For four days I recorded sounds coming from these two environments as well as improvised sequences made of materials found around. Then this work was realized at studio Cesare Reims." [liner notes]

**\* VSV / LE PLASTIQUE MYSTIFICATION GROUP – Hipnotique / Alkazar CD-R (Kundalini Records LPMG-KR-003) [lim. 100] € 8.00**

Collaboration by VSV and the ukrainian band. These recordings were made already 1996 & 1997 in Warsaw, very melancholic songs between analog-electronic experimentation & songwriting, with the great "Concentrational Moon"-song, based on a poem 1973 that was dedicated to one of the first russian hippies who was killed by russian soldiers in the Soviet Army. 8 tracks with a sometimes strong surreal atmosphere and free floating sounds, sometimes more structured. These are not perfectly played songs but this breathes absolute true emotions and passion.

**\* WELLS, DAVID & PAUL BRADLEY – Op. 5 / Heart of Embra mCD-R (Twenty Hertz TH011, 2005) [lim. 100] 8.00**

Schöne Idee: Gemeinsam field recordings sammeln, dann zwei verschiedene Versionen draus machen. Und man weiss hier nicht wer für Stück 1 und wer für Stück 2 verantwortlich ist. Das erste Stück ist „pure field recording drone-beauty“, sehr sanft und metallisch sirrend (wir tippen auf Bradley), das zweite viel dynamischer und „konkreter“ mit dem Material arbeitend & kraftvoll irisierende Klangflächen bildend... (David Wells, wieder super!)

"A single track from each artist based on the same source material that was gathered on a day visiting tourist sites, walking around, drinking and generally laughing in Edinburgh and what's more, not a bagpipe within earshot. Thistle do nicely." [label info]

**\* WILT - When Spiders learn to fly CD-R (Blade Records wmda063, 2005) [lim. 150] € 12.00**

Abgründe tun sich auf bei diesem Duster-Ambient, oft an der Grenze zum Noise, schwelend, langsam, gefährlich, pulsierend, melancholisch.... 8 Stücke mit vielen Details & Sounds, stets atmosphärisch und alles andere als eintönig..

"Along with 'Black Envelope' this is one of Wilt's finest efforts so far! 'When Spiders...' evokes the serenity of a chemically-induced coma. In James Keeler's own words "8 tracks of depressed analog torture and smoldering smokestacks of filthy black clouds, live improvised, composed, scarecrow dark noise." oversized packaging

**Y-TON-G – Frohes Ab-Schaffen CD-R (Terminal Tape Production, 1999, in Box ) [74 min] € 9.00**

Zweite CD nach "Klangspiegel einer vergessenen Wesenheit"-wesentlich elektronischer als der Vorgänger, flächige Analogsynthes, loops von konkretem Material (like slow, soft machines), metallisches Dröhnen & Quietschen, pures blechernes Kratzen, und das verbunden zu einem langen 74 minütigen Stück! Hier kann man auf Mikroebene das Herz des Sounds wahrnehmen! Back in stock Y-TON-Gs second solo-album from 1999, more electronic with analogue-synths and loops derived from concrete objects...metallic vibrations and jarrings, pure tinny grates, all connected to a 74 min. piece... on a micro-level, you can listen to the heart of sound. [Drone Rec info 1999]

**Y-TON-G – Aus dem S(t)ein CD-R (Terminal Tape Prod., 2001) € 8.00**

Schöne neue Konzeptarbeit des Hamburger Meisters der „konkreten“ Atmosphären: Alle Klänge auf diesem Release beruhen auf Steinmaterialien, „Schiefer, (Back)Stein, (Dach)Ziegel, Terrakotta.“.. der Sound ist leise und irgendwie intim, eine Sprache aus dem Schaben, Streicheln, Reiben, Klopfen & Knirschen der Steine.. kommt im steinfarbenbesprühten jewel-case. Nice new work from the Hamburg-based master of „concrete atmospherics“: all sounds on this album are based on various stone-sounds, he used slates, bricks, roofing tiles, and terracotta. The sound is silent and somehow intimate – an own language made of scraping, stroking, rubbing, beating and grating of the different stones. Comes in stone-brushed jewel-case. [Drone Rec. 2001] BACK IN STOCK

**\* Y-TON-G – Nachkalkulation do-CDR (Y-Ton-G, 2005) € 9.00**

"Y-TON-G: Klang-Alchemist und Industrie-Romantiker". Y-TON-G has moved from Hamburg to a small town in the very north-eastern part of Germany, where he established soon a monthly "Klang-Galerie" event – this do-CDR is a documentation of extracts of several of these live-concerts. He is still doing his metallic-reverberated concrete object-improvisations, giving much room to every appearing sound, but also uses radio-wave transmissions & analogue electronics to create more strange sounds..... Comes with recycled workers-card cardboard-cover, with photos from his selfbuild sound-objects.

**\* ZWEITRÄUME – Flux CD-R (Zweitraume SP05, 2005) [lim. 100 DVD-Box] € 10.00**

A new name in the german experimental-ambience scene is ZWEITRÄUME (which you can read as / translates as "another rooms" but also "two dreams"); this album spreads on six tracks minimal sinus-tunes & micro-sounds, waves of enlightening drones, silences in between, classic music / found sounds – loops & samples, more concrete snaps & crack-sounds, and more harmonic drone-expanses...quite captivating and carefully put together for a intelligent listening experience... handmade cover in DVD-Box.

**\* ZWEITRÄUME – Flicker / Flutter CD-R (Zweitraume SP2006, 2006) [lim. 100] € 10.00**

„Alles fließt. Die Klänge schwimmen ineinander und umeinander, Entwicklungen ergeben sich im Kleinen, über lange Strecken. Das spielt dem Zeitempfinden Streiche: Der Fluss der Sekunden löst sich auf in Rotation. Hier tönen: Computer-Innereien, Schreibtischutensilien, Schellack-Platten, Klaviere, Heimorgeln, Feuer, Wasser, Flöten. Willkommen zum Tanz.“ [label info]  
Dark slowly feedbackin' drone-ambience, smouldering foggy low-fi noises, delays and strange synth-lines, many little concrete details appearing.... the second CD-R of ZWEITRÄUME, again something to explore.....

### 3.1. CDR-COMPILATIONS

**\* TAGESANBRUCH CD-R (Critical Path 04, 2006) € 9.00**

Wow, das kleine Tokyoer Label CRITICAL PATH wird für uns langsam zum Geheimtip. Sieben Stücke sind hier enthalten von uns grösstenteils unbekanntem japanischen „experimental drone“-Composern, alles im meditativen Mikro-Detail Drone-Bereich, hell schimmernde Ambience und geheimnisvolle secret sounds, guitar-drones & backwards-Flächen.. ohne Übertreibung einer der allerbesten Ambient/Drone-Compilations die wir seit langem gehört haben !! TIP für jeden Drone / Ambient / Minimal / Mikrosound-Hörer !! YUI ONODERA, CHIHEI HATAKEYAMA, JUNJI KOYANAGI, KUMIKO NOGUCHI, AKIHIKO TANIGUCHI, TAISHIN INOUE, POLLYPRAHA.

Highest praised experimental & meditative ambient / drone / minimal / microsound-compilation from Japan with many (for us) new names, only

great stuff, definitely recommended, one of the best drone-compilations we have listened to since a long time !!

"First compilation album of critical path. Experimental sound compilation album by budding and spirited Japanese electronic sound composers who keep enhancing own sound while expanding width of activity not only Tokyo but also all over the world."

"Yui onodera founded CRITICAL PATH as a minimal, electro acoustic, static ambient, and electronic, experimental music label in 2004. A lot of experimental music events are organized. Very minimal, ambient sound create a complex texture. It makes listener need attention, concentration. And, it navigate into the deeper area. A new way to listen to a sound different from past music is presented." [label info]

**\* ZVUKOLAN: atmosphere, landscapes, strategy CD-R (Strely Peruna SP 015, 2005) [lim. 222 copies] € 9.00**

Traumhafte Compilation für jeden Fan russischer Experimental-Drone-Muzak ! Schöne handgemachte Verpackung mit 6 Photo-Inlays und klasse Material von HUM, LUNAR ABYSS und unbekannteren Acts.....

"Russian label "Strely Peruna prod." presents the anniversary compilation of projects, which support us with their art during 10 years way. The main idea of the label is to provide pagan worldview, to depart from standard perception in art, to free from dogmas of surrounding world. Territorially this compilation covers North, South and Central parts of Russ land including Urals so it lets us see common and different in art landscapes of our land.

UNKNOWN (Moscow) is a project of Dmitriy Shilov started in 1996. After a several works on "Strely Peruna prod." he became as known as adherent of Vedic wisdom and searching for light in the darkness of nowadays. Dmitriy makes deep and meditative ambient landscapes where his worldview compiles with Great Nature Circles. He participate in the project MEDVE NA MECHE the first release of "Strely Peruna prod."

HUM (Moscow) is one of the oldest Russian projects working with real-to-real records. Its compositions are very deep and sensitive. Its atmosphere could be compared with walk in autumn forest. Dmitriy Chistov took a part in dark ambient project OFF THE CUFF which was released on "Strely Peruna prod." and re-released on "Ostroga".

SUNCHARIOT (Rostov-on-Don) roots in the same named pagan-metal project but nowadays it is a one-man project of Denis Shapovalov. It is more inspired by Zoroastrianism and Sun religions in whole. Minimal dark ambient sound of SUNCHARIOT is a magic rituals of Sun and Blood.

KROMESHNA (Kamensk Uralskiy) is a young project of Vitaliy Maklakov who is a member of art collective "Ostroga". An enigmatic landscapes of Ural- laborious work of Nature, mountain chains hiding in twilights- all these (and something more which hardly could be described) found its realization in KROMESHNA.

L.A.D.O. (St-Petersburg) is a many faces project: from RITUAL BIOINZHENERIYA to LUNAR ABYSS DEUS ORGANUM. Its interests lay in the sphere of Karelian- Finnish shamanism and Nordic folklore seeing through the prism of ambient culture and constructivism of industrial. The leader of L.A.D.O. Eugeny Savenko also has a project KOIVUNMAHLA released on "Strely Peruna prod."

YAO 91404 D (St-Petersburg) is young and very perspective project imbibed the esthetic of revolution, the cult of work and heroic of industrialization. Danila Dashkevich (YAO 91404 D) successfully combines hard psychedelic atmosphere with old school industrial and the primitivism of pagan music in its art. This symbiosis gives a really unlike and emotional ritual/industrial mystery.

All projects make only original compositions for this release. This compilation released on CD-r in non- standard envelope with handmade design including six photo cards. The edition is limited to 222 numbered copies." [label info]

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

**\* JOB KARMA / AREK BAGINSKI – Ecce Homo DVD-R (Ars Benevola Mater AMB12, 2005) [lim. 150] € 15.00**

Ein ca. 10 minütiger Film mit neo-klassischem, melancholischem post-Industrial-Soundtrack von JOB KARMA. „Ecce Homo“ ist ein professionell produziertes Video (s/w Zeichentrick-Animation) und spielt in einer düsteren, komplett mechanisierten Maschinenwelt, deren Ästhetik etwas an GIGER erinnert. Jesus hängt hier nicht am Kreuz, sondern an den Röhren & Leitungen der „grossen Maschine“...

"Its a story about loneliness, individualism, media domination in modern society. The short movie based on the story about the last days of Christ. Autor of movie Arek Baginski - moved action from the past to the

new days, to the industrial and informatic time. Limited to only 150 numbered copies, exclusively printed by AUBE in special handmade packaging!" [label info]

**\* LEGENDARY PINK DOTS – A dream is a dream is a dream DVD (Beta-Lactam Ring Records mt101, 2005) € 17.00**

Video-Aufnahme eines LPD Konzertes vom Januar 1987, als sie für viele ihre absolute Glanzphase erreicht hatten....

"Region free NTSC DVD recorded live at De Vrije Vloer in Utrecht, Holland, on January 21, 1987 featuring the original 6 piece line up. First 1000 DVD's are in a 6 color gatefold wallet.BAND LINE-UP: Edward Ka-Spel – Vocals, Stret Majest – Guitar, Jason Salmon – Bass, The Silverman – Keyboards, Graham Whitehead – Keyboard, Patrick Q Wright – Violin 1.)Dream Intro/Curious Guy 2.)The Plasma Twins 3.)Premonition 16/She said 4.)The Hill 5.)Echo Police 6.)Rattlesnake Arena 7.)Poppy Day 8.)The Jewel in the Crown 9.)Our Lady in Chambers 10.)Guardians of Eden 11.)The Dairy 12.)Neon Gladiators 13.)Love Puppets 14.)The Heretic 15.)I am the Way, the Truth,the Light 16.)Silverture/Flowers for the Silverman" [label info]

**\* NIBLOCK, PHILL - The Movement of People Working DVD (Extreme Records XDVD 001, 2003) € 21.00**

Fast 3 ½ Stunden Film-Material aus den 70ern & 80ern von Menschen aus Peru, Mexiko, Hongkong & Ungarn, unterlegt mit NIBLOCKS hypnotischen Poly-Drones.

Multi-Zone NTSC 5.1. Vorsicht, läuft nicht auf jedem Fernseher ! "Film and music by Phill Niblock (all different material compared to Niblock's previous China & Sunsets video). This double-sided disc features 6 short films (made in countries like Peru, Mexico, Hong Kong & Hungary) and 9 music pieces, recorded 1975-83 (utilizing cello, bassoon, contrabass, trombone, etc). Total time: 3 hours, 28 min." [label info]

**\* NIBLOCK, PHILL / SUN RA – The Magic Sun DVD (Atavistic DJ-861, 2005) € 15.00**

Ein unglaubliches Dokument von 1966 wurde von ATAVISTIC (wieder?)-veröffentlicht, ein 32minütiger Experimentalfilm von PHILL NIBLOCK über/mit SUN RA und sein „Orchester“ mit wildem impro-Soundtrack .. dazu gibt es reichlich Material aus den 60ern und philosophische Verkündigungen vom cosmic thing himself .... müsste auf allen neueren DVD-playern und Fernsehern laufen.

"The classic 1966 film by Phill Niblock featuring Sun Ra & His Solar Arkestra, plus rare & exclusive Sun Ra footage, photos & audio 'proclamations'! Composer, photographer and filmmaker Phill Niblock's classic of experimental underground filmmaking with a sensational soundtrack by pianist Sun Ra and the members of his Solar Arkestra. Shot in the mid '60s, when the Arkestra was based in New York, this film was produced using a unique negative process and ultra-tight close-ups on the moving hands and mouths of the musicians. The result is a virtually abstract music film, mastered from a new print in all its incredibly sharp black & white glory. The Magic Sun DVD also includes a luminous, largely unseen photo gallery accompanied by 14:00 of unheard, self-recorded Ra audio: a truly 'inside' auto-bio interview; TRT approx 32:00. NTSC Region 0." [label info]

**\* POUSSEUR, HENRI – Hommage au Sauvage. Un portrait d'Henri Pousseur DVD (Sub Rosa / Observatoire des musiques électroniques OME#6, 2006) € 16.00**

Film über HENRI POUSSEUR von GUY MARC HINANT und DOMINIQUE LOHLE, realisiert 2005, 52 Minuten lang. "Fifteen years ago, Paul Sacher Foundation (Bâle, Swiss) who preserves the files of the music of the 20th century, sends at Henri Pousseur his best expert, the musicologist Dr. Albi Rosenthal. By discovering the richness of the documents preserved by Pousseur, the dear Dr. opens large eyes LIKE THAT! Passed, present and future, all the Pousseur files will be versed with the Foundation: magnetic tapes, theoretical partitions, correspondence, writings; but also the most complex research, the obscure sound materials, many various notes. Today and for the 4th time, Henri takes the head of the convoy towards Basle... This film is the account of this last voyage.

HENRI POUSSEUR : influential in contemporary music, the Belgian composer Henri Pousseur studied composition at the academies of Liège and Brussels. in his early period he wrote in Webern's serial technique style and then turned to electronic and aleatoric music. He have translated Alban Berg 's written. and continue to work and have a great influence on the music today." [press release]

**\* RAPOON – Alien Glyph Morphology DVD (Caciocavallo CAV30, 2005) € 15.00**

"Robin Storey, better known as Rapoon, is well known in ambient music

circles for his extensive catalog of recordings, presently exceeding 40 albums, singles and collaborative projects released over the last 13 years. Rapoon has always stood for more than music, however. Visual arts have long been important to Robin. His paintings grace many of his album covers, but until today his filmmaking has been done in relative obscurity. "Alien Glyph Morphology" is the name of a suite of six short movies, set to his music, of course, that make up the primary focus of his DVD release. Using montage, slides, and slow-motion techniques Robin produces the visual counterparts to his unique and atmospheric soundtracks. A short film, "Shadow", and two slide shows round out the collection. A limited edition set of 20 sturdy Tarot cards painted by Robin Storey accompany the first 1000 copies." [press release]

"...Rapoon's music has a strange timewarping effect, a Deep Listening wormhole that puts you in a blissful perpetual state of cognitive play. Rather than attempting to replicate the mantra quality with some sort of hypnotic, retina burning lightshow, the defining quality of his films is luscious texture and suggestive symbolism. Warm, analogue background hues flicker like ghosts caught on film; the Miro-like moving sketches on top are floating markers of unconscious energy. The visual dimension of Alien Glyph Morphology gives the music even more licence to roam - spare, enlightened Jon Hassell-like passages sit side by side with sample transmissions akin to Cabaret Voltaire's Attic Tapes. The main challenge of this marvellous release is how to tune out the outside world and properly immerse yourself in Storey's dislocated trance states; rather than having to peer into a TV or monitor, it would be even better if these images could flow unrestrained across cinema screens and gallery walls." [THE WIRE]

**\* SUPERSILENT - 7 DVD (Rund Grammophon RDV2047, 2005) € 20.50**

„Um direkt allen Mißverständnissen vorzubeugen: Auf „7“ der neuen DVD von SUPERSILENT gibt es keine Extras oder irreführende graphische Menüs. Keine staatlichen Warnungen, keine Einführungen mit Ufos. Kein Schnickschnack. Denn Label, Künstler und Regisseur hatten den Anspruch, das „7“ wie eine Audio CD laufen sollte, nur mit Bild. Einlegen und ein komplettes SUPERSILENT Konzert genießen, genau so lange (109 Min.) und in der gleichen Reihenfolge wie dargeboten. Man kann sogar zwischen den Tracks hin und her skippen. Keine Overdubs (auch wenn sich irgendwie einige psychedelische Momente auf die DVD geschlichen haben:-)), statt dessen hat DEATHPROD einen hervorragenden Stereo Mix abgeliefert, bei dem man sogar zwischen Dolby Digital und dem leicht besseren DTS wählen kann. Und dank DVD-9 ist die Bildqualität sowieso überlegen.“

“The Norwegian death-jazz improvising unit return for the seventh of their Supersilent series, this time in the form of a DVD release of a highly-anticipated live performance in Oslo on August 16, 2004. Members Arve Henriksen (trumpet, electronics), Helge Sten (audio virus), Ståle Storløkken (keyboards) and Jarle Vespestad (drums) form a band that refuse categorization, with experiments in such disparate elements as ambient, jazz, electronica, rock, techno, noise and musique concrète. Critics have compared them to the Miles Davis band of the early '70s, and groups like Stockhausen, Einstürzende Neubauten and Can. Supersilent hadn't played the capital for quite some time and the line went around the block. With the uncertain knowledge that all Supersilent concerts are totally improvised, it didn't take long to hear that they were in excellent form and interplay, all captured by three cameras to black and white 16 mm film and recorded by Kai Andersen from Athletic Sound. Filmed by Norwegian multimedia artist Kim Hiorthøy, the black and white footage lends a filmic quality very rarely seen in concert DVDs. Constructed like an audio CD with visuals, there are no extras, no menus, no FBI warnings or meaningless graphics -- what you get is a pure, complete Supersilent concert from start to finish, 109 minutes. What you see and hear is how it was, no overdubs have been applied to the recording, but a couple of psychedelic hiccups have found their way to the film. The 6 "tracks" are divided so you can skip back and forth as on a CD. By using the audio button on the player's remote control you can chose between Dolby Digital and the slightly superior DTS sound alternatives, if your DVD player is ready for DTS. The sound is mixed by Deathprod in good old stereo. Please also note that this is a DVD-9 production, giving superior picture quality due to the disc having dual layers and more available space. What you hear and see is a multifarious, totally improvised, completely unique live performance from a group who define the best in bombastic Nordic sound. This is an NTSC format Region 0 DVD, for North America only. Running time: 109 minutes." [press release]

**\* TOTSTELLEN / GRIMM – Schwindel VIDEO (Antiinformation AIC OPTICAL 001 / Totes Format 003, 2005) [lim. 30] € 12.00**

TOTSTELLEN aka GERDA GRIMM from Hamburg belongs to the "society-critics" ambitious experimental projects, this is a VHS-Video clip on the great ANTIINFORMATION label ! Only 30 copies made, and you won't watch this on MTV definitely !

„vhs video 10min / 1st ed/30 / the first aic release of an audiovisual medium, following the idea of the contemporary tape label. a vhs tape. [swindle / giddiness] a constant movement, and yet somehow still stagnant. there are no forwards. in the end, all of the linear tangents create an area painted black in every sense. even if there are no obstacles / walls / borders on the first / superficial view, it doesn't mean that there is freedom of movement...my movement in the surrounding structure is similar to the intoxicated rodent, which is not put into a physical maze, but is instead limited by the substances it is given...“

[label description]

## 4. CDs

**\* ADAMS, JOHN LUTHER – The light that fills the world CD (Cold Blue Music CB0010, 2002) € 15.00**

Wer auf instrumental-poetischen Ambient a la OPION SOMNIUM oder RACHEL'S steht, sollte mal bei JOHN LUTHER ADAMS hereinhören: Stehende Piano- und Vibraphonklangwellen, deren Harmonien sich stetig verändern, dazu Violine & Bass, alles im äusserst melancholischen / harmonischen Bereich....

"These three works exist amid an undeniable aesthetic spirit of the times -- the embracing of pre-compositional principles and structural processes in the service of a highly personal artistic statement. However, John Luther Adams' recent work tends to transcend his compositional devices -- it is simply potent, compelling music that is timeless in its sublimity. This is quietly expressive music in which process never intrudes on the music's 'sounding,' but churns away in the background, while the foreground shimmers with a simple yet great joy in the very making of sounds. It is a music that may be readily appreciated on both intellectual and sensual levels." 3 works from 1998-01, performed on bass clarinet, vibraphone, marimba, piano, electric keyboard, violin, doublebass." [label info]

**\* AH-CAMA-SOTZ – Ghost in the Shadow CD (Spectre Records S18, 2005) € 14.00**

"Drug addiction, alcoholism, sadism, bestiality, mutilation, murder, vampirism, necrophilia, cannibalism, not to mention a gamut of sexual goodies. Shall I go on?" Starting out with this not-too-friendly quote from John Hough's excellent occult horror movie "The Legend of Hell House" (1973), the feeling of darkness is immediately settled on this latest album by Belgian composer Herman Klapholz (a.k.a. Ah Cama-Sotz) titled "Ghost in the shadow". Recorded live during the "Seats 'n Beats" session at CC Luchtbal Antwerp in 2003, "Ghost in the shadow" is a great compilation of the darkest ambient soundscapes by Ah Cama-Sotz. A 50-minute journey into the world of gloomy darkness. As was the case with his previous album, the joint-venture album with Canadian artist Iszoloscope titled "Camaneoscope : echoes of who lieth dead but ever dreameth", this latest Ah-Cama-Sotz album fully concentrates on ambient expression. Despite the frequent use of noise the expression remains subtle with more focus on deep ambient and less on the death-industrial-side of Ah-Cama-Sotz. The musical style on the album sounds like a blend between the "out of space"-industrial ambient of Lustmord's classic "The place where the black stars hang", the sinister dark ambient of Inade's "Aldebaran" and the early expression of the German post-krautrock/ambient-style of Edgar Froese and Robert Schroeder. The balance between cinematic darkness and musical atmospheres created by the floating orchestral soundscapes is quite remarkable. Already established in the early 90's Ah-Cama-Sotz has throughout his more than one decade of existence had the capability of continually finding new directions in his explorations into the dark lands of demonic hell and angelic beauty. "Ghost in the shadow" is the latest document on this capability but I certainly hope it won't be the last!" [NMP / Vital Weekly]

**\* ALIO DIE & FESTINA LENTE – Il sogno di un piano veneziano a Parigi CD (Hic Sunt Leones HSL 030, 2005) € 14.00**

"With *Il Sogno di un Piano Veneziano a Parigi* Alio Die and Festina Lente creates together a place of the memory where the past rest with a filmy nostalgia.. it is a dramatically joint that finally extinguish itself to the become.. there at the border where the personal moment ends, and the taste of an impersonal experience starts, with a longer breath. Like life belongs to the cosmos, and time belongs to the seasons. After a long friendship a pianoforte met a zither, their incorporating sounds brought on wings of an ancient and lully dream, in foggy layers of impalpable feelings and in a wayward journey towards the inland. The field recordings were collected in Paris, East-Asia, and America by Alio Die, kimsonJa and Francesco Paladino such as rituals, animals, objects and spontaneous voices in the street... surround and conduce

towards parallel worlds.

The ambient tracks are alternated with more intense and obscure moments, without breaking the solution of the continuum, through the organic elaborations of the sound's dye... loops of notes and silences, subtle presences of the field recordings that spy both: mankind and nature... So the treated piano and the nipped and scrubbed cords, the voices and noises, the resonances of metals... calls back the memory's body, that comes to the surface with great glangour. Dissolvent bright and dark colours, putting voices together to a poetical inspiration and glamorous and precise lyricism of the entire inside." [label press release]

**\* AMBARCHI, OREN – Triste CD (Southern Lord SUNN46, 2005) € 14.00**

Überraschender CD Re-Release der vergriffenen LP auf dem Metal-Label SOUTHERN LORD, die auch SUNN O))) veröffentlichen. Ein Live-Mitschnitt eines schönen Konzertes aus Nijmegen vom Juni 2001.

„...zu hören ist AMBARCHI's ruhig-dronige Seite, markante gitarrenbasierte Töne die in einem immerwährenden Wechsel zu interessanten Mustern verbunden werden...“ [Drone Rec info]

Als Bonus gibt es noch Remix-Collaborationen mit TOM RECCHION. "An expanded reissue of the Triste album from Australian electronic guitarist and percussionist OREN AMBARCHI. The Triste material is reminiscent of his work on Grapes Of Wrath, with his guitar sound/tones transformed into a dark, tonally extreme, percussive instrument, with the sound arranged melodically to create beautiful drone soundscapes. Includes all the tracks from the original version (released on vinyl in a limited edition), along with some remix collaborations with TOM RECCHION." [press release]

"Mr. Ambarchi's subtle harmonic clusters and beautiful Acoustic lullabies sway the listener into a waking dream like the best works of Charlemagne Palestine, La Monte Young, Phil Niblock, and John Fahey. Imagine that deep tranquil ocean, endless and mysterious, filled by single tears of resonating beauty until the ocean gives way torrents. This is Triste..." [from the original press release]

**\* AMM – AMMusic 1966 CD (ReR Megacorp ReR AMMCD, 1989) € 14.00**

"74 Minuten Material der AMMUSIC-Session, die jeweils am 8. und 27. Juni 1966 stattfand. Die CD ist um zusätzliches Bonusmaterial erweitert, welches aus derselben Session stammt. It „allows the listener to hear prefigurations and continuities of the music which makes for a new and a more enhanced experience than the original album material.“ (from the booklet) Die Improvisationen von AMM schaffen lange ruhige Distanzen zwischen Eruptionen krachiger E-Gitarre und begleitend bis störend eingesetzten Transistorradios. Piano und Perkussion im Zusammenhang mit Cello, Saxophon, Akkordion und Klarinette steigern sich wellenförmig höher und lassen die Musik urplötzlich in ruhige Passagen fallen. Es scheint, die Zeit sei stehen geblieben, während die Musiker kleine Punkte und schmale Linien in diesen konstanten Strom eines Stillebens zeichnen. Im Original 1967 als LP veröffentlicht.

This CD contains 74 minutes of AMMUSIC recorded on the 8th and 27th June 1966. Some unreleased material made at the same session is included. It „allows the listener to hear prefigurations and continuities of the music which makes for a new and a more enhanced experience than the original album material.“ (from the booklet) Improvisation music with pretty long distances between eruptions of noise streams from electric guitar and transistor radio. Cello and percussion together with piano, saxophon, accordion and clarinet culminate in waves and suddenly remain in quiet parts. It seems the time has stopped, while the musicians are painting small dots and lines in this constant stream of a standstill. Originally released as an LP in 1967.“ [Peter Schlewinski for Drone Records]

"Repressed. Monumental debut recording (originally issued by the Elektra recording company in far different times). "The classic first recording from 1966, with Cornelius Cardew, Eddie Prevost, Lou Gare, Keith Rowe and Lawrence Sheaf. One of the first attempts to bring Noise improvisation (radios, scraped guitars, prepared pianos) into popular culture. Essential and historic." [label info]

**\* ANTONY & THE JOHNSONS – You are my Sister maxi-cd (Secretly Canadian sc130, 2005) € 9.00**

"Antony & The Johnsons' breakthrough album *I Am A Bird Now* has certainly touched fans and critics alike. The album's latest single is the anthemic and heart-rending 'You Are My Sister,' presented as a duet between Antony and Boy George. Together these two vocalists climb to the highest peak of emotional vulnerability providing for the listener one of the most touching and uncanny duets of the past decade. It's heartbreaking when Antony sings, 'You are my sister / we were born / so innocent, so full of need / there were times we were friends / but

*times I was so cruel / at night I'd asked for to watch me as I sleep*'. With soaring and world-weary intensity, Boy George utterly commands the refrain: 'You are my sister / and I love you / may all of your dreams come true.' In 'You Are My Sister,' the pair sing from the depths of their hearts for the world. This extended single also includes three new, unreleased songs recorded during the *I Am A Bird Now* sessions." [label info]

**\* ARC – The Circle is not Round CD (A Silent Place ASP02, 2005) € 13.00**

„...Das Projekt ARC setzt sich sinngemäß aus den Musikern *Aidan Baker*, *Richard Baker* und *Christopher Kukiel* zusammen, die vor sechs Jahren in Toronto zum ersten Mal gemeinsam auf der Bühne standen. Der Auftritt sollten später noch viele folgen, von denen einige als CD-R veröffentlicht oder als nachher bearbeitetes Tonmaterial verwendet wurden. "The circle is not round", ein auf Liveaufnahmen basierendes Studioalbum, ist ihre erste offizielle CD-Veröffentlichung und ebenso das Debüt eines frisch ins Leben gerufenen Schwesternlabels von SmallVoices.

Vier sehr lange, fließende Stücke laden zu einem tiefschürfenden Klangbad ein. Was als seicht dahinplätschernder Ethno-Ambient à la *Steve Roach* oder *vidnaObmana* beginnt, gewinnt bald an dröhnender Dreidimensionalität und entläßt sich in einen schwer bekifften Psychedelic-Rock Sturm der besonderen Art. Man stelle sich BAD SECTOR's *Massimo Magrini* als langhaarigen, grasrauchenden Esoteriker vor und käme dieser Musik mithilfe aller denkbaren, blödsinnigen Klischees auf die Schliche. Der als Gitarren-Drone Solokünstler und Dichter bekannte Kanadier *Aidan Baker* hat dabei den hörbar größten Anteil an ARC, während die anderen beiden Musiker ausschließlich für diverse Perkussions- und Schlaginstrumente verantwortlich sind. Die wesentliche Rolle spielt in den epischen Kompositionen das Übereinanderlegen und Ineinanderschichten einzelner Loops, so dass ein sehr dichtgefülltes, homogenes Klangsediment entsteht, dessen volle Ausdehnung zu einem konstanten Berauschen auffordert. Rhythmische Parts von Djembe und Tablas wechseln hier unmerklich mit fast schon melodischen heftigverzerrten Gitarrenbeschwörungen. Nichts bricht plötzlich oder störend herein. Alles wird vorbereitet von der konsequenten Wegrichtung der vier Stücke und scheint natürlich und unersetzlich im allmählichen Zusammenwachsen. So wirken selbst die derbsten Gitarren-Noise Passagen und Schlagzeugorgien in "The Endless Sequence Of Life And Death" und "Prajna" im Kontext harmonisch und äußerst meditativ. Die beiden Stücke dazwischen machen dagegen mit ihrer leisen Trance aus Perkussionsloops, unterbewusst sägender Gitarre, Schaben und Kratzen einen verhalteneren Eindruck und gehen daher im Gesamtbild leider etwas unter.

Nach mehrmaligem Hören werden aber auch diese zugänglich und "The circle is not round" ermöglicht ein immer tieferes Versinken in ein sich scheinbar vielschichtig veränderndes Mantra. Hier herrscht Bewegung und Stille zugleich, wie eine dickflüssige, warme Klangessenz, die langsam ihren Lauf nimmt: der Kreis ist nicht vollendet, die Schönheit liegt im Vergänglichem. "Prajna" bedeutet übrigens Weisheit." [Roy für Lichttaufe]

"This is a release of ARC, a project consisting of a trio of musicians that at The Ambient Ping, a live ambient event in Toronto, decided to go make music together. ARC is a trio consisting of Aidan Baker (guitars, flutes and tapeloops), Richard Baker (drums and percussion) and Christopher Kukiel (percussion). Together they make organic space ambient, with very strong references to Pink Floyd during Ummagumma, Popul Vuh, 23 Skidoo and Can. Sometimes you'll imagine yourself listening to a very early Current 93 release. What you will hear on this album are multiple-layered, hypnotising organic drones and ethnic rhythms, which here combine perfectly with mainly acoustic compositions. This really is music to tune in to, give yourself to and to space out to. Many drumsounds and percussive electronics produce a warm sound. Underneath you find layers created by melodic loops, samples and sounds from guitar and flutes. This release sounds like a perfect symbiosis between ethnic music and ambient avantgarde. Superb!" [Gothtronic]

**\* ARCHON SATANI – Mind of Flesh & Bones CD (Cold Spring Records CSR63CD, 2006) € 13.00**

Wiederveröffentlichung dieses schwedischen death industrial-Klassikers. Aus ARCHON SATANI entstanden später INANNA und ORDO ROSARIUS EQUILIBRIO.

"The classic Archon Satani album, out of print for over a decade, remastered and repackaged! Archon Satani are one of the founding voices of Death Industrial - with their unique style being emulated to this day. The Swedish duo of Mikael Stravöstrand (Inanna, Mitek) and Tomas Petersson (Ordo Rosarius Equilibrio) create claustrophobic, ritualistic, menacing anthems - now unleashed onto a new generation.

The Archon Satani project finished with the Cold Spring releases "The Rightous Way To Completion" (CD) and "The Final Completion" (10" picture disc) in 1997." [label info]

**\* ARFORD, SCOTT / RANDY H.Y. YAU – Edit for Unconsciousness CD (Auscultare Research aus015, 2001) € 12.00**

Hochspannungscollagen! Schwelende, knirschende Dronescape, die manchmal ins Uferlose ausbrechen, Geräusche wie High Voltage-Sirren, flirrendes Rauschen wie von Grillen.... insgesamt eher ruhig aber spannend, wie die neuen MLEHST-Sachen zum Beispiel. "The dark, black and white case denies the variety of activity going on here. But 'Edit.' has this vast display of modes that affect the senses like a blindfolded ride through a blacked-out city. Delightful tension and fleeting sonic spectacle are the main experiences here. Four basic tracks encapsulate four different pieces, each with several worlds inside of itself. Yau's 'Realia' is a restless collection of nervous mechanical and organic noises, culminating in a sudden blotch of noise cut off as with a meat-cleaver. Then the 'Headworms' track by Arford meanders in and tinkles around with various objects, collaged utterances from the throat of incidental electronics, the cluttered spiritual clumsiness of messing-about with quiet sonics. But 'Drift Counter' is very nice, a twenty-three minute float through the drifting ranges of warm static and fuzzy mist, undulating and singing, a full experience that leads you into Yau's closing piece of roughly the same length. I'll leave that one for your experience. Excellent material. Try Yau's 'Hidden Tongue' disc too and witness some unique work going on over there on the left coast." [Manifold Records]

**\* ART BEARS – Hopes and Fears CD (Recommended Records / ReR Megacorp ReR AB1, 1978 / 2003) € 14.00**

"New digipak reissue of the first Art Bears album, originally issued by Recommended in 1978. Fred Frith : guitars, keyboards, bass, violin; Dagmar Krause: voice; Chris Cutler: percussion. With: Tim Hodgkinson: keyboards, woodwinds; Georgie Born: Bass, cello; Lindsay Cooper: bassoon, oboe, soprano sax, recorders. "Originally recorded as a Henry Cow album (but eventually assigned to the trio of Art Bears), during the late 70's this grouping made one of the most powerful statements yet in the world of Art-Rock. Whereas Henry Cow showed an inclination to write long-ish compositions interspersed with improvisational aspects, Art Bears' approach combined a more lyrical display, with shorter, extended-song forms. Typically, the word-strong poetry of drummer Chris Cutler was the impetus for the group's recordings. Once written, it was set to music by multi-instrumentalist Fred Frith, (often in a spur-of-the-moment fashion) and was then extrapolated upon and built up by the group during the recording/mixing process in a way that usually validated the lyrical intent.

*Hopes And Fears* shows the group at its most formidable stage in terms of composition. The pieces are often highly complex, with ideas that zig-zag through a maze of musical imagery, highlighting the group at their peak of virtuosity. Dagmar Krause's vocal prowess is stunningly effective, and the recording itself was edited in a sequence where repeating themes and studio wizardry present the album as a cycle of related, 'songs'. Of the best and most bizarre of the old school of Art-Rock." [press release]

**\* ART BEARS – Winter Songs CD (Recommended Records / ReR Megacorp ReR AB2, 1978/2004) € 14.00**

Re-Release of second LP from 1978! „Die Songs von "Art Bears" haben mit Rock-Idiomen kaum was gemein, das Trio bedient sich auf "Winter Songs" überwiegend der Konzepte der Avantgarde und der Klassik des 20ten Jahrhunderts. Kalt, dunkel und dissonant, nur beiläufig mit den allseits beliebten Schönheitsidealen flirtend ("The Hermit"), beschwören Art Bears eine Stimmung unterschwelliger Spannung herauf. Dazu trägt maßgeblich der unvergleichliche Gesang von Dagmar Krause bei. Die sparsame Instrumentierung besteht aus ungemein kreativem Schlagzeugspiel von Chris Cutler, der bekannterweise auch verschiedenste Effekte, wie z.B. präparierte Tonbänder einsetzt, und aus songdienlich eingesetzter Gitarre, Keyboards und Geige des Multiinstrumentalisten Fred Frith, der gelegentlich auch zum schrägen Gitarrensolo ansetzt. Nur selten bricht hier offene Aggression aus, wie beispielsweise auf "Rats&Monkeys". Inspiriert durch die Skulpturen der Kathedrale von Amiens, vermittelt "Winter Songs" mit der schön-bizarren Gnadenlosigkeit etwas von der Atmosphäre des Mittelalters, allerdings anders als man es vielleicht gewohnt ist. Allen Henry Cow/Canterbury-Sympathisanten zu empfehlen, Gentle Giant-Jünger dürfen auch mal ruhig reinhören.“ [Siggy Zielinski / Babyblaue Seiten]

"New digipak version; originally released 1978. "The Art Bears' second album consists of twelve songs of various tensions: rest vs. speed, improv vs. pulse, space vs. density, Dagmar Kraus' vocals vs. everyone else. As usual, Chris Cutler's lyrics tell political allegories through medieval-tinged stories: slaves, castles, and wheels of fortune (and

industry) dominate. Fred Frith explores discordance through his guitar, and European folk figures through his always enjoyable violin. Though not as confrontational as their other work, the centerpiece has to be the frantic 'Rats and Monkeys' with three minutes of teeth-gritting, out-of-control insanity as all three players are plugged into a wall outlet and let rip." [label info]

**\* ART BEARS – The World as it is today CD (Recommended Records / ReR Megacorp ReR AB3, 1980/2004) € 14.00**

„Die dritte und bis heute letzte Platte des "post-Canterbury"-Trios kreiert eine unheimliche Welt, in der alle Elemente einmalig und unvergeßlich klingen: die kompromißlose Gesellschafts- und Systemkritik in den Texten, die eigenwillige Kombination aus schneidenden Gitarren, Geigen, Piano und Mellotron, dazu die dramatische Stimme von Dagmar Krause und die perkussiven, das Schlagzeug-Spektrum erweiternden Klänge von Chris Cutler. "Visionen der Apokalypse" wäre ein zutreffender Titel für diese kleinen Horrorszenerios, dabei geht es ja nur um den zur Zeit der Aufnahmen relativ zahmen Kapitalismus. Was würden die "Art Bears" bloß heute textlich zu diesem Thema bringen? Musikalisch am eindrucksvollsten ist diese ausgeprägte Tendenz zur Weltuntergangstimmung auf "DEMOCRACY" gediehen. Ganz hübsch verdreht wird es nochmal auf "ALBION, AWAKE!" (schon allein die Songtitel sprechen für sich, manchmal sogar demgerecht in Großbuchstaben), was als atonale, gesangslose Soundcollage das Album abschließt.“ [Siggy Zielinski / Babyblaue Seiten]

New digipak version, of the third Art Bears album, originally released 1980. "If you thought Henry Cow was a pretty political band to start with, you may be even more taken aback by the Art Bears, which was put together following Henry Cow's demise by former Cows Chris Cutler (percussion), Fred Frith (guitar, violin), and Dagmar Krause (voice). On *The World as it is Today* and its predecessor, *Winter Songs*, the Art Bears move away from the long-form art rock of Henry Cow and get much, much more politically explicit: song titles like 'The Song of the Dignity of Labour Under Capital' and 'The Song of Investment Capital Overseas' almost sound like Monty Python gags today, but if any humor was intended it was clearly meant to be mordant. Frankly, the lyrics are so overwrought and portentous that it's hard to take them seriously. But the music is something else again. Cutler and Frith are natural collaborators; Cutler's drumming always rides a very fine line between the scattershot and the funky, while Frith bounces his horror-show guitar noise and carnival piano off of Cutler's grooves with manic abandon and fearsome inventiveness. And Krause's singing is just as inventive; she whoops, croons and screams her way through the density of Cutler's lyrics without a hesitation or misstep. Easy listening it isn't, but it's sure worth hearing. Frith fans, in particular, should consider this album a must-own." [label info]

**\* ART BEARS – Revisited do-CD (Recommended Records / ReR Megacorp ReR AB4/5, 2004) € 19.00**

Unveröffentlichtes, Neues, Remixtes, Neubearbeitetes zum 25jährigen Band-Jubiläum von diversen Größen der ReR-Family, and beyond... "Prepared over six years for our 25th Anniversary, this is a collection of specially commissioned re-mixes, re-workings and (mostly) new pieces made from the Art Bears' multi-track masters by JOHN OSWALD, THE RESIDENTS, CHRISTIAN MARCLAY, FRED FRITH, CHRIS CUTLER, BIOTA, OTOMO YOSHIHIDE/GROUND ZERO, BOB DRAKE JON ROSE, OSSATURA, WARRIC SWINNEY/KALAHARI SURFERS, WHEN, THOMAS DIMUZIO, ANNIE GOSFIELD ROGER KLEIR, ANDREA ROCCA, VITOR RUA, JOCELYN ROBERT, MUSCI/ VENOSTA/ MARIANI, MASSIMO SIMONINI, HERB HEINZ, MARTIN ARCHER, YASUSHI UTSUNOMIYA, JON LEIDECKER /WOBBLY, STEVAN KOVACS TICKMAYER and BRIAN WOODBURY - an amazing catalogue of imagination and great music, digi-packed with a cover art by EM Thomas, who did all three original art bears covers and containing Art re-mixes in the booklet as well as comprehensive information. This double also contains Collapse from the Ralph Records single, All Hail from the Recommended Sampler and one previously unreleased and unfinished track completed by Fred Frith and Chris Cutler for this CD." [press release]

**\* ART BEARS – Art Box 6 x CD-Box (Recommended Records / ReR Megacorp ReR abOX, 2004) € 60.00**

„Diese 6-CD-Box beinhaltet drei remasterte Studioalben von Art Bears als ansehnliche Digipacks sowie eine "Art Bears revisited" betitelte Doppel-CD mit Art Bears-Stücken, die von anderen Künstlern (in Ausnahmefällen auch von Frith und Cutler) bearbeitet und im Zeitrahmen von 6 Jahren zusammengetragen wurden. Die sechste, "free cd" genannte Scheibe bietet vier kurze Live-Aufnahmen von Art Bears und weitere Bearbeitungen bzw. Remixes der Art Bears-Werke. Während die erste Art Bears-CD "Hopes and Fears" durch den teilweise mainstreamig rockenden Song "In two minds" etwas uneinheitlich klingt, handelt es sich bei "Winter Songs" und "The world

as it is today" um zeitlose Meisterwerke der führenden "Rock in Opposition"-Musiker. Ihre volle Wirkung können die avantgardistisch-düsteren Songs von Cutler und Frith erst durch die dramatischen, gleichzeitig zerbrechlich und kraftvoll wirkenden Interpretationen von Dagmar Krause entfalten. Die stark politisch engagierten Texte und Songtitel von "The world as it is today" haben leider nur wenig von ihrer Aktualität verloren. Ganz nebenbei darf ich "The world as it is today" zum düstersten mir bekannten Album mit viel Mellotron ernennen..... Abschließend bleibt mir nur Folgendes zu sagen: Diese Box ist ohne Zweifel ein Muss für jeden, der sich ernsthaft für Avant/RIO-Musik interessiert." [Siggy Zielinski / Babyblaue Seiten]

„Art Bears -- *The Art Box* marks the 25th anniversary of one of the most eclectic, dynamic and productive creative alliances in the history of experimental music. Featuring legendary composer Fred Frith, groundbreaking percussionist Chris Cutler & vocalist Dagmar Krouse, this assembly of genius has made an 'incalculable' contribution to the post-context art-rock scene. A 6-CD set, the collection features the first 3 albums (*Hopes & Fears*, *Winter Songs*, *The World As It Is Today*) remastered and in their entirety, a 2-CD set of remixes & re-workings with contributions from Christian Marclay, The Residents, Ground Zero, Biota, & more, plus a bonus CD of previously unreleased material not available elsewhere." [label description]

**\* ARTEMIEV, EDWARD – So weit die Füße tragen / As far as my feet will carry me CD (Electroshock Records ELCD 045, 2005) € 13.00**

Original Soundtrack to the film based on the famous German anti-war novel by JOSEF MARTIN BAUER.

"Original Motion Picture Soundtrack by Edward Artemiev. So weit die Füße tragen (As Far As My Feet Will Carry Me) tells the getaway of a German World War II soldier from a Siberian prison and his 14208 km walk back home. Edward Artemiev composed a strong symphonic soundtrack, that supports this monumental adventure drama." [label info]

"Never, ever, underestimate the sheer power of the human spirit and the force of will when it is inspired by love. That's the message of AS FAR AS MY FEET WILL CARRY ME. Based on Josef Martin Bauer's novel, this true story is the incredible journey undertaken by German soldier Clemens Forell in his dramatic escape from a Siberian labour camp. Set against a backdrop of desolate and inhospitable landscape, beset by danger (from both animals and humans), constantly battling the worst nature can throw at him, Forell makes his way, step by step, kilometre by kilometre, towards Persia and the longed-for freedom. Three years it takes him. Sometimes riding on trains, sometimes by boat, mostly on foot, he covers more than 14,000 kilometres, knowing that every step brings him closer to his goal but never knowing if his next step will also be his last. In December, 1952, eight years after he left his family and was sent to fight on the Russian front in a war that was already lost, Forell was finally reunited with his wife and children." [film info]

**\* ARTEMIEV, EDWARD – Shadows of a Theater CD (Electroshock Records ELCD 046, 2005) € 13.00**

"Edward Artemiev's original music for Moliere's 'Kabala Of Hypocrites' is the main theme of this CD. The composer also decided to include several compositions from various other motion pictures as additional material that is close to the mood and character of the main theme. In other words the music that you're listening to is a stylization in the manner of 18th-19th century music." [liner notes]

"Besides Moliere's 'Kabala Of Hypocrites' (2000) this album contains music from the motion pictures 'Burial of the Rats' (1994), 'These Three Faithful Cards' (1988), 'A Visit to Minotaurus' (1987) and the theatre play 'Entrance to the Labyrinth' (1989). As usual Edward Artemiev composed and arranged classic symphonic music that must have a strong impact on the movies." [Lothar Lubitz, SynGate, November 2005]

**\* ATRIUM CARCERI – Seishinbyouin CD (Cold Meat Industry CMI.133, 2004) € 13.00**

"...Jetzt aber kommen Atrium Carceri, und dieses Album ist eigentlich nur eines: unerträglich. Und das im positiven Sinn, zumindest für Leute mit krankem Geist. Der CD-Titel "Seishinbyouin" ist Japanisch und bedeutet Irrenhaus. Und diese Atmosphäre versucht die Band mit ihrer Musik zu tragen. Allerdings geht es hierbei nicht um die nette Irrenanstalt von nebenan, wo Männer und Frauen in weißen Kitteln apathische Patienten durch die Gänge schieben.

Es geht viel eher um die Irrenhäuser, die man aus dem Kino kennt. Die Irrenhäuser in denen man in feuchten Kellern weggesperrt wird, an denen das Wasser die Wände herunterläuft, die Türen knarren und die Patienten schreien, kichern oder unverständlich vor sich hinhurmeln. Irrenhäuser, in denen die Romangestalten von H.P. Lovecraft aufwachen, nachdem sie mit den "Großen Alten" konfrontiert wurden. 14 Tracks - die übrigens auch ein einziger Track hätten sein können -

finden sich auf "Seishinbyouin", mal etwas mehr in Richtung Gothic Horror, mit verzerrten Stimmsampeln und unverständlichen, elfenhaften Frauenstimmen, mal pure Verzweiflung mit dem Geräusch von Fingernägeln auf Eisentüren oder einfach nur kicherndem Schluchzen. Dieses Album macht Angst. Angst vor dem Geist, der dies produziert hat, Angst vor den dunklen Ecken des Zimmers in dem man sich befindet, während man dieser Traumwelt lauscht und Angst davon, daß man möglicherweise selbst einmal in einem solchen Alptraum aufwacht. Wer leicht schlecht träumt und ohnehin leicht zu beeindrucken ist, sollte um dieses teuflisch kranke Werk einen weiten Bogen machen. Menschen mit starken Nerven werden allerdings beeindruckt sein." [Whiskey-Soda]

"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]

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

Anfangs ist man regelrecht geblendet von diesen Feedback-Drones! Sehr helle, fast schon gleissend strahlende Hochfrequenz-Flächen, die die Luft schillernd elektrifizieren zu scheinen. Mitunter tauchen tiefe Piano-Akkorde aus dem Licht-Dickicht auf, oder es gibt Abschnitte mit kurzer Stille, aus denen sich rückwärtige Feedback-Cluster und Lapps emporheben. Zum Ende hin bekommt das ganze sogar einen recht melodramatischen Einschlag...eine sehr schöne Collaboration basierend wohl auf MB's Klavierklängen & Feedbacks, Endmix AUBE. "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. Presented in a clamshell case with insert. Ltd x 1000. Very nice collaborative piece." [Cold Spring Records]

**\* AUBE + M.B. – Mectpyo Saisei CD (Para Disc PACD014, 2005) [lim. 500] € 14.00**

Verzerrte Harmonien und langsam wellende Surr-Drones, seltsame mutierte quasi-beats, pulsierende Vibrierflächen, insgesamt noisiger als die erste Collab, erinnert manchmal gar an FENNESZ. Wieder sehr gut! „total time 68:47 ----- Maurizio Bianchi/M.B. : Piano,Feedback,Photos & Preface Akifumi Nakajima/Aube : Electronics,Mix & Design Mastered at Studio MECCA Kyoto Japan 2005 Second Collaboration by Akifumi Nakajima/Aube and Maurizio Bianchi/M.B. Limited Edition 500 copies“ [label info]

**\* AUBE – Reworks Stefano Gentile CD (Silentes sme501, 2005) € 13.00**

STEFANO GENTILE is the founder of Italian label AMPLEXUS which has now been renamed to SILENTES. We don't know what his input in this album was... this is the first release in the new "SILENTES MINIMAL EDITIONS" series (SME) and presents another remix-work of AUBE, here very quiet and minimal with the usual loopy structures and delay-patterns but very carefully done. A perfect late night listen, very mellow and softly meditative, for a pure acoustically induced trance.... if you enjoy only the more droney & quiet AUBE-works, this is a must have !!

"Glacial sonic tensions, hypnotic electronic sequences, loops alienated stratifications, isolationist dark atmospheres, slow and progressive accumulations of changing sonic masses... An extraordinary work of restoration and revision of original material by Stefano Gentile developed by Aube, Japanese great master, and able manipulator and contemporary electronic-experimental music reworker." [label description]

**\* AUBE – Reworks Maurizio Bianchi Vol. 1 CD (Silentes sme503, 2005) € 13.00**

"A superb work of re-editing and re-composition of original material by Maurizio Bianchi, that saves the distinctly experimental aim of the music by the historical Italian artist, renewing it in surely less extreme and

hard but equal new form, unquestionably catching and sure effectiveness." [label description]

**\* AXIOMATIC INTEGRATION - Off-time CD (Fragmented Media fm01, 2005) [ed. of 500] € 12.00**

"Maybe the name Incite rings a few bells? Besides being a duo, they also do solo projects and put up concerts in Hamburg. And they run a label, Fragmented Media. The Incite 7" (Vital Weekly 456) was the first release, and now comes the full length CD by Axiomatic Integration, aka Kera Negal, one half of Incite. She released a CDR before, 'Syntonic' (see Vital Weekly 439), based on her video-performance. The music of Incite and Axiomatic Integration are closely related, as they both deal with highly minimalist music, of rhythmic sounds generated entirely in the digital world. Axiomatic Integration's work is a bit abstract than the more formal based rhythmic structures of Incite. Sometimes she uses time-stretched fragments of an electro-acoustic origin. But throughout the six pieces here things remain pretty similar in terms of sound design and sound processing. That is a pity, since it could also lead to something entirely different, me thinks. However the enclosed quick-time movie is great. Here music and images go together well, lots of red and yellow (and later blue) images, moving along the music, and changing as the music changes. Of course highly abstract, although the first few seconds may give away what the source is, which is great. Maybe next time a full length DVD?" [(FdW)  
Address: <http://www.fragmentedmedia.org>

**\* BABY DEE – Made for Love maxi-CD (Durtro Jnana 1983CD, 2005) [lim. 1000] € 15.00**

"Released in an edition of 1000 copies in conjunction with the concerts by Current 93 and friends, June 2/3/4 2005 in Toronto, Ontario."  
"Very little has changed about Baby Dee's sound since her earliest demos, still the same hauntingly affected voice singing fragile songs about love, loss, gender, identity, mothers and fathers, and the tiny, seemingly insignificant memories that collect over time to comprise our emotional lives. On all three of these tracks, Baby Dee accompanies herself on piano (no harp this time), with bright, sad minor-key melodies that set her songs aloft. There is still something unmistakably, gnawingly creepy about the pain and sadness that seems an inseparable part of Baby Dee's transgender vocals, even when she sings relatively joyful songs like "Morning Fire," a simple and sweet declaration of love. On "Three Women," Dee sings a mournful song which seems to be about her desire for motherhood: "I'm making a cradle/Out of broken arms/Out of arms that sing." On the song's masculine counterpart "Three Men," Dee sings lyrics so achingly simple they could be straight out of a book of nursery rhymes, but they are nonetheless sad and evocative: "I went to see my mother/And I got lost/Now it's so hard to get home...I heard your children singing/In a western sky/Let them call that sky their own." There are many who will doubtless continue to regard Baby Dee as a novelty freak show (as a youth, she worked in a Coney Island circus sideshow as a bilateral hermaphrodite), something along the lines of a transsexual Tiny Tim. However, there are a precious few enthusiasts, who like me, never regarded Tiny Tim as a novelty act, and don't think of Baby Dee that way either. Baby Dee is an utterly unique voice in contemporary music, one that once you have let it into your heart, can scarcely be forgot. "  
[Jonathan Dean / Brainwashed]

**\* BAND, ELLEN – 90% Post Consumer Sound CD (Experimental Intermedia XI 124, 2000) € 14.00**

". . . her 'sound art' . . . is celestial in its implications and down to earth in its reverence for everyday noises." [Kyle Gann, Village Voice]  
Excerpts from the liner notes by Tim Perkis:  
"Ellen Band's work . . . lies in the path it takes, leading one from listening to recordings of natural sounds to, before one knows it, being immersed in a dense and complex field of sound which, though built completely from natural elements, is something quite transcendent and otherworldly. Band's music seduces us into perceiving the sensuous properties of familiar sounds by building dense and complex sound environments out of these elements. By sheer sensory density we are brought face-to-face with the physical, vibrational reality of sounds, bringing us to a state of attention to what we perhaps have lazily ignored through over-familiarity. The ever-active yet somehow static nature of some of these pieces, as they reach very rich sonic densities, start opening like rich noise sources, providing a field for auditory illusion and hallucination. It's as if our perceptual apparatus, brought to a high state of awareness by the odd combination of familiarity and extreme density, begins providing its own guesses about the meaning of it all --aural hallucinations. Excerpts from the liner notes by Brenda Hutchinson: At the end of each of Ellen Band's pieces, we return to the "real world" as it was heard in the beginning. The sounds are now full of memories with the residue of where they have been. It's hard to hear a

simple, familiar sound again without imagining what it's "other life" is like." [lwebsite info]

**\* BASINSKI, WILLIAM – The garden of brokenness CD (2062\* 0501, 2005) € 15.00**

Wunderbar einsame Klang-Poesie: Einzelne melancholisch-sanfte Pianotöne verlieren sich allmählich in Hall & windartigem Rauschen und schliesslich Stille, bis alles von vorne losgeht....  
Ein one-tracker mit ca. 50 Minuten Spielzeit.  
"A new composition featuring a recently discovered tape loop melody from the earliest piano and tape experiments, c. 1979. 'The main loop in this piece is one of the original piano and tape experiments from my early days as a composer. A few of the derivative piano variations have been released: 'A Red Score in Tile,' 'Chrome Primitive,' some of the 'Melancholia' pieces. Some are still to come in the archival series. This theme, a melody made up of one of the most common chord changes in western music, to me, is one that evokes the Japanese concept of 'mono no aware' which translates roughly to 'the sadness of things'."  
[William Basinski]

**\* Martyn BATES – Mystery Seas (Letters Written # 2) CD (Shayo 006, 2005) € 14.00**

Re-Release dieses Albums von 1995 (Ambivalent Scale 018), nach dem sich das Brüsseler Unterwasser-Ambient CD-R Label MYSTERY SEAS von Daniel Crokaert benannt hat ! MYSTERY SEAS enthält 15 Stücke mit wallenden E-Orgel-Polyphonien & Drones, einsamen Melodika-Melodien, alles handgespielt und authentisch, und Martyns intim naher & hochexpressiver Stimme....alles angetrieben von grosser, den Himmel anrufender SEHNSUCHT, die einen die Tränen in die Augen treibt....  
"How can one describe in words such emotional cascades as 'Mystery Seas'. Once again without fail Martyn Bates creates flawless mirages and barren landscapes of explicit consciousness. Riddled throughout with the sort of incoherence and fragility which made Eyeless In Gaza such an immense encounter, at times the guy could be reciting his shopping list for all we know, or care really, for the magic conjured up by a single gasp expresses a magnitude of explanations. This is stark and lonely, yet warm and touching collection of songs drifts over your nerve ends and gently massages your soul. Truly enchanting, beautiful." [Music from the Empty Quarter ]  
"Martyn Bates' (ex-Eyeless in Gaza) long announced re-release of his most beautiful album is entering now its final production stage, and Shayo is proud to announce its release date for early January! A second life for this poetic album coming now as a digipack with a brand new layout and booklet. Shayo and Martyn Bates are planning to re-issue "Mystery Seas" twin album "Imagination feels like poison" during the year 2006." [label info]

**\* Martyn BATES & TROUM – To a Child, Dancing in the Wind CD (Transgredient Records TR-03, 2006) € 12.00**

Nach über 2 Jahren konnte die lange geplante Zusammenarbeit von TROUM mit MARTYN BATES endlich fertiggestellt werden. Gedichte des irischen Dichters W.B.YEATS dienten als textliche Grundlage für sechs Stücke voller Sehnsucht & Emotion, Drone-Harmonics treffen auf expressiv gesungene Poesie....  
" - Profound songs inspired by YEATS-poems: The acoustic transformation of the deepest yearning - For this release, the german 'transcendental-drone'-duo TROUM teams up with the legendary british singer / songwriter and EYELESS IN GAZA-member MARTYN BATES. More than 2 years in the making, MARTYN BATES has sung & played (mouth organ & melodica) over basic material TROUM provided – consisting of harmonic minimal loops & basic song structures derived from accordeon, e-bass & guitar, percussion), who were then also responsible for the final subsequent additions mastering (adding more guitar-work, voices & balalaika).  
MARTYN BATES has chosen to sing four poems of the famous Irish poet W.B.YEATS, and he did this with a most impressive sensitivity for TROUMS very sublime & rather hidden harmonic structures. There are also two instrumentals in a more experimental style on this disc, one being a dark drone reprise of the main piece "MAD AS THE MIST AND SNOW #2". MARTYN's voice is surely not something for everyone – it's of an extreme emotional & yearning quality that might be not easy to stand – a yearning which is like a deep "cry out to the horizon", to something that is unreachable per se, feeling a passion that tears you apart inside. This is pure emotional poetry transformed into yearning audible spherics!  
Artwork: Daniel Crokaert, founder of the dream-ambience CDR-label MYSTERY SEAS in Brussels and a long-time fan of both MARTYN BATES & TROUM, has created a stunning 6-panel digipack using pictures provided by Martyn.  
The Artists: MARTYN BATES is the legendary british songwriter, being active since the early 80's, one half of EYELESS IN GAZA & also

working solo with other musicians and with Alan Trench as 12.000 DAYS. He has established a unique own style combining elements of folk & various other influences with this remarkable singing, being expressively poetic & highly emotional at any time.

TROUM is a german duo consisting of 2/3 of the remains of the ambient-industrialists MAEROR TRI (last year saw a renaissance of M.T. with many re-releases of their works). TROUM describe their music themselves as "transcendental drone-muzak", a very atmospheric & emotional but often also monumental and noisy, hypnotically & at times trance-inducing rhythmic melange.

General Disc-Info: 6-panel 4-colour digipack, 6 tracks, 38:30 playtime" [press release]

RELEASE DATE: 27. APRIL 2006 !!

**\* BEYOND SENSORY EXPERIENCE – The dull Routine of Existence CD (Cold Meat Industry) € 13.50**

„The world is run by fear my friend“.... Ein seltsamer Hybrid to say the least, düster-grotesk wie immer, aber hier tauchen so was wie scheppernde slow-mo-Rhythmen auf, es gibt dunkel-melodische Parts & atmosphärische Sprachsamples, elegische Piano-Einsätze, ganz passend zum Titel ein Klangband aus tiefster Melancholie und Traurigkeit....B.S.E. sind jetzt bei einem ganz eigenen Stil angelangt, haben eine ureigenste Sound-Dimension erreicht, weitaus emotionaler als je zuvor...

„On The Dull Routine of Existence, the Swedish duo Beyond Sensory Experience find themselves carefully scrutinising the conventions of everyday life applying an impressive new take on their characteristic experimental dark ambient. This time delivering dark, complexly melodic and rhythmic waves of sound that penetrates mind and body. In short, this is BSE at their very best.

Beyond Sensory Experience was formed in Uppsala, Sweden in 2001 by Drakhon and K. Meizter. The Dull Routine of Existence is their second release on Cold Meat Industry, after starting their journey with four albums on the Italian label Old Europa Café." [label info]

**\* BIANCHI, MAURIZIO & NIMH – Together's Symphony 4 x CD-Box (Silentes smebox-1, 2005) [lim. 300] € 45.00**

Alle neuen MB & NIMH – & collaboration-releases auf SILENTES (ex AMPLEXUS) in einer Box ! Eine der CDs gibts nur hier !

„A strictly ltd. 300 copies 4xCD box that includes:

MAURIZIO BIANCHI : NIDDAH EMMHNA (CD SILENTES SME0504)

NIMH : SUBTERRANEAN THOUGHTS (CD SILENTES MINIMAL EDITION SME0505)

NIMH + M.B. : SECLUDED TRUTHS (CD SILENTES SME0506)

M.B. + NIMH : TOGETHER'S SYMPHONY (CD SILENTES SME0507)

„An extraordinary collaboration between the hystorical italian composer Maurizio Bianchi and the eclectic electronic-ambiental experimenter Nimh (Giuseppe Verticchio). An unmissable 4CD box that's a long and kaleidoscopic journey at the edges of sound, from the dark-industrial feelings of Together's Symphony, CD that gives the box the title, to experimental-lyric-introspective atmospheres of Secluded Truths, to sonic multicoloured collages of Niddah Emmhna, by the only M.B., and the electronic-acoustic-ambiental visionary suggestions of Subterranean Thoughts by the only Nimh. Endocrine insulation for diagnostic firabilities." [label info]

**\* BIOSPHERE – Dropsonde CD (Touch TO:66CD, 2005) € 14.00**

Jetzt die CD – Version! „Das neue BIOSPHERE-Album hat unglaublicherweise was deutlich jazziges, weist aber auch die üblichen repetitiven Ambience-Muster auf, hypnotic ambient-jazz? But it absolutely works, you get sucked in anyway!!“ [Drone Rec]

„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 Schwebeliege 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 verdaubareren 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 tanzt, 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 Vorgängerarbeiten....“ [Thomas Siebenborn / Echoes Online]

„Biosphere is Norwegian composer and performer Geir Jenssen, and this is his fifth release for Touch. In the early 1990s he was a pioneer of so-called "ambient techno," but since then, he has refined his sound into something more magnetic and enduring. *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 colors of Miles Davis and Jon Hassell, while 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 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." Just as a *dropsonde* (weather balloon) measures pressure, humidity, and temperature, this is synaesthetic, carefully-measured music. Liquid beats, samples as snapshots, and faraway speeches combine to produce a surprisingly deep human warmth." [label info]

**\* BIOTA – Tumble CD (ReR Megacorp ReR BCD, 1989) € 14.00**

„Tumble“ war die erste CD-Veröffentlichung von Biota. Das Album erschien 1989 auf Chris Cutlers Recommended Records Label und beinhaltet Aufnahmen, die nach den auf "Bellowing Room / Tinct" zu findenden Stücken entstanden sind.

Auch auf "Tumble" findet sich eine recht eigenartige Mischung und Aneinanderreihung von Klang, doch ist diese deutlich eingängiger und leichter verdaulich geraten (mehr oder weniger), als noch auf "Bellowing Room / Tinct". Reichlich seltsam und schräg ist das Ganze allerdings immer noch. Aber auf "Tumble" sind erstmals auf einem Biota/Mnemonicists-Album so etwas wie Melodien und Liedstrukturen auszumachen. Zudem hat sich die Gruppe aus Fort Collins hier von den metallisch-industriellen und düsteren Klängen der Vorgängerarbeiten größtenteils verabschiedet und sich folkloristischen Einflüssen zugewandt.

Das Ergebnis klingt über weite Strecken wie ein elektronisch verfremdetes, reichlich schräges Avantgarde-Folk-Durcheinander (Heavy-Dada-Folk? RIO-Elektro-Folk?), welches aber auch Psychedelisch-Meditatives, freie Klangmalereien, lauten Krach und dadaistische Rockfragmente beinhaltet. Hier erklingen unzählige Instrumente, darunter auch Banjo, Akkordeon, Mundharmonika, akustische Gitarren und Flöte, frei aber organisiert durcheinander, unterlegt von einem dichten, elektroakustischen Klangfluss (dessen instrumentalen Ursprünge nicht so ohne weiteres zu erkennen sind), rhythmisch gefügt durch eine Unzahl von perkussiven und basslastigen Sounds und angereichert mit fast solistischen Einlagen an diversen Blasinstrumenten, Violine (in "Shadows Appear To Do") und Piano. Das Ergebnis ist - wie immer bei Biota - ein sehr dichtes, fast zähes, aber gleichzeitig immens beeindruckendes Klangkonglomerat, das mal ausgesprochen wüst und wirr (mitunter dann doch noch industriell-heftig), dann wieder fast elegisch-melancholisch aus den Boxen quillt. Bei "Ghost Shirt", welches vom Rest des Albums durch 15 Sekunden Stille getrennt ist, handelt es sich um einen Remix von "Operator For Cataract" und eines Fragments aus "Shadows Appear To Do", welcher ausgesprochen heftig ausgefallen ist und noch am ehesten an die elektronischen Maschinenklänge von "Bellowing Room / Tinct" erinnert. "Tumble" ist ein weiteres, faszinierendes Klangpuzzle aus Colorado, welches Freunden von "anderer" Musik wärmstens empfohlen sei!" [Achim Breiling / Babyblaue Seiten]

„A 1989 release, their first intended strictly as a CD issue. A loose, studio-only collective from Colorado, Biota's reputation is based on an unparalleled ability to create a reality-shaking wall of dense sound, though they generally limit themselves to acoustic instrumentation ("treated" to devastating levels). Pure sound aesthetic and attention to detail dominates every second of their various releases; few American sound artist collectives have ever maintained such sonic integrity for so long. "...where nothing is quite in focus, timing is distinctly idiosyncratic, and landmarks loom in and out of the fog." [label info]

**\* BIOTA – Almost Never CD (ReR Megacorp ReR BCD3, 1992) € 14.00**

„...Myriaden von Klängen purzeln hier durcheinander, werden durch seltsame, maschinell dahinschreitende Sounds rhythmisch gefügt, ergeben ein verwirrendes Durcheinander an bizarren Tönen und Geräuschen, die ein dichtes, musikalisches Gefüge ergeben, welches wie ein gut gereifter Rotwein die Sinne verklärt, gefangen nimmt, einlullt und den Hörer in ein imaginäres Klangland entführt, welches

ausgesprochen fremdartig wirkt. Im Vergleich zu "Tumble" sind die Kompositionen auf "Almost Never" wieder etwas industrieller geraten, weniger folkig (obwohl es stellenweise doch wie ein aus den Fugen geratenes, jenseitiges Folkrockelektronik-Durcheinander wirkt), härter und schräger. Die Gruppe aus Colorado erzeugt hier einen sehr intensiven Wirbel aus seltsamen, irgendwie vertraut wirkenden Klängen - man erkennt meist, welches Instrument dafür verantwortlich ist -, Melodiefragmenten, durch den Mixer gedrehten Perkussionslinien, verfremdeten Soli von Blasinstrumenten und diversen gezupften Tonerzeugern, alles extremst bearbeitet und verfremdet, mit Hall versehen, zerdehnt, übereinander geschichtet, durcheinander gewirbelt und auf den Kopf gestellt. Das Ergebnis ist eine schwer beschreibliche Orgie aus Klang, die stellenweise ausgesprochen ausserirdisch aus den Boxen kommt. Kurzum: "Almost Never" ist eine weitere starke Platte von Biota, die sich vielleicht auch recht gut als Einstiegsalbum in die Musik der Gruppe aus Colorado eignet. Avantgardistisch veranlagte Klangabenteurer sollten hier unbedingt reinhören!" [Achim Breiling, Babyblaue Seiten]

"3rd CD. So alien it'll cause you to question all previous modes of mental-thought motion." [label description]

**\* BIOTA – Object Holder CD (ReR Megacorp ReR BCD4, 1995) € 14.00**

"Stunning thorough worked piece that breaks new ground altogether; an extraordinary achievement, 3 years in the making and rewriting a lot of rules. Text and singing (Susanne Lewis, inimitably) Also features Charles Vrtacek (Piano), Andy Kredt (Guitar) and Chris Cutler (percussion, electrics, texts). A Dense, profound field of sound, music, silence." [label info]

**\* BIOTA – Invisible Map CD (ReR Megacorp ReR BCD5, 2001) € 14.00**

Irgendwie isses Folkmusik, irgendwie isses Popmusik, aber ständig verschiebt sich der Grund in quasi halluzinogener Manier, der Boden wird einem regelrecht unter den Füßen weggezogen....schöne Folkmelodien und mehrstimmiger Gesang sind präsent, zum Teil scheint alles schwankend im Chaos zu versinken, aber plötzlich ist wieder alles im Lot! Einfach geniales Zeug und nach wie vor nicht zu kategorisieren, was BIOTA, die Nachfolger der legendären MNEMONISTS, hier machen!

"If fans of Biota were shocked by the pop songs that appeared for the first time on the previous Biota release, *Invisible Map* is going to send them reeling. They are sung by Genevieve Heistek, from the same school of Montreal musicians who spawned Godspeed You Black Emperor. The songs provide a central point around which Biota hang their esoteric production ideas. Crazy shawms suddenly spurt out of the mix, unsteady tripping rhythms from the drums counterpoint interlocking guitars, and unsettling sound processing pushes the material to the edge of oblivion. The tracks were built up from solo accordion or rubab, drums and guitar, and the whole piece is woven into an ambiguous cinematic journey. Mixing and effects were applied in real time, 'by hand'. This gives a wonderful spontaneous feel to the music, and Biota have made an art out of accepting and working with freak accidental effects." [label info]

**\* BIRD SHOW – Lightning Ghost CD (Kranky KRANK093, 2006) € 16.00**

„BEN VIDAS Homerecording-Projekt BIRD SHOW liefert uns mit "Lightning Ghost" den nächsten leuchtenden Stern am Kranky-Firmament. Mit brummenden Hintergrund Basslinien, Klangholz Schellen-Glockenspiel-Perkussion, geloopten hypnotisch, psychedelischen Vokalbrocken, elektronischem Flirren und dumpfen Beats vermag die Summe der einzelnen Teile sich so in rhythmisch, ätherische Höhen zu steigern. Der meditative Aspekt von "Lightning Ghost" lässt sich aus der deutlich wahrnehmbaren Beschäftigung VIDAS mit diversen traditionellen Musikstilen herleiten. Aufgebrochen wird diese Ethnoästhetik in den Momenten, in denen VIDA diese Elemente in fiependem Noiselärm ertränkt.

Lightning Ghost is the second Bird Show album, following the debut release Green Inferno. It centers around Ben Vida's home-fi sound experiments. Tracks are carved out of opiate chanting, disjunctive drum circles, synth meditation and prepared piano trance song. Vida's sonic explorations are embedded into tighter song structures, with a greater role given to vocals in the mix. The ceremonial air has been retained and expanded with a strong percussive presence and repeated, mesmerizing musical figures. Vida recorded the album at home, but much of the material resulted from the hours spent on stage this past year." [press release]

**\* BLACK TO COMM – Rückwärts / Backwards CD (Dekorder 014, 2005) € 13.00**

"Black To Comm is an alias for Dekorder label owner Marc Richter's audio excursions. "Rückwärts Backwards" is his debut full-length album recorded between 2003 and 2005 in his adopted hometown Hamburg and his childhood home in the Black Forest located in the south of Germany. With a background in many musical styles (from Psychedelia to pure Computer Music) BTC's music is never easy to pin down.

This album is essentially created from scratchy shellac and vinyl loops merged with ambience field recordings (with some voice manipulations and kitchen gamelan thrown in for good measure). The warm hiss of analogue recording techniques combined with the apparently antique sounds of vintage organs, acoustic & electric guitars, pianos, glockenspiel and mbira used on these tracks generate a kind of hyperreal, fake nostalgia playing with one's perception of a pseudo-recollection. The layering and hypnotic repetition of short loops extracted from old Psychedelia, Free Jazz, Vaudeville and Traditional records reveal a haunting melodic quality sometimes not distinguishable within the original source material, evoking a hovering feeling of bittersweet melancholy with an omnipresent, slightly disturbing atmosphere hidden beneath the surface. The 8 songs constantly sway back and forth between simple, almost naive arrangements and dense surreal drones with rare, yet intense distorted climaxes making this album one constantly absorbing listening experience." [label info]

"First of all this CD is beautifully packaged with a tri-fold disc holder. Each picture bears its own character (blurry forest with handscrawled text, a sleeping cat, and what appears to be an old wallpaper pattern) But on to the music. Black to Comm (aka Marc Richter who also runs Dekorder) knows how to keep it short and sweet with 8 songs clocking in at under 37 minutes. Ruckwärts Backwards opens with the aptly titled 'Bees' some gentle buzzing of said insect is later accompanied by some child-like hums, this gives way to the second song 'Levitation' which is a gentle soundscape of rising and falling organ tones backed by a field recording. 'Lucifer Lacca' ushers in an operatic vocal loop that reaches crescendo and ends with another bit of children's singing. The feel is still subdued and continues throughout the record, I'm reminded at times of Tape, not so much in sound but in how I feel while listening to them. The title track is a series of interlocking vibraphone melodies that are augmented by computer processing. The computer treatments are more of an enhancement rather than something that would radically alter the source sounds. Track 5 is my personal favorite with a minimalist and slightly buzzing drone that cross-fades with a quieter drone. The remainder of the album hits just the right drone spot! Minimal loops with a somber feel, that guides you right to the end. The credits list microphones, voice, and kitchen gamelan, and Marc is good at assembling seemingly unrelated segments into gently blurred landscapes that roll by with an ease and comfort. In a few words.... simple, and elegant. Ruckwärts Backwards follows a self titled "10" also on Dekorder. Very curious to hear to more from this project" [CJ / Vital Weekly]

**\* Olivia BLOCK – Change Ringing CD (Cut Records CUT016, 2005) € 14.50**

Experimenteller Drone des ehemaligen ALIAL STRAA-Mitglieds, die schon mit PURE GAZE und MOBIUS GAZE zu gefallen wusste. Lange gehaltene Drones auf diversen Instrumenten, gespielt von diversen Gast-Musikern, Wetter/Wind(?) -Fieldrecordings, merkwürdige elektronische Sounds & Effekte und fast-Stille.... Magisch realistisch, meditativ, eine einnehmende Ruhe ausstrahlend....

"Composition for electronics, field recordings and acoustic instruments. Composed and recorded 1997–2005.

With the following musicians:

Jeb Bishop: Trombone  
 Kyle Bruckmann: Oboe  
 Jerome Bryerton: Percussion  
 Mike Flake: Clarinet  
 Carol Genetti: Voice  
 Eliot Gattengo: Saxophone  
 Marcie Gurnow: Clarinet  
 Jay Heltzer: Bass Trombone  
 Ernst Karel: Trumpet  
 Chris Novak: Clarinet  
 Liz Payne: Bells  
 Bbob Rainey: Soprano Saxophone  
 Sunshine Simmons: Bass Clarinet  
 Jordan Voelker: Viola  
 Christie Vohs: Bass Clarinet

"With the release of 'Change Ringing' by Olivia Block, she completes her trilogy that started with 'Pure Gaze' (see Vital Weekly 167) and 'Möbius Fuse' (see Vital Weekly 285), both on Sedimental Records. There are similarities to be drawn now: all the three works are around thirty minutes, and all three use extensively sound material Block composed, played by others and used in the compositions. Here no less than fifteen musicians play trombone, oboe, percussion, clarinet,

voice, saxophone, trumpet, bells and viola. All of these sounds, as-well as field recordings and electronics, make up a minimal sound - strangely enough, despite the unearthly rumble somewhere half way through. Instruments and sounds alike work here closely together to such an extent that it is hard to tell the difference. The instruments play sustained lines at times, and there is the addition of sustained field recordings. Everything moves in a slow way; slow but moving. Together with the previous parts, this is a more than excellent work, and a pity they didn't fit all on continuous CD." [FdW / Vital Weekly]

**\* BLOD – My beloved daughters CD (Segerhuva SEGER 6, 2004) € 14.00**

"Säubere den Geist von Deinen dreckigen Gedanken und ersetze sie durch BLODs noch dreckigere!" BLOD, das ist Inzest-SEXNOISE der MERZBOW wie Rumpelstilzchen aussehen lässt! „Diese CD ist einfach wunderbar: Ein authentisches 70er-Bubblegum-Pop-Cover, leuchtend pink und - mit dem dezenten Geruch eines Erdbeerbonbons! Nur der Name der Band erweckt Irritationen: Blod heißt Blut - auf Schwedisch, und er wer sich etwas in der Schwedischen Musikszene auskennt, wird bereits vermuten, dass die ABBA-Connection auf die falsche Fährte geführt hat. Was uns das Label Segerhuva hier in liebevoller Aufmachung präsentiert, ist waschechter "Sexnoise", sprich: brutale Klangkunst zwischen Whitehouse und Masonna. Testhören ist dabei unnötig: Die Stücke steigen heftig ein, weisen wenig Entwicklung auf und brechen irgendwann ab. Zu genießen als 'Headcleaner' über Kofhörer oder auf hohem Pegel! Die nackte Wahrheit, schonungslos und ehrlich. Nur für Spezialisten... dann aber empfehlenswert." [Ikonen] "At last we are able to present this eagerly awaited CD by Sweden's most hardened sexnoise extremist. No hyperbole needed - if you are at all serious about noise and/or LOVE, you should get this. Guaranteed to leave your eardrums like a pair of flogged ass-cheeks...Sore, numb, and aching for more..."[label info]

"Modulating and brain numbing noise. It never ends. Layer upon layer of wanton music terrorism to strike fear into the hearts of most normal people. Insane music that only weirdoes and Prozac induced zombies could hold close to their hearts." [Red Stream]

**\* BODIN, LARS-GUNNAR – Clouds CD (Fylkingen Records FYCD 1023, 2005) € 13.00**

„1967 prägten die Komponisten und Schriftsteller Lars-Gunnar Bodin und Bengt Emil Johnson den Begriff der Text-Sound-Composition. Damit war eine zwischen Klang, Poetik und Musik changierende bzw. diese verbindende Kunstform gemeint. „Clouds“ ist eine ausgefeilte und üppige Form des musikalischen Dramas. Es war die erste abendfüllende Arbeit in Schweden, die ganz auf elektro-akustischer Musik basierte, ausgeführt auf acht Kanälen und erweitert durch Filmprojektionen auf fünf Bildschirmen. Diese CD enthält nun eine verkürzte Version von „Clouds“, original 1977 als LP erschienen. In einer Anzahl von Abschnitten intonieren drei Sängerinnen und zwei Sprecher verschiedene Themen, die sich um Parapsychologie, Science-Fiction und andere Katastrophen ranken. Bodin hat die Teile sehr unterschiedlich entwickelt. Die Stimmen bilden in elektronisch bearbeiteter Form, als Schnappschüsse konkret und leicht geräuschvoll gesetzt, ein tanzendes Netz aus vielfarbig klingenden Fragmenten. Mitunter stehen wiederum die Textelemente, von elektro-akustischen Klängen gleichsam sphärisch umrahmt, im Vordergrund. Dabei wachsen im Verlauf die Musik und der Text immer mehr zusammen. Bodin zeigt hier eine schöne detaillierte Feinarbeit elektro-akustischer Musik. Die CD enthält ein Textbooklet sowie zwei Bonusstücke: „For John II Retrospective Episodes“ (1986) und „Syner (Visions)“ von 1973. In 1967 in Sweden the composer/ writer Lars Gunnar Bodin and Bengt Emil Johnson coined the term „text-sound composition“. It means an artform between sound, poetry and music. In „clouds“ (1972-76) Bodin created an elaborate form of music drama. It was the first full-evening work in Sweden that was entirely based on eight channel electroacoustic music and film-projections on five screens. As a re-issue this CD includes a shortened version of „clouds“ originally released as an LP in 1977. In a number of movements three singer and two narrator are playing various themes such as parapsychological ideas, science-fiction stories, catastrophes etc. Bodin developed these parts different. In some movements it seems that the voices are the only source for short snapshots giving a slightly concrete noise atmosphere. Other parts are focused on the text elements Here the music is more a framework to embrace the singer's and narrator's playing while it grows more and more together in a very sensitive way. This composition brings an electroacoustical well detailed work where the clouds are eternally changing, improbable, intangible. Comes with full text booklet and two bonus tracks: „For John II Retrospective Episodes“ (1986) and „Syner (Visions)“ from 1973.” [Peter Schlewinski for Drone Records]

"Lars-Gunnar bodin, Swedish composer and graphic artist, was one of those who during the first half of the 60's tried to integrate elements of

different fields of art in his works: instrumental music, tapes, texts, actions, projections etc.... In Clouds (1972-76) he developed an advanced form of musical drama involving electronic music in 8 channels, singers, dancers and slide and film projections on five screens. The music on this record is a shortened version of Clouds, especially created for this medium.' This CD re-issue also includes Lars-Gunnar bodin's both pieces 'For Jon II' and 'Syner (Visions)'." [label info]

**\* BRADLEY, PAUL – Liquid Sunsets CD (Twenty Hertz TH010, 2005) € 14.50**

Two drone-tracks (one very long, one shorter) that pass by like hazy shades, very minimal and soft cloudy (over-)tones that let the time stop...

"Description: Colour bursts on the horizon. The haze of light creates a dreamy, almost unreal atmosphere. Everything slows to a stupor as the sun finally drops from view, ever static yet ever evolving, to be reborn again in a few short hours. CD encased in some delicious artwork." [label description]

**\* BURROUGHS, WILLIAM S. – Break through in Grey Room CD (Sub Rosa SR08, 1986/2001) € 13.00**

Endlich nachgepresst, der Klassiker mit Original Cut-Up-Recordings von BURROUGHS auf Sub Rosa erschien ursprünglich 1986 als LP!

"CUT UP TAPES: officially re-released - one of our absolute classics, back in print at last! extraordinary cut-up voices recorded during the mid-60's in hotel rooms in new york, paris, london... it's impossible not to recognise the writer's voice - the sonority of this voice - a sonority also present in the silence of every text he wrote. an explosion of styles - a blasting of borders - the silence after a gunshot - the overtaking of the fetishized word - from the exploded painting to the cut tape. This record starts with a piece of more than 13 minutes, recorded around 1965 with Ian Sommerville somewhere in New York and London - K-9 was in combat with the alien mind-screens, including various monologues, radio short waves and music...Tapes, cut and cut and cut up to the limit of sense - emerged new structures of communication... and senses . Words gain power when loosing the boundaries of semantics. Including too Jouvouka music recorded by WS Burroughs in the hills of Morocco with Ornette Coleman, circa 1973. HISTORICAL INTRODUCTION: During the 1960's William Burroughs was in europe and England. The Vietnam War, the Cultural Revolution, hippies and the acid gospel, the U.S. in tumult, all these were dispatches to him. Living between Paris and London, his only excursions to America were in 1965, when he lived a year in New York at the Chelsea Hotel and 210 Centre Street, and revisited St. Louis and Palm Beach; and in 1968, when he covered the Democratic Convention in Chicago for Esquire in the company of Genet, Southern and Seaver. Burroughs had quit the States in 1953 exactly because he foresaw these police-state conditions.

But now the wild boys were in the streets, in London and Paris too, and Burroughs was inspired to hope that the world could really change. In the creative world-switchboard of the Beat Hotel, in various London hotels, in a house in the Arab Quarter of Tangier, he experimented with tape recordings, hoping to cut the pre-recorded time line of present time, and let the future leak through. Many of these tapes are as much Ian Sommerville's work as Burroughs, or even more. Ian's technical background tribute to the early development of sound-and-light shows in London, and at one point, he worked in a studio furnished by Paul McCartney. Ian was a sorcerer's apprentice, and the other sorcerer was the late Brion Gysin. The development of all the early cut-up techniques was a pure collaboration between Gysin and Burroughs. It was Brion who led the way on a crusade to rub out the word, and with Anthony Balch the cut-up was applied to film, in Towers Open Fire, The-Cut-Ups, and Ghosts at No. 9.

It is a long way back to the 1960's, and sometimes hard to remember now the sense of urgency and revolution then of danger of discovery, that informed the literature of opposition. That there is now, in 1986, a market for these archival materials now seminal, even though it has been little distributed until recent years. And with such current national obscurities as the Meese Commission Report on Pornography, the War on Drugs crusade, the PMRC hearings for censorship of record albums, the Supreme Court sodomy decision, and the yelps of the Christian far-right and the like, surely a new literature of opposition is in the making. THE END: Then there was august 2, 1997... At the reading of Burroughs' Last Words - The Final Journals - his unaltered notebooks. one sees clearly, and for the first time no doubt, the un-reworked flow of Burroughs' thought processes - in the jottings of his hand - and these jottings become like a taut thread between things happening at the time of the writing, returning memories, dreams, profound desires, fears and unarticulated pain... the technique of mind cut up. Annulling the notion of the single reading - fragmentation and dissipation - a continually

renewed reconstruction.

TRACK LISTING:

1. K-9 Was in Combat with the Alien Mind-Screens 13.29
2. Origin and Theory of the Tape Cut-Ups 3.43
3. Recalling All Active Agents 1.25
4. Silver Smoke of Dreams 4.50
5. Junky Relations 2.56
6. Joujouka 1.30
7. Curse Go Back 1.12
8. Present Time Excercices 2.18
9. Joujouka 0.43
10. Working with the Popular Forces 2.37
11. Interview with Mr Martin 2.59
12. Joujouka 1.26
13. Sound Piece 2.14.
14. Joujouka 2.39
15. Burroughs called the Law 1.34 " [press release]

**CHALK, ANDREW – Over the edges CD (Streamline 1015, 2003) € 14.00**

Wiederveröffentlichung der jetzt vergriffenen LP von 1999, zu dem wir vermerkten: „Äußerst friedvolles & meditatives neues Werk von CHALK (ORA, ORGANUM), über einem statischen Drone manifestieren sich metallisch-sirende Sounds, die fein modulieren... 3 lange tracks, clear vinyl, feines full-colour Cover. Auf C.Heemanns Label.“ [old Drone info] "1997 recordings, composed and performed by Andrew Chalk (Organum, Mirror, Ora). "He walked on to the porch and stood still. He breathed in. It was young air, still and undisturbed. He looked out at the world -- it was new and turning green. He raised his head. The sky unfolded, pink from the sun rising somewhere unseen. He raised his head higher. Spindle-shaped, porous clouds, centuries of laborious workmanship, stretched across the whole sky, but only for a few moments before dispersing, seen only by the few who happened to throw back their heads at that minute." [label description]

**\* CHAOS AS SHELTER – Dawn Syndrome CD (Tophet Prophet TP005, 2005) € 13.00**

TOPHET PROPHET is maybe the only real dark ambient / industrial-label in Israel at this time. This new CHAOS AS SHELTER-release spreads on 9 tracks lots of very clear metal / bell / glass –sounds & drones, "eastern/oriental" ethnic found sounds and melancholic melodies, wonderful vocals from VERA AGNIVOLOK on one piece, concrete recordings from broken glass, etc... and the epic drones CAS is known for... A high-class release and also perfect introduction into the mystic-drone world of CHAOS AS SHELTER !

"After releasing over 18 releases since 1999, Chaos As Shelter needs no further introductions. His latest work, dawn syndrome, was recorded in 2001 and is dedicated to the end of Kali Yuge, the age of iron, which is the final and most negative of four evolutionary Yugic cycles, the end of the world, and the dawn of a new golden age - Sataya Yuga (the age of purity). Dawn Syndrome is an eight-track composition of ritual dark ambient crafted in the skillful way Chaos as Shelter is known for. The usage of organic and artificial sound sources which has been his trademark. It is a hymn of submersion and rebirth, of confusion, ambiguity and enigma, of the darkest moment before sunrise. Dawn Syndrome was recorded at new Jerusalem studios and Chaos As Shelter was supported by Vera Agnivolok , Helena Dorsht and an accidentally obtained presto home recorded vinyl disc." [label info]

**\* CHARALAMBIDES – Our bed is green do-CD (Kranky KRANK 080, 2005) € 18.00**

Re-release der ersten Veröffentlichung von CHARALAMBIDES, die 1992 als Cassette-only erschien.

"The debut release from Texas' favorite psychedelic voyagers... 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... [Time Lag info]

**\* CHARTIER, RICHARD – Retrieval 1-5 CD (ERS 007, 2005) € 13.00**

Fünf lange dröhnminimalistische Stücke des amerikanischen Klangkünstlers - sehr sanfte, dunkle Wellen & Tiefenschichten von Sound werden erfahrbar.

"This ongoing series of compositions entitled "Retrieval" were initially created during an artist residency in at Music Research Centre, York University [York, UK ] in April 2004 and then continued later in 2004. These works along with the two works "Archival91" and "Archival92" find the artist going back to works and loops he recorded between 1990-1993 and 1997 and reforming/reworking them. With the "Retrieval" works, the samples were fed back into the computer from original tapes are in some cases drastically changed to create new layered works. Unlike his ultra-minimalist works like Series and of surfaces on his label LINE these retrievals while still subtle and sculpted like all of Chartier's work reflect a thick lush almost ambient use of sound." [press release]

**\* CHARTIER, RICHARD / V.A. – Re\*Post\*Postfabricated do-CD (DSP Records DFRGCD085, 2004) € 16.50**

Seltsamste digitale click'n'glitch Microsound-Welten entfalten sich auf CHARTIER's Neubearbeitung seines eigenen Werkes „Postfabricated“ von 1999, wer z.B. auf ASMUS TIETCHENS Digitalklänge steht sollte unbedingt mal bei CHARTIER reinhören.....auf CD 2 gibt es diverse Remixe von namhaften Klangkünstlern wie COH, TIETCHENS, GOEM, ALVA NOTO, MATMOS, STEVE RODEN, etc..

"D.C.-based Richard Chartier is a minimal sound artist/composer and graphic designer who explores the relationship between sound, silence and the act of listening. *Re\*Post\*Postfabricated* is a reformed/remastered version of *Postfabricated*, which was Chartier's third full length CD, and was recorded between 1998 and 1999 via analog connections to Minidisc and afterwards mastered at a studio. The Minidisc compression, combined with a studio engineer not accustomed to this type of recorded material compromised the details of the sounds. In the words of Chartier himself, "*Noting this difference upon listening to the source files, I began to reconstruct the entire work digitally, utilizing the original components. Originally all the tracks were recorded in real time with no overdubs following a score for each piece arranged in advance. For this rerecording, having lost many of these notations, I diagrammed each arrangement and have replicated the pieces as closely as possible.*" *Postfabricated* was originally released in 1999 on Microwave/Staalplaat as a CD-R edition of 222.

*Re\*Post\*Postfabricated* then, is a reconstruction of how *Postfabricated* was intended to sound. The artists on CD2 that were given sound source files to create new works (remixes/reworkings) out of the *Postfabricated* material include: Coh, Vend, Asmus Tietchens, Frank Bretschneider, Goem, Taylor Deupree, Alva Noto, Freiband, Sogar, Byetone, Matmos and Steve Roden." [label info]

**\* CHASSE, LOREN – Script Lichen mCD & object (Edition Graphon graphon03, 2005) [ed. of 250] € 22.00**

Nice connection of object- & sound-art in a new edition from Munich! The object: petri dish, sponge, lichen specimen: design JUDITH EGGLEER.

The sound: a 20 min. one-tracker by LOREN CHASSE (THUJA, ID BATTERY, COELACANTH, 23FIVE, etc) with mysterious concrete micro- & small sounds or field recordings, somehow organic and rubbing.....

"The gentle sound of lichen spreads in the environment of the listener like the subtle smell of wet moss after a rainy day, mushrooms inbetween rotting leaves from last autumn, the sudden encounter with small insects and larvae underneath a trees bark." [liner notes]

**CHOP SHOP – Smolder / Strange Vibrations mCD in lead-package (V2 Archief, V226, 1998) € 9.00**

„Klasse mCD des amerikanischen Sound/Kunst-Projekts: ‚Geräusche verschiedenster Intensität und Lautstärke wechseln Übergangslos ab: metallisches Zirpen und Zwitschern, ein kaum wahrnehmbares, fern waberndes Grummeln, dünnes Sirren, zwei Minuten fieses Knirschen, dann leise klingelndes weiches Rauschen. Alles zusammen bildet einen breiten flachen Strang aus Metallkrümeln und elektrischen Funken und kann beim Lesen der interessanten Geschichten des Booklets ganz verschiedene Assoziationen wecken. Süßes Cover zum Aufpulen.‘ Wir danken CC für diesen Erfahrungsbericht! Geniales Blei & Kupfercover, mit Booklet.“ [Drone info 1999]

BACK IN STOCK this nice mCD in obscure handmade lead/copper-cover with pure frequency- & sound-threads delicately arranged !

**\* CHRISTOU, JANI – Vol.1-4 4 x CD-SET (Sirius SMH 2001102/2001112/2001122/2001132, 2001) € 85.00**

4 CDs und dazugehörige fette Booklets des grossen griechischen Komponisten, nur als Set erhältlich !

"Diese Edition versammelt Archivaufnahmen, welche die Kompositionsperioden Jani Christou's (1926-70) dokumentieren. Die Kompositionen aus den Jahren 1948 - 64 zeigen sich in freier atonaler Weise. Die Musik entwickelt sich organisch aus chromatischen Motiven heraus. In symphonischen Arbeiten und kleineren Stücken erweiterte Christou die serielle Technik seiner ersten Phase nach und nach für sich und fügte ihr ein persönliches, mystisch und metaphysisch geprägtes Idiom hinzu. („Six T.S. Eliot Songs“, „Patterns and Permutations“). Ab 1964 entwickelt Christou seine Kompositionen zu wahren Happenings („Epycicle [I]“ 1968). Er arbeitet vermehrt mit performativen Elementen. Sprecher/Schauspieler schreien oder rezitieren hysterisch, während geräuschhafte Zuspieldänder, Ensemble und Solisten Urängste und menschliche Verwirrungen vertonen. In „The Strychnine Lady“ (1966-67) symbolisiert die Violasolistin den Prozess der Auto-Disintegration, in dem sie in sich selbst gekehrt, kniend ihren Part spielt, bis sie in einem kollapsartigen Zustand abbricht. Die vorliegenden Aufnahmen fesseln gerade dadurch, dass sie dem Hörer/der Hörerin einen guten Eindruck dieser Aufführungspraktiken Christou's vermitteln.

In this edition you can find archiv recordings describing the six compositional periods of Jani Christou (1926-70). The music is freely atonal, the work grows organically from a small chromatic motive. In symphonical works and smaller pieces Christou expanded and developed the serial techniques of the first period into a more personal idiom and a more implicit move toward a mystical and metaphysical mood („Six T.S. Eliot Songs“, „Patterns and Permutations“). As from 1964 Christou develops his compositions into real happenings („Epycicle [I]“ 1968), with more components of performative elements, like acting and narrating expressed with theatrical gestures. Noisy tapes, ensemble and solists are setting primitive fears and human confusion in music. In „The Strychnine Lady“ (1966-67) the process of auto-disintegration is symbolized by the viola soloist withdrawing into herself, kneeling, even while still playing, until in a state of collapse she breaks off. These recordings are gripping because they give a good impression about Christou's performance praxis." [Peter Schlewinski for Drone Records]

**\* CLEMENT, JODA – Movement + Rest CD (Alluvial Recordings A20, 2005) € 11.00**

Grandioser Drone-Newcomer aus Kanada ! Der Drone-Nachwuchs macht keinen Unterschied mehr zwischen digital und analog, field recordings oder selbstgespieltem, alles wird zur gleichberechtigten Soundquelle, entscheidend ist das Ergebnis und das kann sich hier mehr als sehen lassen....

Alltagsgeräusche werden transformiert, vokales & instrumentelles addiert, das Ergebnis klingt hyperabstrakt, schön schwingende Glockensounds, obertonreich, ruhig und poetisch, sehr wallend & wellend fast wie unter Wasser... etwas rauh manchmal, konkrete Elemente sind irgendwie da aber bleiben nebulös...

verbreitet aber insgesamt keine dunkle, eher eine transzendente, metaphysische Atmosphäre. . .

irgendwo zwischen ZVIET FRANCE, MIRROR & CRANIOCLAST...

"Movement + Rest is the result of two years work listening, collecting and arranging sound. My recordings attempt to blur the distinction between electronic, acoustic and ambient sources. Analog or acoustic instruments are used because of the direct physical process with which they generate sound. I take field recordings from sounds that habitually go unnoticed in the daily environment (airplanes overhead, trains passing in the night, the broken radiator at the end of the hall, falling snow), as well as those which are less accessible for hearing (the abandoned subway tunnels of Toronto, a muffled cab ride through Guadalajara, contact mics on Jacques Cartier Bridge, etc.). I combine nondescript omnipresent noises that surround us with instrumental and vocal recordings to create a landscape of sounds that unites the properties of both musical and everyday contexts." [JODA CLÉMENT] Joda Clément was born in 1981 and raised in Ontario, Canada. He began his earliest experiments with electronic music at the age of fourteen. Since then he has been developing a unique repertoire of methods and techniques for working creatively with sound. His work currently incorporates analog and acoustic instruments, the human voice, found objects and sounds recorded from the natural and urban environment. Joda integrates these materials into compositions, improvisations, performances and installations, as well as contributing sound materials for film and dance. He has performed live electronic music at various venues in Canada, including appearances at the Music Gallery, Oboro, Casa Del Popolo and MUTEK. He now lives in Montreal." [label info]

**\* CLINE, NELS & DEVIN SARNO – Buried on Bunker Hill CD (GroundFault Rec. GF028, 2004) € 10.00**

NELS CLINE & DEVIN SARNO use e-guitar & bass and some other gear like electric autoharp & effects to produce highly interesting

ambient-noise sculptures in dark tension, some is rather silent and dense, some is more distorted....

"Nels Cline (guitarist of The Nels Cline Singers, Scarnella, Mike Watt, + duet partner with Thurston Moore, Zeena Parkins, Gregg Bendian, Vinny Golia, etc.) & Devin Sarno (the solo bassist behind CRIB & founding member of the seminal L.A. art-prog band Waldo The Dog Faced Boy) began experimenting together in a live concert context in 1994, fueled by a mutual appreciation for "on-the-spot" sonic sculpting. The resulting sounds have ranged from restrained dynamics to unremitting sonic firestorms and all points in between. Previous releases from the duo include a limited edition, vinyl-only 12" ("Rise Pumpkin Rise") on the indie Volvolo Records and their debut, critically acclaimed full length CD: "Edible Flowers" (WIN Records) released in 1998.

Their latest offering "Buried on Bunker Hill" (Ground Fault Recordings) is the duo's first recorded output in over 5 years & marks the next step forward in their sonic collab. Utilizing studio multi-tracking for the first time, the sounds that make up "Bunker Hill" are decidedly more textured and complex than any of the duo's previous (primarily live) offerings. With comparisons as divergent as Harry Partch & Pink Floyd, Cline + Sarno have clearly carved out their own unique musical niche." [label info]

"It's impossible to do this record justice in a review, it should just be heard. I've never heard of these two guys and here is a really great record of experimental ambient, falling somewhere near Mandible Chatter, Final and Ruhr Hunter... It just goes to show that Ground Fault, the label here, is really only interested in putting out the best sounds they can find. The first piece, 'Swinging London', is a fearless nineteen minutes of elegant changes from panoramic dream-textures and anthemic ambient to building washes of sonic strength and exuberant release. Guitar sheers off the edges, makes coiled nests inside of a thick wall of drone, certainly vertical sounding, high, climbing, towering into the clouds. But you're there, flying up the grand sides, never finding the end, waves of golden sound crashing over you, the eventual end not as important as your movement along this perfect monolith. In stark contrast, the second five-minute track, 'Hydrofoil', is a coy, introspective groaning chamber, periodic pings of chord trilling in the darkness, winds moving through the center. I could go on, describing each track like this, but then we'd have a ridiculously long review here. These guys use all the right tools for the job: guitar, autoharp, electric bass, drones, loops, turning out a very precise, unavoidable vision of sonic beauty. Excellent. Can't recommend this too much." [Manifold Rec]

**\* CLOAMA - Revisionist Knowledge CD (Freak-Animal Records CD-028, 2005) € 13.00**

"Return of the more cruel and vicious side of Cloama ! Freak Animal is proud to present this CD what includes two different kind of directions. 1st 4 tracks are live-without-audience recordings recorded with amplifiers and couple of good microphones. Painful and straight forward power electronics with vocals. 2nd part of disc is studio recordings and this electronic-genius who is also know from Strom.ec, knows how to make analogue synthesizers and other tools sound even personal with his trademark style. Very stylish designed artwork in cardboardbox cover with 4 insertcard full of nice graphics and texts." [label info]

**\* CLOAMA – same CD (New Old Sentinel CD-01, 2005) [lim. 500] € 13.00**

This is dark experimental ambient with a very piercing edge, evokes a very unsettling and eldritch atmosphere....the other, dark & abysmal side of CLOAMA...

".....This recording, marking a debut for artist / group on the New Old Sentinel label and for the label itself, is five tracks of experimental ambient music limited to 500 copies. Experimental ambient. Two words guaranteed to send most people running off in sheer apoplectic fright. The fear of the unknown. Ambient in all its forms they can cope with but... 'experimental'...too weird. Too challenging. Never assume. On this recording the balance between the differing genres has been implemented in such a seamless and gratifying manner that its only when the recording has finished do you suddenly realise what a strange aural experience you have lived through.

Track one 'Radiation Amplifier' starts with what sounds like Tibetan instruments being struck before the piece swiftly introduces musique concrete electronic effects and a sample before ending in something being strummed. Whoa!! Far fucking out maaan. Track two 'The New Old Sentinel' throws a whole caboodle of multi effects into the mix merging part drone / part black ambience / part electro acoustic over ghostly voices. Double whoa!! Double far fucking out maaan. I think you can gleam from this what the other tracks are going to sound like. Manipulated electronic sounds and voices resonate predominately. The music continually fluctuates. To move, evolve and grow. Putting out searching tentacles to probe and envelop. Building up pieces which are then demolished before starting anew all within the same track. This

combination, which will happily throw dark and light together and damn the consequences, isn't afraid to take risks. These are minuscule forays into every genre. Picking the finest flecks and combining them into one ethereal state. The music is abstract enough to be confounding and innovative but it never alienates the listener. Instead you feel a guiding hand leading you gently into the more surreal pieces whilst cooing soothing words of comfort are spoken into your ear as you stand hypnotised at the sonic sculptures unfolding.

If this is a foray into uncharted waters, away from the normal Cloama sound, then long may it continue. To produce a piece of work that is structurally complex and yet easily accessible, without falling into the pitfalls of self absorbing wankery, is a feat many aspire to. Cloama have achieved this easily and comes highly recommended to the more adventurous spirits amongst you. " [Auralpressure]

**\* COIL – Scatology CD (Force & Form FFKCD1, 1984 / 2005) € 14.00**

Wiederveröffentlichung der allerersten COIL-LP von 1984 mit 3 Bonus-Tracks, darunter eine zuvor unveröffentlichte Version von „The Spider“! "CD reissue of the first full fledged **Coil** LP from 1984 (following their debut album-length single *How to Destroy Angels*), containing 3 bonus tracks: an unreleased alternate version of 'The Spoiler', 'Restless Day' from the *Devastate to Liberate* compilation, and their cover of the Gloria Jones/Soft Cell chestnut 'Tainted Love' from the post-album 12". Features era classics like 'UBU NOIR' (transmutation of 'Ubu Roi' performed in samples on a Fairlight), 'Panic' (featuring Clint Ruin/Foetus), 'Tenderness of Wolves' (featuring Gavin Friday), The S.W.B.P. (erm... I won't go into detail). Some of the Thirwell-influenced Emulator drum programming is a bit grating, but on the whole it's a fine set, dotted with Lautremont/Jarry references (so's you know they're hip/informed) and brilliant if not criminally short textural segments that sound VERY contemporary in retrospect." [Hrvatski]

**\* COIL – Horse Rotorvator CD (Some Bizarre ROTA CD 1, 1988 / 2005) € 14.00**

CD-Version des zweiten offiziellen COIL-Albums von 1986 ! „Das wohl bekannteste und beste Album erschien 1986 und sollte in keiner Sammlung fehlen: "Horse Rotorvator" mit dem nach wie vor durch die andersartigen Tanztempel geisternden Stück "Ostia(the death of Pasolini)", welches durch ein Sample von Grasshüpfern eingeleitet wird, welches auf der Azteken-Pyramide in Chichen Itza aufgenommen wurde - einem Ort zur Opferung junger Männer in Anspielung an die Ermordung des bekannten Filmemachers Pasolini durch einen Strichjungen." [Kleiner Tod] "Spirit indeed. *Horse Rotorvator* works on the spirit in the same way H.R. Giger's paintings, William S. Burroughs's fiction, and a very hard hit of *bannistera caapi*: it eats it alive. This is some of the most spiritually savage music put on modern recording equipment, probably because it taps into the brutality and beauty of primitive ritual and superstition as greedily and eagerly as it plunders the most up-to-date sampling, synthesis and sound processing technologies. This record scares people, not always for obvious reasons. "The Anal Staircase", with its bombastic, glittering menace, is the most obvious fright-point on the record, but there are others. The innocuous-sounding interlude "Baby Lero", which sounds to my ears like an Arabic chant, was playing when a friend walked into the room, looking agitated. "What the hell's that?" he asked, and when I told him, he replied, "It's making me want to run out the door screaming. Turn it off!" Needless to say, I didn't ask him to stick around for tracks like "Ravenous" (which sounds like hell itself opening up and chewing souls) or "Penetralia" (which sounds like the Four Horsemen [viz. the album cover] climbing into tanks and bulldozing a parade)..." [Thegline.com]

**\* COIL – The Ape of Naples CD (Threshold House, 2005) € 18.50**  
Das allerletzte COIL Studioalbum mit JHONN BALANCE! Kommt im Spezialcover mit Poster!

"...the final ever album from Coil - sure to become a classic in the traditions of melodic Coil albums like the Music to Play in the Dark series, Love's Secret Domain and of Horse Rotorvator and Scatology. It includes songs recorded in Trent Reznor's New Orleans studio, now extensively re-worked by Peter in light of events, right through to new works that Jhonn Balance recorded the vocals for, just days before his death. Features material written and performed over the years 1982-2005, packaged in cardboard sleeve with extensive fold-out lyric sheet/poster. An stunning final chapter from Jhonn Balance and Peter Christopherson, perfectly realized." [press release]

**\* COLLEEN – Mort aux Vaches CD (Staalplaat, 2006) [lim. 500] € 14.00**

"...Colleen's offering for the ongoing series is housed in a thick hardback book style case, draped in sublime textured wallpaper straight

out of an early 20th century collection and is all held together by that all important split pin. The music is of course as you'd expect from Miss Cecile Schott; beautifully measured compositions using unusual instruments, all played by Schott herself (Zither, Thumb Piano, Ukulele etc). Each track (bar the last) is based around an instrument, and the tracks were recorded live for Dutch radio station VPRO so there are no overdubs here! The work is very similar to her last album on Leaf 'The Golden Morning Breaks' but feels even more stripped down, raw and emotional. The tracks seem spontaneous, and that makes them feel incredibly intimate and striking. This has to be one of the finest Mort Aux Vaches cds in the series and is another reason why we love the lady from Paris, let yourself get swept away by Colleen." [Boomkat] "...Colleen has developed a specific repertoire for her live shows as she cannot reproduce most of the songs from her albums live and does not want to use any prerecorded element in her live shows.

This Mort aux Vaches release, recorded in September 2004 in the VPRO studios, provides insights into some of the songs that she played live between 2002 and 2004; songs that paved the way towards her second album in which she completely abandoned the use of external sources such as samples and started recording everything herself. The variety of instruments (classical guitar, zither, ukulele, cello, thumb pianos, recorder, melodica and music boxes) reflects her deep love of acoustic instruments, and the occasional use of looping and delay pedals brings the music closer to the layered feel of her albums. This recording captures songs that are no longer in her current repertoire, as Colleen constantly tries to create new pieces for live shows. As all other in this series this release is a limited edition packed in the Mort aux vaches tradition with a totally out of the ordinary cover artwork." [press release]

**JOE COLLEY – Desperate attempts at beauty: conceptual and research exercises CD (Auscultare aus 020, 2003) € 13.00**

Geballte Kraft, auf einen Punkt konzentriert. Zwingend hypnotische Rhythmen. Phasen von haltlosen Geräusch- und Noise-Feldern. Endlich eine volle CD nach vielen VÖs auf kleineren Formaten unter seinem eigenen Namen. Die ersten und letzten 10 Sekunden dieser CD bestehen aus einer aufweckenden harsh-noise Attacke, dazwischen gibt es sehr konkrete Geräusche und später sehr schöne rumpelnd-mechanisch-vibrierende Drones, wie sie wohl nur COLLEY hinkriegt, konkret-konzeptuelle Geräusch-Ambience.

" Desperate Attempts at Beauty: Conceptual and Research Exercises" A long awaited full-length solo from Joe Colley (Crawl Unit). This ambitious project documents sonic phenomena discoveries both mental and physical, with or without alteration. Also features a gathering of text that is, simply put: pure nihilism." [label info]

" It has been a long way from Crawl Unti to Joe Colley - but it follows a tendency of musicians that have been operating under a 'band name', who eventually come up with just their real name and Crawl Unit was once Joe Colley's 'band'. It's not just a name change that went on here. Crawl Unit was best described as an ambient-industrial outfit, but especially in their later works going more and more ambient. As Joe Colley, the works have become much more conceptual and are usually fixed on a single idea in sound. Sticking a piezo microphone is clay that dries and listen to it happening - that's the approach of Colley. Funnily enough it also means that his work has become more noisy again. The opening piece 'Icewater.05.02' sees the effective drowning of a microphone and we hear it's death rattle at zero Db - set your speakers for this volume and the CD will sound fine throughout. It's a short piece but powerful enough. Sometimes Colley alters the sounds he has recorded and builds a dark aural picture such as in 'Lost, Or At Last Realizing That Very Soon None Of This Will Matter' - coming close to the later Crawl Unit period. Some of the conceptual ideas are beyond me, such as the inclusion of an eight track, which is not on the track-listening. Otherwise this is Joe Colley's most refined moment to date. [FdV, Vital Weekly]

**\* CONTAGIOUS ORGASM – Spill drop CD (Waystyx Records WE09, 2005) [lim. 410 in thick rubber cover] € 13.00**

ES gibt wohl kein anderes Projekt aus der früheren Japan-Noise Fraktion, das inzwischen einen so eigenartigen & eigenständigen Experimental-Stil entwickelt hat, der meilenweit vom harsh noise früher Tage entfernt ist, und schlicht nicht einem bestimmte Genre zuzuordnen ist. Hiroshi Hashimoto lädt wieder zu 11 mutierten Musik-Rätseln ein: elektronisches & found sounds & field recordings, ruhige electro-pulses, dunkle Stimmungen, aber auch recht „durchgeknallte elektronik“, manchmal eher wie ein Hörspiel mit Sprach- und anderen Samples, nimmt dann aber auch „ethnischen“ Charakter an, auch strukturiertere Sachen mit richtigen Rock-Gitarren gibt es, immer ungewöhnlich, insgesamt hier eher ruhig und dunkel elektronisch. Die CD ist passend dazu verpackt in einer rot bedruckten Gummi-Banderole, auch das passt wie die Faust aufs Auge...

„...ein weiteres Eintauchen von CONTAGIOUS ORGASM in das ‚aqua soma‘, das Halb- und Unterbewusstsein eines Japaners, seine versteckten sexuellen Obsessionen, den absorbierten Feinstaub unter der medialen und kulturellen Käseglocke...[...]. Telefonische Zeitansagen auf Deutsch, ein Interview mit einem Elektronikveteran auf Englisch, ein afrikanischer Mädchenchorus, ein Esoterikguru, der einem die Seele einseift, werden als Treibgut mitgewirbelt auf einem elektronischen Fluss aus Beats, zischenden Drones und einem pathetischen March of Godzilla, bei dem man das Totemtier der japanischen Trashculture schwerfällig heranstampfen hört.“ [Rigobert Dittmann, Bad Alchemy # 47, 2005]

“New step on the way of Hiroshi Hashimoto creative evolution, one of the most controversial Japanese musician, presenting a dense stream of sound, exploding by traditional for Contagious Orgasm flashes of sexual obsession, ritualism and culture permeate. Mature and complicated work. Its a mirror in which crystal depths everyone of us will see his real matter-purest drop of human prejudices, fears and drawbacks essence. On one hand you can find microglitches, clicks, subtle melodies and controlled rhythmic clicks n cuts. And on the other hand more experimental sounds: from rough field recordings, noisy frequencies and distorted voices to sinewaves and continuous glitches. As always for Waystyx Records, exclusive design, consisting of transparent heavy polyethelen and strip of technical ribbon with red landmark.” [label description]

**\* CONTEMPLATRON – Antarabhava / The six realms CD (Wrotycz Records WRT002, 2005) [lim. 500] € 13.00**

Zweite Veröffentlichung auf WROTYCZ RECORDS, einem neuen polnischen Label für neo-folk und dark ambient. CONTEMPLATRON stehen für spirituellen, esoterischen dark ambient der empfehlenswerten Sorte: slow electronic plses, Mönchsgemurmel, metallische Drones & Schläge, allerlei gut arrangierte Sounds, ein Tip für alle „ritual / esoterik“ ambient-Fans!

“Over 70 minutes of dark ambient inspired by “The Tibetan Book of the Dead” and based upon the Buddhist tradition. This is a kind of a soundtrack for the religious rituals. The inspiration for the first part of the album was derived from the “Book”, read to the dying person, describing the process of dying and the posthumous states of mind. The Sanskrit word “Antarabhava” means “the intermediate state” and in particular refers to the state between the death and the moment of the next birth. This is the sonic journey of the soul wandering through the nooks of another worlds. The second part describes the six realms which, according to the Buddhist tradition, symbolizes six destructive emotions: ignorance, hatred, enslaving desire, jealousy, pride and greed. Each track is dedicated to the different emotion and all of them sounds like tunes from the outer space. The cd comes in a cardboard sleeve and is limited to 500 copies.” [label info]

**\* CONTRERAS, JOHN / ROSE MCDOWALL / NURSE WITH WOUND – Afraid 1 & 2 / Geometric horsehair cavalcade maxi-CD (Durtro Jnana 1982CD, 2005) [lim. ed] € 16.00**

Limitierte Konzert-maxi! Zwei schöne Cover-Versionen von NICO’s “Afraid” mit JOHN CONTRERAS am Cello & Gesang von ROSE MCDOWALL, plus ein klasse Experimental-Stück von STAPLETON & CONTRERAS auf präpariertem Piano, Cello, Gong & Mülleimerdeckel. „Afraid (John Contreras/Rose McDowall) • Geometric Horsehair Cavalcade (John Contreras/Nurse With Wound) • Afraid 2 (John Contreras/Rose McDowall) Released in an edition of 1000 copies in conjunction with the concerts by Current 93 and friends, June 2/3/4 2005 in Toronto, Ontario” [Jnana Rec info]

**CRANIOCLAST – Iconclastar I (green) CD (Musica Maxima Magnetica eee09, 1992) € 14.00**

„Great surrealistic soundscapes! Das Meisterwerk der westdeutschen Gruppe erstreckt sich auf zwei CDs, die auf zwei verschiedenen Labels veröffentlicht wurden. Der erste Teil beinhaltet die ICONS I – VI. (66 min). Wer dieses geniale Werk noch nicht kennt: allerwärmste Empfehlung!“ [old Drone-info]

Back in stock few copies of this german ambient industrial classic! Hard to find now.

“Iconclastar” is the most interesting project ever released by this two german conceptualists (Mr Soltan Karik and Mr. Sankt Clario) founders of Cranioclast. ‘Iconclastar’ is a simultaneously released two-CD project with nearly identical graphic artwork in two different colours (green and blue) and accompanied by recipes for two (green spider & blue devil) drinks to be taken while listening to the music. In 1992 Iconclastar - Icon I-VI came out on Musica Maxima Magnetica in Italy (the CD is now available again) and Iconclastar - Icon VI-XI on Dom America in the US. Iconclastar - Icon I-VI, called also the green part (I), is the first half of 121 min iconclastaring soundtracks rudely interrupted by 55 sec of grey coded messages from unknown pressure groups. The green part is accompanied by the half of 36 iconclastaring photographic-text

tableaux, systematically penetrated by the grey vibres of a well known matrix - the 16 tableaux are displayed on a 360 x 360 mm poster printed two sided, bi-coloured.

.....Mr Coitra leaned back. As he looked up from the greenish and bluish tableaux he met Clara K.Tonsi’s wide-open eyes. “Well, I don’t agree that Sankt Klario and Soltan Karik obscured the purity of the structures and relations by their additions. You see - if you drop the peppermint from a ‘Green Spider’ and the curacao blue from a ‘Blue Devil’ you’ll get an almost pure Vodka Soda and Gin Sour. You’ll get a good drink anyway, maybe you’ll get drunk also - anyway”. .....[label info]

**\* CURRENT 93 – Sixsixsix: Sicksicksick CD (Durtro Jnana 1980CD, 2005) € 14.00**

Zusammenstellung von diversem raren / nicht mehr erhältlichem Material.

“This beautiful full-color digipak CD reissue makes available some long-deleted and sought-after Current 93 material. It includes the two studio tracks from the *Looney Runes* EP, all three tracks from the *Lucifer Over London* EP and the two tracks from the very limited *Tamlin* EP. As an extra, the music-hall cover of “Misery Farm” (originally released in a tiny edition of just over 600 for some shows in New York) is appended to the end of the CD. All the original releases are long out of print. This release comes in full color gatefold digipak with new artwork incorporating much of the original artwork. Full lyrics and notes by David Tibet are included in the comprehensive 16-page booklet.

- Collection of long-out-of-print favorites from the Current 93 catalog
- Full-color digipack jacket featuring new and original artwork
- Includes comprehensive 16-page booklet by David Tibet featuring full lyrics and notes “ [press release]

**\* CURRENT 93 – How I devoured Apocalypse Balloon do-CD (Durtro Jnana 2004CD, 2005) € 19.50**

“In June of 2004, **Current 93** performed three sold-out shows in Toronto, Canada. This double-CD set presents two of these nights in their entirety. As this was their first ever performance in Canada, each night was radically different and featured many rarely performed songs from across the C93 catalog. For this event, the band was comprised of David Tibet, Michael Cashmore, John Contreras and Graham Jeffrey.” [label info]

**\* CURRENT 93- How I devoured Apocalypse Balloon do-CD (Durtro Jnana 2004CD, 2005) € 19.50**

Recordings of two live-shows from Toronto, June 2005.

“....The recording quality is sparkingly clear, and the setlist chosen for both nights features some of Current 93’s best and best-loved material, drawn from as far back as *Island and Imperium*, all the way through *Thunder Perfect Mind*, *Of Ruine or Some Blazing Starre*, *All the Pretty Little Horses*, *Soft Black Stars*, *Sleep Has His House* and even a cut off of *Bright Yellow Moon*. Along the way are some surprising wild cards from the back catalog that I’ve never heard performed live - including the haunting and powerful “They Return to Their Earth,” “A Sadness Song” and “The Blue Gates of Death (Before and Beyond Them),” each faithfully rendered within a more limited instrumental palette. The second features very effective usage of noise loops and live electronic voice manipulations, which I can’t recall hearing since the earliest phases of Current 93 live shows....” [Jonathan Dean / Brainwashed]

**\* CURRENT 93 – How he loved the Moon (Moonsongs for Jhonn Balance) do-CD (Beta-Lactam Ring Records mt096a/mt097, 2005) € 15.00**

Endlich erhältlich, die CD-Version der C93 Remixe, gewidmet dem verstorbenen JHONN BALANCE..... “Läuft unter C93, sind aber eigentlich Remixe von STEVEN STAPLETON vom C93 – Klassiker “In Menstrual Night”. Vier Seiten gefüllt mit ätherischem Space, darin versunken seltsame Geräusche, eine Art ether-drone-psychedelic-sound.....“ [Drone info]

“It consists of new mixes of the *In Menstrual Night* album by Steven Stapleton and produced by David Tibet. This 2CD set comes in a beautiful five colour deluxe gatefold sleeve with insert.” [label info]

**\* CUSACK, PETER – Baikal Ice (Spring 2003) CD (ReR Megacorp ReR PC2, 2003) € 14.00**

“Location recordings” vom (teilgefrorenen) sibirischen Baikal-See, dem wahrscheinlich ältesten und tiefsten See der Erde. Sehr konkret und “unprocessed” hat PETER CUSACK v.a. Sounds von brechenden und knirschenden Eisflächen aufgenommen, Eisstücke auf Wasser, Steine, knirschen & knacksen verschiedenster Coleur, diverse herumschwirrende Tierlaute, irgendwo vorbeifahrende Züge, vokales

Material von ihm selbst und EIS, immer wieder mysteriöse EIS-Sounds....

"Subtitled: Spring 2003. "Over the last thirty years Peter **Cusack** has built a reputation as an improvising musician, and is often to be found plucking an array of string instruments, including guitar and balalaika, while simultaneously triggering live electronics. Peter had known for some time about the extraordinary Lake Baikal, a 600 kilometre long lake in Siberia. It is thought to be the world's oldest and deepest lake and holds one fifth of the earth's fresh water. It was only recently, however, that he came across a reference on the internet to the mysterious noises made by the ice, which covers the lake from autumn to spring to the depth of a meter. The sounds are most spectacular when the ice melts and breaks up, and the lake transforms itself back into water. This album is a document of Peter's journey, on a mission to record these sounds. There are humorous incidents, as when a telephone engineer unexpectedly falls through the ice while Peter is recording (he made it out to safety!), or when the local children take over the village's PA system. There are haunting vignettes; a young girl burst into song on the train, on the small branch of the Trans-Siberian railway part of which runs along the shore of the lake; an accomplice of Peter's performs bell-like angular music on the broken metal fountain which they find in the town of Angarsk. But centre stage belongs to the sounds of the ice break-up itself, as ghostly creaks and agonising groans emerge from the tinkling, sparkling flow. *Baikal Ice* is comparable to Chris Watson's pristine sound recordings, to be found on the Touch label." [press release]

**\* CUTLER, CHRIS & THOMAS DIMUZIO – Quake CD (ReR Megacorp CCTD1, 1999) € 14.00**

Live-Aufnahmen von 1999 aus Portland und Lowell, MA, die die ganze Klasse der ungewöhnlichen Geräuschkollab/Improvisation zeigen. Neben mächtigen Drones & Samples gibt es perkussive, manchmal fast rituell anmutende Strukturen, aber auch feinste konkrete Mikro-Detail-Geräuschkollab, ein Clash von handgespielter & elektronisch erzeugter Klangblase.... eine Musiklandschaft, die einen auf seltsame Art und Weise innerlich vitalisiert, die voller Energie steckt, dynamisch und lebendig..

"Last year we saw the welcome reissue on ReR of Headlock (1989), the debut solo album by US electroacoustic composer Thomas Dimuzio, which is hallmarked by his sure handling of an expansive, yet detailed, sonic architecture crafted in the studio. However, Quake finds his samplers and processors feeding off Chris Cutler's percussion ('electrified' and otherwise) and sundry objects in two live improvised performances from March this year. Both events have been subdivided into numerous short, titled tracks, though in many cases the music appears to be continuous. Given the vampiric nature of the process, authorship of sounds is not always easily attributable, but the general impressions of Cutler's abrasive percussives, and gritty electronics supplying the microscopic detail, with Dimuzio expanding these textures and unleashing his own ominous stormcloud drones. The result is intelligently paced, decidedly atmospheric noise mongering." [Chris Blackford, THE WIRE, 1999]

**\* CUTLER, CHRIS – Solo CD (ReR Megacorp ReR CC1, 2001) € 14.00**

„Ein elektronisch verstärktes Drumset und daneben stehend ein Tisch voll diverser, ebenfalls zum Teil elektronisch verstärkter Klangerzeuger wie Eierschläger, Violinenbogen, Cocktailmixer, Feuersirene oder Ping-Pongbälle, bieten die Spielfläche für ausgelassene Improvisationen. Live sieht man einen achtarmigen Cutler zwischen Drumset und Tischset hin und herflitzen, Klangschalen schüttelnd, hier ein Gerät kurz anreisend, Tischtennisbälle rührend, während an Effektgeräten und Mixer zeitgleich die Einstellungen justiert werden, aber dann sitzt oder steht er schon wieder am Schlagzeug und wirft so nebenbei feine Patterns ins Geschehen ein. Es hüpfen und springen die Materialien scheinbar unkontrolliert durch die Luft und werden durch den Jongleur im Chaos zum Funktionieren motiviert. Die fünf Live-Stücke dieser CD bieten den Beweis. Unterschiedlichste und farbenreiche Klangschichten werden mit musikalischem Feingefühl improvisiert und bewegen sich im vibrierendem Dreieck zwischen Rhythmus, Collage und Noiseanklängen. Aufgenommen wurden die Stücke in den Jahren 2001/2002.

You listen to acoustic drums amplified and modified with standard electronic processors. There is a table with a few tambours, a frying pan and an egg-slicer- also amplified -, a miscellaneous collection of sticks, battery operated cocktail mixers, some ping pong balls, a fire bell and a massager. On stage an eight armed Cutler is changing quickly between these pieces of equipment. It seems like a chaotic act but it's for finest improvisation between rhythm, collage and noise sounds. With it's five tracks this CD will give you a further example for Cutlers musical sensitivity. All material was recorded live between 2001 and 2002 on different locations. Without further processing these are the sounds you

would have heard at the concert." [Peter Schlewinski for Drone Records]

**CUTLER, CHRIS & THOMAS DIMUZIO – Dust CD (ReR Megacorp CCTD2, 2002) € 14.00**

„Mitschnitt eines Konzertes der Avantgarde-Koryphäe und des Drone-Sample Königs aus New Mexico: die typischen DIMUZIO – Elemente sind immer noch vorhanden (Drones and rumbling noises, atmospheric overkill), aber hier weitaus zersplitterter, fragmentierter, in tausend Partikel zerfallen.. daneben gibt es noch Studiomaterial..“ [Drone info 2002]

„...Electrified Drums, Sampler, CDs und Processing als ihrem wesentlichem Handwerkszeug entlocken die beiden dunkle, suggestive Soundscapes. 'A kind of dawn' und 'a blur from the air', wie zwei Zwischentitel lauten, liefern Interaktionsflächen für die Imagination. Nichts Lauwarmes, um entspannt dahinzudriften. Klangwolken dringen über die Gehörgänge in die Hirnwindungen, werfen Schatten auf die Synapsen. Unter dem grollenden Horizont, im dystopischen Zwielficht einer unvertrauten, noch gärenden, brüchigen Landschaft setzt man den Fuß nur zögernd. Teil B spielt 'im selben Niemandsland', nur ist alles noch diffuser und bewegter, aber doch durchpulst von einem verlangsamten, verschliffenen, verfremdeten Cutler-Beat, der diese Noisewelt in Schwingung versetzt. Der Sog der Bewegung ist stark genug, um eine rasante Geisterzugfahrt zu halluzinieren, ähnlich Herbert Distels "Die Reise". Cutlers Impro-Abenteuer mit Frith oder Parkins, die immer schon von einem hohen Rauschpegel und einer progressiven Elektrifizierung geprägt waren, schimmern durch "Dust" wie eingeschmolzene Substrate...“ [Rigobert Dittmann, Bad Alchemy 42]

"The first of two tracks is a long Requiem which for me turned out to be a very serious piece of work - and unrepeatably, captured at a concert in New Mexico. Whatever were we thinking? It's followed by a studio piece, mixing raw binaural sound with sophisticated and radical secondary processing. I use my extended electrified kit and Tom his state of the art sample and real-time processing rig and we try work as a single, highly complex and sophisticated instrument, with two brains and a mind of its own." [label info]

**\* CUTLER, CHRIS – Twice around the earth. An experiment in listening CD (ReR Megacorp ReR CC2, 2003) € 14.00**

Ein Hör-Experiment vom Recommended Records-Betreiber, diese Produktion fürs ORF Kunstradio ([www.kunstradio.at/2003A/cutler](http://www.kunstradio.at/2003A/cutler)). Eine unglaubliche Fülle von field recordings werden quasi als „Reise um die Welt“ verarbeitet: ein Versuch, die Subjektivität und Voreingenommenheit beim Hören zu überwinden...

„**Out of the Blue Radio** ist eine Radiosendung, die in London täglich zwischen 23.30 Uhr und Mitternacht auf Resonance FM (<http://www.resonancefm.com>), einem unabhängigen Sender für Radiokunst, ausgestrahlt wird. Gestartet wurde das einjährige, budgetlose Projekt im Juli 2002.

Meine Idee für diese Sendung war es, den HörerInnen das Ohr einer anderen Person für jeweils eine halbe Stunde zu "leihen"; ein Fenster zu einer anderen Geräuschkulisse zu öffnen - entfernt oder nah -, die nicht ident mit der eigenen akustischen Umgebung ist. Die AutorInnen, die uns ihre Ohren zur Verfügung stellen, gestalten durchgehende, ungeschnittene halbstündige Aufnahmen von einem Ort ihrer Wahl, aufgenommen zwischen 23.30 Uhr und Mitternacht Londoner Ortszeit; d.h. halb vier Uhr nachmittags in Vancouver, 7.30 Uhr morgens in Peking oder 00.30 Uhr in Wien. Sie schicken diese unbearbeiteten Aufnahmen dann nach London, wo sie wie sie sind gesendet werden. Ein wichtiger Aspekt des Projekts ist es, ganze Zeitblöcke in ihrer Entfaltung einzufangen; sie nicht zu verbessern oder umzumodellieren zu versuchen; sie nicht den Vorstellungen eines Produzenten, was gut klingt oder ästhetisch wertvoll ist, anzupassen, sondern einfach nur diese Momente einzufrieren. Ort und Tätigkeit sind gewählt, der Rest sich selbst überlassen. Dies sind allerdings nicht Schnapsschüsse aus dem Leben, sondern Hörobjekte: Geräusche, die eingefangen werden und in fremden Kontexten reproduziert werden; Sounds, die gerahmt und objektiviert und unabhängig wiedergegeben werden.

Es scheint mir, dass die Beiträge mit ihrer rohen Beschaffenheit, am "Mangel" an Bearbeitung überhaupt nicht leiden - ganz im Gegenteil: sie entwickeln dadurch eine unglaubliche Kraft. Von allen anderen sinnlichen Wahrnehmungen und von ihren lebenden Quellen getrennt, enthüllen sie, was durch die Zwänge des Alltags, durch das wir eilen, unbedacht überhört wird. Geräusche, die instinktiv ignoriert, in Objekten aufgelöst oder absichtlich unterdrückt werden, können durch ihre unmittelbare Irrelevanz und die Gleichgültigkeit von Maschinen, die keine Subjektivität besitzen, zu neuem Leben erwachen. Selbstverständlich "klingen" diese Geräusche, doch das ist nicht deren "Bekanntnis". Sie verlangen nicht, als reiner Sound gehört zu werden. Sie sind, was sie sind: Autos, Hämmer, Atmosphären - zugleich vertraut und rätselhaft. Und - wie Geräusche, die durch ein offenes Fenster

dringen - können sie Beachtung finden oder ignoriert werden. Sie können lediglich eine Atmosphäre tönen - oder die Aufmerksamkeit auf sich ziehen und unser ästhetisches, analytisches und sogar narratives Auffassungsvermögen in Gang setzen.

Als ich gebeten wurde, diese Kompilation zu machen, wollte ich natürlich die Aspekte des Zufälligen und des Unmittelbaren, die so wichtig für das Projekt sind, bewahren. So, anstatt eine Auswahl der "best of" zu treffen oder besonders "interessante" Sounds herauszusuchen, entschied ich, mich von Geografie und Zeit leiten zu lassen. Ich plante eine akustische Reise zweimal um die Welt, wofür 43 der bislang 230 Aufnahmen verwendet werden. Geografische Angaben bestimmten die Reihenfolge der Stücke; der Zeitfluß welche Abschnitte/Orte innerhalb dieser geographischen Zonen gewählt wurden. D.h. ich nahm die ersten 55 Sekunden von der ersten Aufnahme, dann eine Strecke von ca. 0.55 bis etwa 1.50 Minuten von der nächsten usw. durch die Arbeit hindurch. Ich dies aber nicht so genau und entschied beim Anhören erst, wieviel ich von jedem 55-Sekunden-Abschnitt schließlich nahm und wo und wie ich die Übergänge gestalten wollte. Anders als die Überblendungen verweilen die "reisenden" Ohren allerdings immer an einem Ort nach dem anderen. Keine der Sounds wurde bearbeitet oder verändert.

Diese freeze-frame Ausgabe von Out of the Blue Radio, die sich eigentlich ähnlich einer Diaschau entwickelt, kann natürlich weder die Ganzheit des Programms noch den kumulativen Effekt, jeden Tag eine andere Welt zu betreten, transportieren; doch ich habe mich an die Priorität des Hörens gehalten, wilde Landschaften zu nehmen, bevor sie gejäht, bepflanzt und verbessert werden. Die täglichen Sendungen, sogar diese Montage, tragen nur leicht die Handschrift von menschlichen Entscheidungen oder Absichten. Der Rest ist, wie er ist. So wie ich das Stück geschnitten habe, passiert alles, was man hört, während John Scott am Londoner Themseufer entlang läuft, in Hörweite des Big Ben. Das Stück geht John Scott los, der seinen Lauf beginnt, holt ihn bei der ersten Umrundung des Globus ein und kehrt wieder zu ihm zurück als er kurz vor Mitternacht seine Aufnahme beendet. Zwischenzeitlich reisen wir mit virtuellen 49.803 Meilen/Stunde (79.500 km/Sek.) in Quantensprüngen von Ort zu Ort. [Chris Cutler]

"An experiment in listening. These compositions are an offshoot of the daily soundscape programme I ran for Resonance FM radio between July 2001-2002, which consisted of commissioned real-time recordings made all around the world between 23.30 and midnight GMT (the time of the broadcast). This CD begins with material from these broadcasts confecting, as it were, two composites of the Earth and a few of its inhabitants, somewhat analogous to what an impossible satellite ear with pinpoint acuity might hear in transit - plus one ear-cleaning stretch between them, taken from a single hear-point. I have tried to make these pieces both open and to work on parallel levels: not only do they have their own narrative and aesthetic qualities, but I hope they also offer a meditation on listening and not listening, interpretation and structure, chance and microphonics. The list of ears around the world who supplied basic material is too long to print here, but it includes many names familiar from these catalogues, and many from the still young soundscape and phonographic community. Full details of people and places are given in the booklet, along with artwork and thorough notes. You have to trust me on this, it's a really engaging record. Sometimes unbelievable. I don't think you'll regret giving it a chance." [ReR]

**\* DECADENCE – Where do broken hearts go ? CD (Cold Meat Industry CMI.147, 2005) € 13.50**

"Decadence has been proudly signed to Cold Meat Industry for their first album since the "Something to love, something to spend" LP in 2003. With their new album "Where do broken hearts go?", Decadence manage to create a perfect harmony between sophisticated Neo-Classical and Neo-Folk music; dramatic classical orchestrations, militaristic snares and soft melodies played by piano and acoustic guitars. Fragile innocence presented by female singer Eufrosyne, and completed by the cynical voice of Petros - a perfect combination of Romance and Sin. Decadence have released very limited vinyls on prestigious labels before, that were instantly sold out, so we are finally glad to present their new album, to a larger audience." [label info]  
"....Decadence exudes emotion and intimacy. Listening to "Where Do Broken Hearts Go?" is like being invited into the closest recesses of a passionate artist's life after a devastating encounter with the love. The music covveys a depth of character and vulnerability rarely seen or felt in modern music. Decadence has captured the tormented animal released by love and written it wretched biography. They have created a befitting requiem for broken hearts harboring lust, longing, and wounds. "Where Do Broken Hearts Go?" is a wonderful contribution to the genre and I highly encourage established fans and newcomers to bask in the dim wounded splendor that is Decadence." [Heathen Harvest]

**DIMUZIO, THOMAS – Slew CD (ReR Megacorp ReR TD2, 2004) € 14.00**

Zusammenstellung mit rarem Compilation-Material 1990-2004 vom genialen Noise-Alchemisten! Dunkle, komplexe Soundscapes voller Mikrodetails, halluzinogene Klangbearbeitungen die nur noch Skelette vom Ursprungsound übrig lassen.... ein Genuss !

"Dimuzio is a true sonic alchemist who can seemingly create musical events out of almost anything. Those paying close attention to this innovative sound artist's recorded activities are also familiar with the large and compelling body of work Dimuzio has produced for compilation projects. This material has finally been united by ReR Megacorp into a single release, the aptly named Slew. Slew blurs the bounds of electro-acoustic, digital musique concrete, drone, noise, dark ambient and industrial. Dimuzio's sonic reworkings range from an Elvis impersonator (on parade), junkyard talk, electric guitar, piano, voice, clarinet, feedback and shortwave sounds to cellist Tom Cora and the music of Dr. Nerve." [press release] BACK IN STOCK !

**\* DI SCIPIO, AGOSTINO – Hörbare Ökosysteme CD (Edition RZ 10015, 2005) € 15.50**

„Das komplexe Gefüge von Einflüssen, denen Schall auf seinem Weg von der Quelle zum Ohr unterworfen ist (...) ist das Aktionsfeld der Musik von Agostino Di Scipio.“ (Linernotes) Seine Kompositionen entstehen auf der Basis sich selbst steuernder und regulierender Systeme. In den live-elektronischen Studien „Hörbare Ökosysteme“ „dienen einfachste Schallsignale oder gar nur der Geräuschhintergrund des die Mikrophone beherbergenden Raumes als Input für autopoietische Prozesse, in deren Verlauf die Parameter der digitalen Signalverarbeitung sich stets weiter den resultierenden Klangformen anpassen (...).“ Zwischen knisternden Inseln Ryoji Ikedaischer Digitalsounds entstehen punktuell oder fließend gesetzte Rückkopplungen, die kontrolliert tastenden Erkundungen der Klangmöglichkeiten durchführen. Ebenso arbeiten die Interpreten in den gemischt Instrumental/live-elektronischen Stücken. Sie lauschen ihren, von der Elektronik zurückgeworfenen Klängen und passen ihr weiteres Spiel den veränderten Sounds an. In steter Umarmung mit der signalverarbeitenden Software und in Abhängigkeit vom Raumverhalten setzen Bassflöte, Bassklarinette, Violine, Violoncello, Klavier und Vibraphon forschende Instrumentalbewegungen, welche die Konzentration der Zuhörer/ des Zuhörers reichlich belohnen.  
„Sounds making ist way from the source to the ear is subjected to a complex nexus of influences. This is the operation field for the music of Agostino Di Scipio.“ (linernotes) His compositions are built up on the basis of complicated cybernetic procedures. The newer studies „Hörbare Ökosysteme“ are purely live-electronic. „In these works the most simple sound signals, or even the background noise of the space housing the microphones, provide input for autopoietic processes which continuously adjust the parameters of their digital sound synthesis and transforming processes to the resulting sound shapes.“ Between crackling islands of Ryoji Ikeda-like digital sounds you hear particular pointed or flowing feedbacks carrying out the possibilities of sound in a controlled tentativ research. Also the players of the combined instrumental/ live-electronic pieces are working in this way. Listening very closely to the transformed sounds resounding from back from the sound system, they adjust their actual sound production to those transformations. Caught up in the system of sound processing software and the spaces aural signature, bass flute, bass clarinet, violin, cello, piano and vibraphone searchable put together instrumental movements which amply reward the listeners concentration.“ [Peter Schlewinski for Drone Records]

**DE WAARD, FRANS & DUIMELINKS, PETER – Split mCD (V2\_Archief V219, 1994) € 8.00**

Hochinteressante Split-CD von den KAPOTTE MUZIEK/ V2/ THU 20/ STAALPLAAT/ KORM PLASTICS/ BEEQUEEN/ GOEM, etc etc – Betreibern, zwei elektro-akustische Kompositionen von Frans, drei kurze Soundtracks für Filme von Peter..special cover.. back in stock after a long while, this fine split mCD by the two dutch performers !

**\* DOCKSTADER, TOD & JAMES REICHERT – Omniphony 1 CD (ReR Megacorp TODD1, 2002) € 14.00**

"In the early 1960's Tod Dockstader was a young maverick composer of electronic 'organised sound', and James Reichert a film composer and music supervisor. They met in New York in 1963, and launched one of the most extraordinary collaborations in modern music, a unique attempt to integrate electronic sounds and the classical orchestra. Unlike Varese's *Deserts*, and Stockhausen's *Kontakte*, it does not merely have the orchestra play along with a tape, or even process orchestral sounds live. What makes this project unique is that the orchestra was transformed by electronic processes at a fundamental level, and organically fused with the purely electronic sounds. The completed work is a bizarre blend of Dockstader's fundamentally

intuitive approach to sound, and Reichert's more conservatoire-based feeling for melody and orchestration. It often sounds like an unlikely collaboration between Stravinsky and Frank Zappa in *avant garde* mode, or Stockhausen and his alter-egos, Stock, Hausen and Walkman. Its not simply an important historical document, but an intriguing and entirely convincing listen; a truly extraordinary combination of electronic and orchestral textures, in which the orchestra seems to have been drenched in Technicolor, and dragged through a cartoon sound studio." [label info]

**\* DOCKSTADER, TOD & DAVID LEE MYERS – Bijou CD (ReR Megacorp TDDM2, 2005) € 14.00**

„Bijou (ReR TGM2) ist nach Pond (2004) erneut ein Generationen übergreifendes Gemeinschaftswerk von TOD DOCKSTADER (\*1932, St. Paul, MI) und dem New Yorker DAVID LEE MYERS. Während Dockstader mit seinem charmanten elektroakustischen Sonderweg seit Anfang der 60er zu den frühen Gurus der amerikanischen *Musique concrète* zählt (Eight Electronic Pieces, 1961, OWL-Recordings, 1966), trat Myers unter dem Pseudonym Arcane Device Ende der 80er Jahre an die Öffentlichkeit mit seiner eigentümlichen Feedbackmaschinen-ästhetik (Engines of Myth, 1988, Also sprach Zarathustra, 1991, Diabolis Ex Machina, 1992), von der er sich in Kollaborationen mit etwa Asmus Tietchens (Speiseleitung, 1996, Flusssdichte, 2001) und Thomas Dimuzio (Uncertain Symmetry, 2002) zunehmend löste, eine Entwicklung, die er auch durch die Verwendung seines Familiennamens unterstrich. Myers teilt mit Dockstader, mit dem er lange vor ihren Kollaborationen bereits im Briefwechsel stand, mehr als nur eine Vorliebe für Frösche, der sie mit Pond frönten, während Myers einen Frosch namens Beaumont als Held eines Kinderbuchs auftreten lässt. Bijou ist pures Cinema pour l'oreille, das sich aus 27 kleinen Szenen entfaltet, mit ratterndem Vorführgerät als illusionistischem Vor- und Abspann und schmetternden Hollywoodfanfaren als ‚Credits‘. Dass das audiovisuelle Moment bei Dockstader immer eine große Rolle spielte, zeigt schon seine Recorded Music for Film, Radio & Television: Electronic (1979/1981). Zusammen mit Myers blättert er im „unconscious lexicon of sound“ (Chris Cutler), das als Bodensatz von millionenfach geteilten Stunden vor TV-Bildschirmen und Kinoleinwänden dem modernen Bewusstsein eingeschrieben ist. Dabei wurden Verbindungen gebahnt und Signale verankert, die rein auf klanglicher Basis so evokativ wirken, dass über das Gehör unwillkürlich ‚Atmosphären‘, ‚Stimmungen‘ und ‚Imaginationen‘ rückgekoppelt werden. Jeder weitere Werbeclip, jeder neue Film basiert auf solcher Konditionierung, solcher ‚Medienkompetenz‘. Bijou ist aber nur insofern der ‚totale Film‘, dass in ‚Dementia‘, ‚Scene of the Crime‘, ‚The Cringing Unknown‘, ‚Battle Finale‘ etc. Elemente aus Thriller, Melodrama, Doku, Film Noir, Kriegsfilm, SF usw. anklängen. Das Cover zeigt ein Psycho-Motel, der Soundtrack ist aber kaleidoskopischer, auf narrativer Ebene überwirklich und ambig, wie Erinnerungsfetzen, die nur von Traumlogik und Traumdeutung zusammengezogen sind. Dockstader löst seinen Anspruch, „trying to push the sound a little farther toward Something we hadn't heard before“, insofern ein, dass er und Myers eine aus dem Medialen destillierte ‚Metasprache‘ finden mit der nahezu magischen Kraft von Klängen, die mit nichts als gewellter Luft und dem Reservoir medialer Erinnerungen im Stande sind, effektiv Raum und Zeit auszuhebeln.“ [Rigobert Dittmann, Bad Alchemy # 49]

"A subtle, moody, rich and wide-ranging work, in which atmosphere, emotion and dramaturgy lead the ear far beyond music into a world of hints, evocations, anticipation and association -- and, in passing, reveal a complex metonymic language that, at a deep level, invokes that mostly unconscious lexicon of sound we have all absorbed collectively and subliminally in the course of a century of movie-going, television viewing, documentary recording and electroacoustic experimentation. Once sounds have been abstracted from events, they are free to act and interact as signs; they are no longer indications of the real. And from their use as indicators we learn new meanings (the low drone from *Jaws*, the shower strings from *Psycho*, a TV theme -- these are all as directly meaningful to us as a barking dog or an approaching train; after 1000 movies, the sound of a helicopter has as many fictional as factual meanings, and these accretions make experience imaginatively richer. This is the language Dockstader and Myers explore, and although, in a sense, such signs are weightless (there is nothing there) nevertheless we cannot unhook them and they conjure instinctively fragmentary narratives, events, places, situations and meanings. Where their last CD (*Pond*) abstracted sounds from real life (in fact, documentary recordings of frogs), this one invokes a fictional life invoked in a language of purely mediated abstraction." [label description]

**\* DOCKSTADER, TOD – Aerial # 2 CD (Sub Rosa SR228, 2005) € 13.00**

„Dies ist der zweite Teil einer umfangreichen dreiteiligen Arbeit mit dem Obertitel ‚Aerial‘. Als Quelle dienen hier Kurzwellenradioklänge und zwar nur solche, die zwischen den Sendern zu finden sind. Dennoch

scheinen hier und dort Stimmen oder Fragmente kleiner ‚Melodien‘ aus dem Klangstrom aufzutauchen. In einigen der 21 Stücke vermeint man die Kurzwellengeräusche wahrzunehmen, aber am Ende führt Dockstaders Bearbeitung der Klänge zu einem atmosphärisch völlig anderen Ausdruck. Wie schon in den älteren Arbeiten aus den 1960er Jahren, errichtet er mit seinen Konstruktionen und Manipulationen des Klangmaterials eine sehr dynamisch fließende Tiefe.

This CD is part two of a larger three-part work entitled „Aerial #2“. The work consists of collected source-sounds from short-wave radio, only these from between the stations. Nevertheless it seems that voices or fragments of ‚melodies‘ arise from the sound-stream. In some of the 21 pieces you might imagine the source-sounds but in the end Dockstader treatments lead the results to a completely different atmospheric expression. Like in the older works from the 1960's he builds up a very dynamically flowing deepness with radical constructions and manipulations.“ [Peter Schlewinski for Drone Records] 'Definitely one of the best electroacoustic albums of 2005' [ALL-MUSIC GUIDE]

'This return of Dockstader is something to cherish, not just because his output has been so limited and scarce but because what we do have is so intriguing, persuasive and cliché-free; the music of an inspired explorer who trails in nobody's slipstream' [THE WIRE]

**\* DROPP ENSEMBLE – Play: THE EMPIRE BUILDERS (music for theatrical performance) CD (Longbox Rec. LBT029, 2005) € 14.50**

„Die Musik dieser 3-Track CD (51:42 min.) entstand als Auftragsarbeit für ein Theaterstück des französischen Autors Boris Vian: „The Empire Building“. Die Stücke beginnen jeweils sehr ruhig. Langsam erkundet das Ensemble den Klangraum mittels konstanten Einsatzes lang anhaltender Drones und minimal gesetzten perkussiven Elementen, wie z.B. Gongs. Mit tiefdröhnenden Soundscapes rufen sie Eindrücke unausgesprochener Ängste und sublimier Paranoia hervor, die den Plot des Theaterstückes unterstreichen. Diesen sehr kontemplativen Soundtrack spielen: Sam Dellaria, Wolfgang Fuchs, Steven Hess, Eric la Casa, Aram Shelton, Adam Sonderberg, Brendan Walls and Alexander Wallner.

„This 3-track CD (51:42 min.) features music commissioned for the play „The Empire Building“ by the french author Boris Vian. The tracks are starting very quiet and slowly the ensemble explores the soundspace with a constantly use of long during drones and minimal staid percussive elements like gongs. They create deep droning soundscapes evoking an impression of unspoken fear and subliminal paranoia in relation to the plot of the stage play. This very contemplative soundtrack is played by: Sam Dellaria, Wolfgang Fuchs, Steven Hess, Eric la Casa, Aram Shelton, Adam Sonderberg, Brendan Walls and Alexander Wallner.“ [Peter Schlewinski for Drone Records]

**\* DUNCAN, JOHN / MIKA VAINIO / ILPO VAISANEN – Nine Suggestions CD (Allquestions AQ08, 2005) € 15.50**

JOHN DUNCAN in Zusammenarbeit mit PAN SONIC! Alle drei benutzen ausschliesslich Kurzwellen- und Oszillatorengeräte. Es entstehen hier kraftvoll flackernde Noiseflächen, eher collagierte und auf vereinzelt Ausbrüche setzende Parts, aber auch schwelendes Äther-Rauschen mit leisen Akzenten, und zum Ende ruhigere Drone-Wellen....Das ist Musik, die alle denkbaren klassischen Parameter (Rhythmus, Harmonie, Melodie, Stimme, etc) hinter sich lässt, reiner lebendiger Klang in fast unbeschreibbarer Phänomenologie. 9 Stücke mit 73+ min. playtime.

John Duncan-shortwave, processing / Mika Vainio-oscillators, processing / Ilpo Väisänen-oscillators, processing "Applying their personal logic codes to a vast range of timbral permutations, the team of Duncan, Vainio and Vaisanen transforms shortwaves and oscillators in a detailed musculature of anxious murmurs, primal electronics, chiaroscuro subsonics whose placental liquids are sprayed around according to a scheme where the decontextualization of the electroacoustic event is fundamental. Everything originates from impulses which are developed and gradually disfigured in a series of frictional refractions whose origin can't be seen, not even from a million observation angles; common glitches and crackles are put under the magnifying lens of our emotional principles, thanks to a gorgeous processing which changes the listening perspective right in the moment of a hard-earned semi-comprehension of the initial nucleus of vibrational matter. When the brain has finally reached the saturation point, the lingering silhouettes of incubated misunderstanding suddenly dissolve: all becomes an intuition per se, rationalizations remaining out of the equation." [Massimo Ricci, Touching Extremes]

**\* DURAND, WERNER & ALIO DIE – Aqua Planing CD (Hic Sunt Leones HSL029, 2005) € 14.00**

„Aqua Planing“ ist eine begeisternde Veröffentlichung, bei der ALIO DIE sein Klangspektrum beeindruckend erweitert und keine elektronischen Klangquellen oder Synths benutzt! Kern dieser ungewöhnlichen Zusammenarbeit sind die improvisierten Drones von WERNER DURAND: Dieser steuert hier Klänge von diversen handgespielten (ethnischen), z.T. selbstgebauten Blasinstrumenten bei (NEY, KHEN, SHAKUHACHI, Klarinette, ein „Drone-Rohr“), die er sehr flüchtig einsetzt, während ALIO DIE v.a. field recordings dazusteuert. Fünf Stücke von sehr natürlicher Atmosphäre, energetisch & dynamisch.. „In the enigmatic *Aqua Planing*, Werner Durand and Alio Die create a sonorous, powerful, impervious space; sometimes liquid, subtly endearing. A meeting of mysterious sounds, both improvised and organised, of the traditional and self-made wind-instruments and their hybrids by Werner Durand (persian and circular water ney, circular clarinet, khen, prepared shakuhachi) with the editing, loops and environmental recordings by Alio Die. As in the title track, where they recorded the sound of the wind blowing on the edge of a PVC tube sticking out of the car window, while driving on an Italian highway and mixed it with the sound of the ocean, filtered acoustically by the very same PVC tube, or the noise of a night train, the church bells in a mountain village, the musicians cause you to lose tracks of home and move towards purely surreal places. Their performance is always rigorous, the accurate tunings accuracy and special timbres of Werner Durand's playing settled in the peculiar atmospheres created by Alio Die evoke unique interwoven listening spaces, rich with hues and shades, continuously evolving.“ [label press release]

**\* ECHRAN – same CD (Ebria Records BRONTO 006, 2005)  
[lim. 500] € 13.00**

New Italian duo with ex-ORNAMENT member !  
“Echran is a duo: Davide Del Col playing synth - he also released several records with the name Ornament (music located in the territories of obscure ambient) - and Fabio Volpi (programming and voice) playing also in the musical-visual arts collective Otolab. Echran's music is a form of post-industrial ambient mixed with analogical echoes of the 70's and the 80's, all combined with cold digital sequences and an obsessive metronomic minimalism. A lot of tension and hypno runs through the rhythms of this record greeting us with great mood/shape/humour swings. Some solutions are next to some cosmic music of middle-European origins... but without too much dilations. The whole work sounds intense and compact, closing to a sort of song composition, a good use of melodies mixed to a great amount of noise. Lyrics are in French: Echran's vocals are one thing with the songs mood; a The voice's themes are a sort of a self-confession, bright and crazy: scars of reality in an ocean full of nasty and unhealthy fanaticism.“ [label description]

**\* ENT – Fuck Work CD (Baskaru karu:5, 2005) € 10.00**

Italian duo on a new French label! Playful experimental electronica with drone-samples, turntable-stuff, guitar work, real instruments, at times we were reminded on VANCE ORCHESTRA. Really nice & worth to check out !

“Fuck Work has been obtained through the advanced yet surprisingly vivid distillation of several avant-garde music aesthetics, including electronica, post-rock, turntablism, noise and electroacoustic improv. Instruments and machines blend together into a multi-hued soundscape that entices the listener to dive in and immerse himself/herself into the listening experience. You might detect influences as varied as AMM, Gastr del Sol and Pan Sonic, alongside Giuseppe Ielasi and the recent Italian quiet improv scene. The five pieces found on this CD were first composed in the studio, before being deconstructed during live improvised sets and finally reconstructed back in the studio, keeping only the elements deemed crucial. The resulting album is unfailingly magnificent, from first second to last.“ [press release]

“.... A nice bunch of styles of course, and they appear throughout in one piece. What starts out as an improvisational rock piece may end as a noisy turntable piece, cross-fading into a sort of mellow ambient techno piece (talking about 'Eternal Plans' and 'Milk Oblo' here). You could wonder if this isn't a bit too much to take in, but oh wonder, it does make sense altogether. It's a headtrip, this music, taking the listener on a long journey through music land, with tasty bits here and there, and then quickly moving to another yummy field of exotic music. Not always the most surprising ones, but it's like cooking: throw some herbs and spices and something ordinary starts to taste wonderful. This music is a like. By itself nothing special, but in this eclectic blender, it comes a live.“ [FdW, Vital Weekly] Address: <http://www.baskaru.com>

**\* ERIK M – Sixperiodes CD (SIRR Records sirr0024, 2006)  
€ 14.00**

Kollektion von sechs sehr unterschiedlichen Stücken für Tanz, Theater und Kino (2001-2004) von dem aussergewöhnlichen französischen Komponisten & Klangkünstler, der mit Computern, Turntables, Objekten

& was auch immer arbeitet. Feinste konkrete Mikro-Sounds wirbeln hier herum und bilden doch kohärente Klangmuster, ob Drones, Pianotupfer, elektronische Sounds, konkrete cut-ups, ERIK M erschafft eine musikalische Sprache für die es noch keinen Namen gibt, die dynamisch-aggressiv aber auch sehr poetisch und surreal-zart sein kann. Für Sound-Explorer !

“sixperiodes departs from composed and improvised fragments of different media from dance or theatre performances, silent films or dance-conferences. far from standard soundtrack music, each creation here is accomplished using diverse approaches and techniques that demonstrate the most personal skills of erikm in combining different material - digital and acoustic sounds, field recordings and vinyl manipulations - in a unique way. his primary aim is no longer simply to quote his system of references but to create for himself a bank of singular material to compose without referring to other works, thus approaching a subtle abstraction and a sense of pause within contemporary sonic agitation. erikm has collaborated with the likes of fennesz, otomo yoshihide, musique concrète composer luc ferrari and avant turntablist christian marclay. he has released on such labels as hathut, for4ear, asphodel, metakine, sonoris and others.“ (label info)  
“Described as a "display of ErikM compositions for dance, theatre and cinema between 2001 and 2004", this album is a charming alternative in the congested field of laptop/acousmatics, being imbued with a determined research for a sonic biology whose purpose goes far beyond the "soundtrack" definition. ErikM's target appears to be the action of freezing what moves into aural snapshots: he reduces his perceptions to the bare minimum, using fragments of intuition and sampled snippets to find a connection with the functions of the body, which most of this music seems to represent in an almost graphic manner. It feels like there is a strong correlation with the automatic reactions of our nervous system, most sounds zapping around like a stimulated grasshopper, therefore effectively fulfilling their scope of demarcating choreographic schemes and underlining images. This music is indeed extremely visual, yet absolutely suggestive when taken as pure electroacoustic circumstance, completely original and honestly transcendental but at the same time very substantial.“ [Massimo Richi / Touching Extremes]

“....It's hard to tell what is on those records and tapes, but throughout everything jumps and skips around like crazy, creating things to be very vibrant and lively. Most of the times rhythmical in a sort of non-linear way (even when it's a dance record!), combined with elements of noise and musique concrete, this also jumps stylistically all over the place, moving from strict improvised parts, such as the opening 'Les Paesines' to the more straight forward, almost industrialized rhythms 'Paris Qui Dort'. But that keeps the adrenaline of this disc going round and round. I enjoyed many of his collaborative works already, but as a first introduction to his solo work, I am even more impressed. Very good material...“ [Vital Weekly]

**ETANT DONNES – L'Autre rive / Le Sens Positif do-CD & book (Staalplaat, 199x) € 38.00**

Für ETANT DONNES beeindruckendste LP “Le Sens Positif” kann man bei Raritäten-Händlern sicher eine Menge Geld loswerden – es gibt sie aber auch noch als re-release auf CD in dieser Luxus-Version mit sehr poetisch aufgemachtem Buch...Still available, this de-luxe edition: two CDs in a linnen book with gold and silver embossing, great full colour photos, texts and lyrics.. one CD is the re-release of the legendary LP “Le Sens Positif” from 1988, the other one contains before unreleased material, noisy collages. Lim. & numbered ed. of 800 copies. BACK IN STOCK !!

**\* FAUST – The Faust Tapes CD (ReR Megacorp ReR F2, 1995)  
€ 14.00**

„Krank. Völlig bekloppt. Was haben die bloß eingenommen, um so was zu produzieren? Und was haben die Leute bei Virgin bloß eingenommen, um so was zu veröffentlichen? Was immer es war, es hat der Welt eine wundersame Klangcollage beschert, eine Orgie von Lärm und Krach, die den schmalen Grat zwischen Genie und Wahnsinn eindeutig überschreitet. Nur selten schält sich aus der Abfolge strukturloser Klänge so etwas wie ein Song heraus, mal proto-punkig lärmend ("J'ai mal aux dents"), aber auch mal von eigenartig fragiler Schönheit ("Flashback Caruso"). Krank. Völlig bekloppt. Genial.“ [Babyblaue Seiten]

„Re-released, now in digipak packaging. 3rd album masterwork of '71-73 leftover genius. Considered by most as the group's finest hour, and one of the most obvious cornerstones of the whole early 70s German explosion.“ [label info]

**\* FAUST – 71 Minutes of...3 CD (ReR Megacorp ReR F1, 1998)  
€ 14.00**

"71 Minutes" erschien in etwas abgewandelter Form 2001 als Teil der 5-CD-Box "The Wümme Years" mit verändertem Cover (schwarzweiß,

anderer Schriftzug) und teilweise anderen Betitelungen der Stücke. Nach den Angaben auf der Website von Faust stammen die Stücke "Munic A" und "Munic B" (in der Wümme-Box heißen sie "Munic/Yesterday" und "Knochentanz") von 1975, die anderen Aufnahmen aus den Jahren 1971-1973.

Es handelt sich hier um eine ähnlich kuriose Sammlung wie "The Faust Tapes", vielleicht nicht ganz so wüst und durcheinander. Faust zeigen auch hier wieder ihre Ausnahmestellung in der Krautrockszene, wobei die Musik oft recht wenig mit "Rock" im eigentlichen Sinne zu tun hat. Herausragend sind die beiden Teile oder Variationen von "Munic", vor allem "Munic A". Monoton hämmern sich elektronische Rhythmen, die eher einer Fabrik als einem Instrument entsprungen scheinen, ins Ohr, hämmern sich gnadenlos ins Hirn. Dazu ein ebenso monotones Schlagzeug, seltsame Stimmen und Geräusche - viel mehr passiert eigentlich nicht. Heutzutage würde man so was "Industrial Music" nennen. Ein zeitloses Werk, das man nicht ohne weiteres in die 70er Jahre einordnen würde!

Ansonsten gibt es hier seltsame Klangcollagen, gnadenlos sägende Gitarren bis hin zu punkigen Ausbrüchen ("Baby"), aber auch leisere, manchmal geradezu lyrische Stücke wie "Das Meer", "Party 8" oder "Psalter".

Insgesamt zeigt sich hier mal wieder, dass der Krautrock nicht einfach nur eine vorübergehende Erscheinung war, sondern die Entwicklung der populären Musik bis heute ganz entscheidend beeinflusst hat. Empfehlenswert! [Babyblaue Seiten]

"Re-released, now in digipak packaging. Combines the late 80s posthumous 5th & 6th Faust LPs: *Munich & Elsewhere/Return Of A Legend LP* ("various unreleased tapes intended for release") and *The Last LP* (the '71 "Faust Party" tapes). Recordings are from Faust's classic era, 1971-3." [label info]

**\* FAUST – Faust CD (ReR Megacorp ReR F6, 1971 / 2000) € 14.00**

Re-Release der legendären ersten Faust LP von 1971! „Psychedelik, 60s-Punk, The Velvet Underground, Pink Floyd, Klangcollagen, Dada-Durcheinander, elektronische Sounds, Ton- und Gesprächsfetzen und Musique Concrete.....“ [Babyblaue Seiten]

"Single disc, remastered version (as included in the *Wümme Years* box, in digipak. "Inventors of Kraut Rock, iconoclasts extraordinaire, Faust are key figures in the history of rock music. In the early 70's, along with Can and Kraftwerk, they re-invented pop as an art-form with a specifically European attitude. Virtually imprisoned by svengali producer Uwe Nettlebeck in their studio at Wümme, near Hamburg, they overturned our whole notion of what makes a pop record. They improvised with industrial noise, generated bizarre hypnotic grooves, created shockingly wilful studio collages, and dabbled with every conceivable musical genre sometimes simultaneously. Kurt Graupner, a Deutsche Gramophon engineer who was seconded to the project, furnished Faust with innovative effects units and built a spontaneous recording environment which perfectly complemented Faust's conceptual ideas, satirical humour, and insane passions. After twenty years in the wilderness Faust re-formed in 1993, and have been touring and releasing new albums ever since. Their re-appearance has only served to bolster the legend, and the box set of all Faust's early work, from 1971-73, was released by ReR to tremendous acclaim. Though part of the box set, this 1st album has been unavailable for years as a single issue, so we're quite happy to offer it again. It is arguably Faust's finest hour, and has stood as a landmark in the annals of Rock music for over 3 decades." [label info]

**\* FAUST – So far CD (ReR Megacorp ReR F7, 2000) € 14.00**

Re-issue of 2nd LP from 1972. „Das zweite Faust Album beginnt, verglichen mit den Eskapaden des Vorgängers, geradezu konventionell mit dem fröhlichen "It's a Rainy Day..." und dem lyrischen Gitarrenstück "On the Way to Abamae". Mit dem folgenden "No Harm" zeigen sich Faust dann aber wieder von ihrer kompromisslos experimentellen Seite. Zunächst beginnt das Stück mit getragenen Orgelklängen, nach einiger Zeit geht es abrupt in einen von typischen Krautrock Gitarren bestimmten Teil über, in dem immer wieder voller Inbrunst die tief sinnigen Worte "Daddy, take a banana / tomorrow is Sunday" deklamiert werden. Nach dem etwas ruhigeren Titelstück kommt mit "Mamie is Blue" eine heftige Industrial Noise Attacke. "I've Got My Car..." hat Kinderlied Anleihen und einen jazzigen Mittelteil. Auf zwei kurze Freiformcollagen folgt dann noch die parodistische Swingnummer "...in the Spirit". Insgesamt ist "So Far" nicht ganz so schräg und abgefahren wie sein Vorgänger, beweist aber dennoch Fausts herausragende Stellung in der frühen Progszene.“ [Babyblaue Seiten]

**\* FAUST – The Wümme Years 1970-1973 5 x CD-Box (ReR Megacorp FB1, 2000) € 60.00**

"The ultimate collection from the legendary inventors of krautrock. This 5 CD set contains all Faust's early classic albums, a John Peel session,

and unreleased early material. The 40 page booklet is stuffed with unpublished photos, stills from Super 8 footage from the famous studio at Wümme, and revealing interviews with many of the key players in the Faust story. CDs: *Faust* (the famous clear first album), *So Far* (the famous black second album), *The Faust Tapes* (for the first time ever with a track listing), *71 Minutes* (The *Last LP* and *Munic and Elsewhere* LPs), *BBC Sessions* (classic radio session plus substantial extra material). Interviews include band members Jean Herve Peron and Jochen Irmiler, with a memoir from Blegvad. Reclusive producer Uwe Nettlebeck and legendary sound engineer Kurt Graupner speak here for the first time. Many of the photos illustrating the book are from private collections, and have never been published." This box set is a limited edition and it's long term availability is not likely. The enclosed albums will be available as individual CDs in the future, but the booklet is exclusive to this box set." [label info]

**\* FAUST – BBC Sessions + CD (ReR Megacorp ReR F5, 2001) € 14.00**

„1972 waren Faust nach London umgezogen, vor allem wohl deshalb, weil ihre Musik in Grossbritannien deutlich grösseren Anklang fand, als in ihrem Heimatland. Irgendwann Ende des Jahres bat John Peel die Gruppe ins BBC-Studio, um, quasi unter Live-Bedingungen, eine Session einzuspielen. Die etwas über 20 Minuten an Musik wurden dann am 1.3.1973 gesendet. 1996 erschien diese Session erstmals offiziell auf LP, als limitierte Maxi-Single mit individuell gestalteten Covers. Danach wurde das Material im Rahmen der Wümme-Box, ergänzt um einige Bonusstücke (die nicht von der BBC-Session stammen) als "BBC Sessions +" wiederveröffentlicht. Seit einiger Zeit gibt es dieses Live-Dokument auch als Einzel-CD.

Etwas über 22 Minuten sind Faust auf "BBC Sessions +" live zu Gange. Im Zentrum des dreiteiligen Stücks steht "Krautrock" von "Faust IV", welches hier in einer früheren, etwas krachigeren Version geboten wird. Davor dümpelt die Musik entspannt, saxgetragene und jazzrockig dahin ("The Lurcher"), ehe das monotone Gitarrendröhnen von "Krautrock" einsetzt. Zum Schluss der Session gibt es noch zweieinhalb Minuten Faust-Psychedelik mit Jazzeinschlag und wackeligem Gesang ("Do So"). Die Bonusstücke, die teilweise von den LPs "The Last LP" (1988) und "Munic and elsewhere" (1986) stammen, bieten Studioexperimente und Demo- und Alternativversionen von Faust-Songs, die im selben Zeitraum wie die Session aufgezeichnet wurden. Sie bieten ähnliches Material, wie es auch auf den Faust-Alben "The Faust Tapes" und "71 Minutes Of..." zu finden ist: Studiojams, Klangkollagen, Elektronikklänge, Tonbandexperimente, Improvisationen und schräge Psychedelic-Songs, etwas unausgegoren und ursprünglich nicht zur Veröffentlichung bestimmt. Trotzdem nett ist die alternative Version von "So Far", das entspannt-schwebende "Meer" und der Elektro-Rockjam "Party 9".

"BBC Session +" ist vor allem deshalb empfehlenswert, weil hier der bis dato einzige, klanglich befriedigende Live-Mittschnitt der ersten Faust-Besetzung zu finden ist, der zudem noch recht interessant und mitreissend geraten ist und mit zum Besten gehört, was Faust in den 70er Jahren aufgenommen haben. Der Rest der Scheibe ist dann noch ein mehr oder weniger interessantes Zubrot.“ [Babyblaue Seiten]

"Of the five CD's in the box, only the BBC Sessions, derived from a John Peel radio session, has never been available before on CD. The radio session was first broadcast 1/3/73, and is 20 minutes of pure Faustian hell. The Lurcher is a kind of electric period Miles Davis slouching drum rhythm, augmented by stabs of horn and electric guitar. Krautrock is a 12-minute post Velvet Underground riff, drone and noise-driven meditation, far superior to the version on the Virgin release *Faust IV*. The session ends with Do So, an outrageously corny slice of sixties pop. The remaining 30 minutes of the CD is prime Faust, culled from the ReR LPs *The Last LP* and *Munic and Elsewhere* (which could not appear on the ReR CD release *Faust- 71 Minutes* for reasons of space). They feature splattered repeating percussion, half heard voice-overs, stray dogs, renaissance music played by kazoo's, the surreal song 'We Are the Hallo Men', and alternative and wonderful versions of the classics *So Far* and *Meer*." [label info]

**\* FEAR FALLS BURNING – He spoke in dead tongues do-CD (Projekt Records 174, 2005) € 16.00**

Die Überraschung: DIRK SERRIES aka VIDNA OBMANA wandelt plötzlich auf den Pfaden von EARTH, SUNN O))) oder NADJA. Ein wichtiger Unterschied ist allerdings, dass Serries Gitarren-Riffs sampelt und loopt und die ehemals rauhen Metal-Klänge in trancig-hypnotische Gefilde bewegen lässt, so wie man es eher von AIDAN BAKER gewohnt ist...da wo EARTH & SUNN O))) wirklich noch bodenständig „rocken“, ist FEAR FALLS BURNING bereits in luftigen Weiten mit seinem Astralkörper unterwegs. Was dabei an Sound entsteht, windet sich zeitlupehaft feedbackend durch den Äther, meist sanft wellend und gleitend. Eine sehr gelungene Sounderneuerung.

"Herein, Vidna Obmana reinvents himself under a new persona with the Fear Falls Burning debut. This double CD on Projekt/Ikon succeeds in uncovering a new language that stretches time and brings the listener to the edge multiple times, entrancing with the repetitive yet pure sonic presence of the electric guitar. The result could be compared to contemporary drone & minimal ambient acts like Growing and even Sunn o))). The sounds vary from gritty dirty guitarloops to long sonic landscapes with dense walls of sound. "Sustain" and "Loops" are keywords in the Fear Falls Burning storyboard, so are "tension" and "release." With no overdubs or post-production effects involved, the compositions progress in an organic and natural way, giving the music a special feeling and soul that is missing from many recordings these days. This is living. Breathing. Electric Guitar." [press release]

**FENNESZ – Fennesz plays maxi-CD (Moikai M5, 1999) € 7.00**  
 „Fast schon genial zu nennende Coverversionen von PAINT IT BLACK (Rolling Stones) und DON'T TALK (PUT YOUR HEAD ON MY SHOULDER) von 1966; Fennesz transformiert die alten Klassiker ins digitale Zeitalter, ohne ihnen Atmosphäre und Sensibilität zu rauben (eher fügt er ihnen noch etwas hinzu), es knistert und knackt an jeder Ecke, cut-ups und extrem-Frequenzen tauchen auf, und doch scheinen Harmonien durch das Soundgefüge hindurch... sehr kurze maxi, die es in sich hat, veröffentlicht auf dem Chicagoer Label MOIKAI.“ [Drone 1999]

"CD reissue of a Mego 7"-only release, featuring 'covers' of "Paint It Black" & "Don't Talk (Put Your Head on My Shoulder)". Eight minutes of totally compelling electricity, suitable for non-stop repeated play. "Fans of 'tunes' take note, these 2 songs are electron-o-fied pop. The Rolling Stones and the Beach Boys would roll over in their graves and tell Stockhausen the news if only their estates would allow us access to their holy remains! But seriously, there's no fucking way they, you or anyone else who's ever listened to music is going to recognize these all-too-familiar rock-n-roll staples...a singular beauty, pop music with plenty of pops, and skips, and clicks, and hums." [label info]  
 BACK IN STOCK !

**\* FERRARI, LUC – Cycle des Souvenirs (1995-2000) CD (Blue Chopsticks BC8, 2002) € 14.00**

CYCLE DES SOUVENIRS ist eine Klang- und Bild-Installation des späten FERRARI für 6 CD-Player und 4 Video-Projektoren. Er fasst hier mehrere von ihm selbst entwickelte Techniken zusammen. Elektronische Klänge, Field Recordings, umgarnende Frauenstimmen, Instrumentalklänge, vermählen sich wieder auf FERRARI's unnachahmliche Art zu komplexen akustischen Engrammen.

"First ever release of a large scale electroacoustic piece five years in the making that revisits numerous periods from Ferrari's five decades of work. From the composer's liner notes: "I have been composing a new series of works under the general title *Exploitation des Concepts*. The point is to take concepts I have been experimenting with throughout my entire life as a composer, and to put them to use in every possible direction: in instrumental as well as electroacoustic music, in video, in multimedia installation, in new technologies as well as old ones.... These Exploitations go in all directions: the Tautology, superimposed cycles, the minimalism of the *Presque Rien* series, architectures of chance, anecdote, narrative, everyday sounds, *arte povera* . . . souvenirs . . . etc. -- all these concepts that have always preoccupied me but which until now I hadn't really exploited. So we find images of my childhood, my street, my subway; places I passed through and which struck me enough to record them, certain villages in Italy or the sea in Portugal; of my present, too: workplaces, my souvenirs, my house. The Cycle des Souvenirs also means that all the elements are structured in cycles which, when superimposed, produce chance encounters." [Luc Ferrari.] [press release]

**\* FERRARI, LUC – Son memorise CD (Sub Rosa SR252, 2005) € 14.00**

„In Entwicklung zum ersten P.R. von 1970, dessen einzigartige Aura ja schon beinahe schmerzt, scheint das ‚beinahe nichts‘ des Presque Rien #4 einem ‚allmählich alles‘ gewichen zu sein. Luc Ferrari hat allerdings von P.R. zu P.R. den Erinnerungen immer mehr Pinselstriche hinzugefügt, und ist auch selbst immer mehr Bestandteil der Hörbilder geworden. Wird also beinahe nichts mehr weggelassen? Zögerlich ist nach eigenem Bekunden Ferraris kompositorische Herangehensweise. So brauchte es zur Realisation des Presque rien #4 La remontée du village 8 Jahre. 1998 vollendet, spannt es nun als „opener“ den Bogen der vorliegenden CD zu einer Studie über die Wirklichkeit von Erinnerung und wie sie sich im Nachhinein als immer verfremdet darstellt. So erzählt „Promenade symphonique dans un paysage musical ou un jour de fête à el qued en 1976“ (1976-1978) von einem Spaziergang in eine Stadt. Ein Mann stimmt einen erotischen Gesang an, auf dem Marktplatz beginnt eine Trommelgruppe zu spielen, Passanten kommen zusammen, Schüsse knallen, zum Abend hin

kündigen Frauenrufe den Auftritt der Hochzeitsbraut an. Die Party steigt bis die Trommelgruppe tanzend in den zur Nacht vergehenden Abend verschwindet. Durch Hervorhebungen einzelner Passagen und der behutsamen Bearbeitung der Klänge insgesamt, offenbart Ferrari das Nichtreale der Tonbandaufnahme. Die illusorische Vorstellung einer objektiven Realität wird dem Hörer unterschwellig, fast unheimlich (schön) offenbart, wenn Ferrari mit subtilem Feingefühl in weiser Lässigkeit auf den Grenzlängen zur Manipulation spazieren geht.

„Saliceburry Cocktail“ (2002) ist ein ebenfalls ca. 1/2stündiges Werk. Wie in einem Cocktail die Zutaten so eingerichtet sind, das Aromen sowohl verstärkt als auch ausgeblendet werden können, wurden hier realistische sowie synthetische Sounds vermischt, geschichtet, transformiert. Was es mit diesem Stück genauer auf sich hat und warum es sich charakterlich von den vorhergehenden unterscheidet, ist aus den beiliegenden Kommentaren des Komponisten zu erfahren. Presque Rien #4 seems to be ‚about everything‘ instead of the ‚almost nothing‘ from 1970. However, Ferrari has developed his „Presque Rien“ pieces in a more and more extensive way. There has always been hesitation on his part before releasing a „Presque Rien“. To release the fourth one took nine years. Now it's the opener of this CD starting a study about the reality of memory and the problem of it's transfigured portrayal afterwards. So „Promenade symphonique dans un paysage musical ou un jour de fête à el qued en 1976“ (1976-1978) tells about a walk in a nearby city. A man starts an erotic singing, on the market place a drum ensemble is playing, passerby are crowding around them, shooting armguns, in the night woman are announcing the wedding bride. The party is rising until the drum ensemble disappears in the night still dancing. Through empasize of special parts and the carefully processing of sounds, Ferrari reveals that there is nothing real, it's just a tape recording. „Saliceburry Cocktail“ (2002) is also a 30minutes work. Just as in a cocktail the ingredients are used to intensify or to tone down the flavour of the drink, real and synthetical sounds have been mixed, layered and transformed.“ [Peter Schlewinski for Drone Records]

"This is the second of three Sub Rosa releases of instrumental works by this important artist. Luc Ferrari is considered one of the most legendary musical figures of the twentieth century, whose work and aesthetic continues to influence several generations of contemporary composers. Director of the Groupe de Recherche Musicales which he established with Pierre Schaeffer in Paris from 1958-1966, he is also one of the masters of musique concrète who influenced and expanded the genre with electro-acoustic instrumentation. Right from the start, the idea had been to release three very different CDs: one hörspiel, one of concrete music (new and older pieces) and one CD of instrumental works. *Les Anecdotes* was the first step: a vast sound-film of more than an hour that explores in 15 steps the intensity of re-composed sounds from his continual travel around the world, with electronic additional structures. This album is the second step -- one that offers a retrospective -- the previously unreleased "Promenade Symphonique dans un Paysage Musical" from 1976-78, the final "Presque Rien #4" and a fresh reflection dating from the last months of 2002, "Saliceburry Cocktail," a large-scale composition exploring the idea of hideout, scrambled listening -- a tortuous entanglement of concrète and electronic. The forthcoming third and final release will be three recent instrumental compositions for electronics, piano and viola which were recorded under Luc's supervision -- the last works he ever recorded, as he passed away in August 2005." [press release]

**\* FINAL – Final 3 do-CD (Neurot Recordings NR42, 2006) € 18.00**

„Mit Final zeigt Justin Broadrick sein experimentelles Verständnis von Ambient. Dieses vereint sehr gegensätzliche musikalische Stimmungen - brutal, massiv trifft auf melodisch, Dunkelheit trifft auf Schönheit. Wer meint Ambient im Falle Final bedeute Hintergrundmusik begibt sich jedoch auf dünnes Eis, das von der Intensität der 27 Stücke ziemlich schnell zum schmelzen gebracht werden kann. Vorrangig setzt man lässt sich darauf ein. Noch bevor Justin Broadrick bei Napalm Death ein und wieder ausstieg, also noch lange vor seinen anderen Projekten Jesu, Godflesh und Techno Animal produzierte er bereits unter dem Synonym Final Musik. Überraschenderweise handelt es sich bei „3“ um die dritte Veröffentlichung von Final. Die Tracks mit einer Gesamtspielzeit von 124 Minuten entstanden zwischen 2000 und 2005. FINAL serves as an undefinable and experimental interpretation of JUSTIN BROADRICK's (GODFLESH, TECHNO ANIMAL, NAPALM DEATH, etc.) more recognized music; encompassing the brutal and the dark and the beautiful and the melodic. Twenty-seven tracks of soundscape envelopment. Before Justin Broadrick was in Napalm Death and way before his Jesu, Godflesh and Techno Animal projects, he had FINAL, this was the first music that he made and the first concerts he ever performed. Since forming Jesu, Justin has become very active with FINAL inspired by his new works on '3', recording has already begun for forthcoming releases, and now Justin is preparing to

perform as FINAL, his first performances as FINAL since 1985." [press release]

**\* FINN, SIMON – Pass the Distance CD (Durtro / Jnana 1970CD, 2004) € 15.00**

"Released in the hazy crossfade of the late-'60s burn-out and the early-'70s tribal pyres, Simon Finn's debut album *Pass the Distance* has long languished in obscurity. Put out by Vic Keary's ill-fated Mushroom Records in 1970, it was yanked off shelves almost immediately due to some legal wrangles resulting in an extremely accelerated record store half-life. In the next three decades, it was resurrected in dodgy bootleg likenesses or prohibitively expensive original mints. All the while its composer made his way from London to Montreal, taught karate and only now has begun work on its follow-up. Thanks to the enthusiasm of Current 93's David Tibet and his Durtro label, Finn's troubled LP has finally been issued on CD, remastered and explained via various liner essays from Tibet, Keary, Finn himself and his collaborator David Toop. Though he may not possess the same barbituric dexterity and unfettered invention of Syd Barrett, Finn is a fellow dark globe sage in an era of folkie sprites and gonzo longhairs. And much like Barrett's two shambolic solo LPs – the seminal self-portrait-in-a-melting-mirror *The Madcap Laughs* and its follow-up, the overcompensating, quasi-narcotic Barrett – perhaps the definitive trait of *Pass the Distance* is its skeletal eccentricity. Songs lurch through psycho-ward strums accompanied by campfire third-eye improvisations. Even the two sides of the album's cover – a lightly abstracted picture of a scrappy pair walking on a forest pathway headed to the horizon as seen from behind and its psychedelic flip-image with the two figures' faces exploding in mask-like grimaces as the space around them flares with dreamstate hallucinations – suggests the slow crumble of liminal partitions. Wizards, mermaids and the requisite metaphorical fauna may crop up in Finn's lyrics, but his words mostly ring with vague bleakness made even more desperate by the singer's absinthe-drunken channeling of Tim Buckley's range. In near epileptic bursts Finn shatters his damaged serenity for phlegm-laden storm and drang croaks and gasps, most notably in the album's centerpiece – and dealmaker for Tibet – "Jerusalem." A post-hippy mantra that swells from threadbare melancholy to caustic fervor with Finn incanting a "dropout"/"political revolutionary" Jesus who rode a lame donkey and lives on in the worship of "200 million hypocrites." On this and the rest of *Pass the Distance*'s compositions, the scrawled hieroglyphic trim is provided by Paul Burwel's ably fluid percussion and Toop's loose dawdling on various instruments, many he was never trained on. The music-scribe-to-be's scrapes, drones and various other freeform skiffle expertly preludes the dissections and mystical trawls that was to come from Nurse With Wound to the Jewelled Antler collective. Mixed with maximum panning, as was de rigeur, and often warbling in an echoplex ether, *Pass the Distance* is more than an unearthen relic from yesteryear's endtimes. With the exception of the four "bonus" tracks tacked on to the CD – the shrill histrionics of "Children's Eye" and soft-pedal pop of "Good Morning," both sides of a projected 7", along with solo takes on two unremarkable early Finn tunes – these 10 frayed yarns still merit study and genuflection." [Bernardo Rondeau/Dusted Magazine]

**\* FIRST HUMAN FERRO – Corona Astralis CD (OMS Records OMSCD01, 2005) € 13.00**

The new album by the ukrainian post- & ambient Industrial group Nr. 1 ! On five pieces we hear their very own version of intelligent harsh ambience, atmospheric like hell but also very sharp & powerful droney. We were reminded on BAD SECTOR or KK NULL... electronic drones approaching the border of noise....  
"Inspired by one of the ever greatest examples of poetical mastery "Corona Astralis" by Maximilian Voloshyn (a classical representative of the so-called Silver Age of Russian poetry) this album accurately deals with eternal ideas/values of a sand-grain man in a Pascalesque desert-like Universe. "Corona Astralis" is a consequential follow-up to the 2000 "Motherwards" CD and in the long run fundamentally represents development of the project, carefully combining early 1998-2001 death ambient / industrial experiments with recent ever generating solid electroacoustics, harsh electronica and dronesque synth multistructures, all to be ultimately finalized as integral one of the world in a grain of sand..." [label info]

**\* 5UU'S – Hunger's Teeth CD (ReR Megacorp ReR 5uu1, 1994) € 14.00**

Die 5UU's gehören zum Aushängeschild neuer "Avant-Prog-Rock" oder "Art-Rock"-Bands und wurden oft mit den genialen ART BEARS verglichen...oder als zeitgemässe Nachfolger von YES. Diese Musik ist schwer zu beschreiben: perfekt eingespielte Genre-sprengende Rockmusik, manchmal sehr strukturiert und mit Refrains die man mitsingen kann, i.d.R. mit disharmonischem

oder neu-harmonischem Gesang & alles auf den Punkt gespielt; unerwartete Wechsel, fast-Krach-Parts, sehr ruhige experimentelle geräuschhafte akustische Szenen, inkl. einem umwerfenden Solo-Stück von THOMAS DIMUZIO; und SUSANNE LEWIS (CORPSES AS BEDMATES) singt auf zwei Stücken.

„...Ein Charakteristikum der UU's-Musik besteht darin, daß häufig Melodien gegen Begleitungen gesetzt werden, die nicht als Unterstützung sondern als Widerpart wirken. Es macht Spaß, beim Hören zu erleben, wie diese Melodik trotzdem als "schön" wahrnehmbar bleibt (obwohl ich mir darüber im klaren bin, daß viele Hörer einwenden würden, die Melodien seien hier als Melodien kaum noch erkennbar)....“ [Ralf J. Günter / Babyblaue Seiten]  
"The re-formed 5UU's first CD, featuring, one-of-a-kind drummer Dave Kerman with new line-up- Sanjay Kumar (keyboards) and Bob Drake (Bass, Guitar, Vocals) and guests Susanne Lewis, Tom Dimuzio, and James Grigsby. Power, complexity and intelligence - an express train that can pirouette on a dime." [label info]

"....Hunger's Teeth is the most exciting rock album I've heard this year. No, not Anderson exactly, but Robert Drake's vocals do bear a striking resemblance to the Yes man's "angelic" tenor. Is this "progressive rock" for the '90's? A celebration of intricately layered arrangements and polyrhythmic playing, effortlessly combining '70's grandeur with avant-rock, contemporary collage and computing - and only one track in 11 over six minutes! The musicianship (also Dave Kerman and Sanjay Kumar, plus guests) is superb, not showy, always at the service of the experimental approach to song structure - lots of convoluted instrumental passages that return almost miraculously to "refrains". Brilliant." [Chris Blackford / Rubberneck]

„...„Mangate" is a minimalist, tape-manipulation piece created by Thomas DiMuzio. It has such a hypnotic effect, that I once missed my exit on the highway because that track had lulled me into a semi-trance. Very neat. Those first three tracks are my favorite part of the album, but it continues to maintain its high quality throughout. The ground it covers ranges from a barbershop quartet singing about barbers to philosophy about a bachelor fumbling his way through mending his own clothes. Plus there's a running theme throughout the album that has to do with horses - the one pictured on the cover, the track title "Roan" (which starts with galloping hoof beats), the rocker "Glue" ("in time, sugar and horses will both become glue") that starts with the trumpet call that begins horse races, etc. Even the album title is apparently meant to be the name of a famous race horse. The more I listen to this disc, the more layers and tie-ins to various themes I find.

This is definitely a highly recommended album, if you're a fan at all of prog's more experimental edges. For those looking to get their first 5uu's album, this would be a good place to start (if you can find it.)" [Ground and Sky]

**\* 5UU'S – Crisis in Clay CD (Recommended Records ReR 5uu2, 1997) € 14.00**

„Die CD folgt dem auf "Hunger's Teeth" eingeschlagenen Weg und erscheint mir insgesamt sogar packender, zudem rockiger als der Vorgänger, auch wenn hier ein einzelnes Highlight wie "Well... not chickenshit" fehlt. In den Erläuterungen, die Dave Kerman auf der Website der 5 UU's zu den einzelnen Songs gibt, wird dieses Mal eine direkte Bezugnahme auf Yes ausdrücklich eingeräumt, und zwar beim Song "What Price Virtue?" Natürlich ist allein Spott der zugelassene Sprachmodus bei diesem Eingeständnis („We poked a bit of fun at the band YES by bludgeoning a section from "Tales from Meretricious Oceans"). Am Faktum ändert sich dadurch allerdings nicht viel. Die Musik der 5 UU's nähert sich auch auf "Crisis in Clay" (stärker als bei späteren Alben) Mustern des klassischen Progs, wie sie insbesondere von Yes verkörpert wurden. Der Unterschied liegt im völligen Fehlen des hymnischen, naiv-pathetischen Elements und dem daraus resultierenden Wechselbad der Gefühle - dem Auftauchen aus dem wohlberechneten Chaos etwa in "Gates of Delirium", das so viele Hörer nicht nur lieben, sondern brauchen. Die Herzen dieser Hörer zu erobern, wird den 5 UU's daher kaum gelingen, wobei man davon ausgehen kann, daß ihnen das allenfalls unter finanziellen Gesichtspunkten bedauerlich erscheinen dürfte. Wer jedoch ein komplettes Album erträgt, das aus der Progridition eher experimentierfreudigen, schrägen Sarkasmus als gemühtlichen Bombast zu gewinnen versteht, der ist hier richtig.“ [Ralf J. Günter / Babyblaue Seiten]

"Second installment from monster band 5UU's, featuring rock complexity, extraordinary production (by bassist, singer Bob Drake) and high energy precision mixed with eccentric songwriting. People that work this hard are becoming an endangered species. Extraordinary" [label info]

**\* FLORES, RAFAEL – Nubes, Cometas, Rumores y Orugas : selected works 1994-2004 CD (Monochrome Vision (mv05), 2005) [lim. 500] € 13.00**

Einer der ganz aktiven frühen Industrial-“Cassettentäter“ aus den 80ern war RAFAEL FLORES, der unter dem Namen COMANDO BRUNO arbeitete. Das Moskauer Label MONOCHROME VISION hat nun neueres Material zusammengetragen, welches nur in mini-CDR-Auflagen erhältlich war. FLORES Musik besticht durch die Verwendung mechanischer loops & „industrieller“ Geräusche, metallischer Drones & merkwürdiger verzerrter elektronischer Strukturen....alles sehr hypnotisch, minimal & repetitiv, und manchmal recht abgründig.... das ist der 80er Jahre Noise-Minimalismus, wie man ihn von M.B., S-CORE oder TAM QUAM TABULA RASA geschätzt hat...

“First official CD album of Rafael Flores who hails from the depth of spanish noise underground scene, known for his early works released under Comando Bruno moniker. This compilation presents the latest decade of his sound experimentation, and shows quite diverse sides of his creative efforts, which ranges from collaged field recordings to noise ambient loops, from rhythmic structures to hypnotic electronic passages.“ [label info]

“...Rafael Flores first came to my attention in 1984 or 1985 when he worked as Comando Bruno, and was featured on many cassette compilations around the world. I even released a cassette of his, I think in 1986. Despite me xeroxing the cover, it had all sorts of stamps made by Comando Bruno, as he was also heavily into mailart. But my contact with Flores was rather small, and in the later half of the eighties we were no longer in contact and when people started to release LPs and CDs, he seemed to have disappeared. His cassette was re-issued on CDR (and sold really few copies, not that I was surprised), and suddenly Flores knocked on my door asking for a few copies. Since then we are not in contact, but it's good to know he's back. From the lost years, 1994-2004 he now releases a CD - his first in twenty-five years. It's great to hear this music without the hiss and static of a cassette. Flores plays industrial music, but one that strictly along the 'old' rules. He takes he sounds from rather primitive sources (such as the radio depicted on the cover), feeding them through electronics, chopping them into small rhythm particles (such as in 'Boucher 2' which sounds alike Esplendor Geometrico), but never the material dissolves into a mass of noise sound. Crisp clear, layers of electronic sounds, processed field recordings (in 'Para'), this is music that reminded me of the late eighties Asmus Tietchens. Forceful, yet intelligent industrial music. A major step forward and hopefully much more to come.“ [Frans de Waard / Vital Weekly]

**FLYING SAUCER ATTACK – Further CD (Drag City DC69CD, 1995) € 14.00**

„F.S.A. gelten schon seit Jahren als die Vorzeige Drone-Rocker, die feedbackende Hallwände mit psychedelischen Strukturen zu verbinden wissen... Dieses Album erschien 1994 und vereint zarte Akustik-Gitarren & Gesang mit himmelwärts strebenden sphärischen Gitarrenwänden, was sich mitunter in noisigere Gefilde steigert.. schönes Klappcover. Old Album of the guitar-drone-rock-band from England, who create very sensible, emotional, at times noisy guitar-drones. Gatefold cover.“ [old Drone info]

**FLYING SAUCER ATTACK – Mirror CD (Drag City DC177CD, 2000) € 14.00**

Das 2000er Album der Space-Ambient-Rocker, songorientierter und melancholischer als zuvor, Nick Drake-artige Folk-Strukturen mit psychedelischen Gitarren, und sogar elektro-rhythmischen Elementen.. ....it ranges from loud tracks with distorted washes of guitars to pretty, acoustic numbers, and even a couple tracks with a bit of a drum and bass injection. Even with all that, though, it still manages to flow fairly well and Dave Pierce is showing why some are considering him as sort of the continuation of My Bloody Valentines Kevin Shields, perhaps sort of picking up where the latter left off in creating shimmering guitar tracks while not managing to stagnate either.“ [almost cool]  
BACK IN !

**\* FM3 – Mort aux Vaches CD (Staalplaat / Mort aux Vaches, 2005) € 14.00**

Das wohl erste (?) (bekannt gewordene) chinesische Ambient / Drone-Projekt mit famoser CD in Mort Aux Vaches – Reihe !!  
..... As you can imagine, this is packaged as beautifully as ever, housed in sparkling patterned brown card with embossed gold text. The music also comes as no surprise; the gorgeous dense and decomposing drones which have made the Buddha Machine so irresistible are here in full force, albeit this time spread across 45 minutes rather than 10 seconds. I don't need to describe just how compelling this music is, chances are you've heard the Buddha Machine loops, left it by your bed at night and drifted into the spiritual world of Chinese Temple drone – if you haven't then it's high time you did. Recommended for any fans of the recent Headz releases from Jim O'Rourke and Nikos Veliotis or the addictive realm of William Basinski;

this blanket of crystalline sound is something you'll want to wrap up with no matter what the weather is like.“ [Boomkat]

“Packing comes in two kinds of hand screen printed paper from Switzerland and made a sort of first. Hardcover *Mort Aux Vaches*, printed in the Ukraine, FM3 went into the VPRO studio for their *Mort Aux Vaches* session in August 2004, right in the middle of a six-month tour of Europe and North America. The session captured the last-ever performance of FM3 material developed for a project at the Louvre museum, and was seen by the band as a definitive version of that particular live set. Following this *MaV* session, the material was retired and never performed again. Founded by Christiaan Virant in Beijing in 1999, FM3 pioneered avant-garde electronic music in China. Virant works closely with computer musician Zhang Jian, distilling the FM3 sound from traditional Chinese instruments and home-made electronic loop boxes called 'buddha machines'.“ [press release]

**\* FOVEA HEX – Bloom (“Neither speak or remain silent”) maxi-CD (Die Stadt DS83 / Janetrecords JR001, 2005) € 13.50**

Maxi-CD mit drei Stücken von höchst anmutigendem und ätherischem „ambiance mit Gesang“ von diesem Projekt der irischen Sängern CLODAGH SIMONDS. Choräle & Synth-Flächen vereinigen sich mit „dröngig“ gespielten Instrumenten wie Zither, Viola, Piano, Harmonium und Streichern, das ganze ist mit Hilfe von z.B. BRIAN ENO oder ANDREW MC KENZIE entstanden – eine Art transzendentaler Drone-Folk der eine ähnliche Aura ausstrahlt die besten Sachen von THIS MORTAL COIL oder MARTYN BATES.

“ambiance with singing“ performed in a droney way (zither, viola, piano, harmonium, strings) with contributions by BRIAN ENO, ANDREW MC KENZIE and others - kind of transcendental drone-folk pieces that remind on the best material of THIS MORTAL COIL & MARTYN BATES. “These are the most authentic voices of what was, what is, and what will be. That's what they say.“ (Andrew McKenzie)

“First in the 'Neither Speak Nor Remain Silent' series of three CD EP's by this new project founded by irish singer Clodagh Simonds. Contributors incl. Brian Eno , Roger Eno, Laura Sheeran, Lydia Sasse, Cora Venus Lunny, Toby Arnott, Carter Burwell and Andrew McKenzie of THE HAFLETRIO. The CD comes in a beautiful embossed cover in an edition of 2000 copies. Total playing time: 17:16 min.“ [label info]

**FULLMAN, ELLEN – Body Music CD (Experimental Intermedia Foundation XI 109, 1993) € 14.00**

„ELLEN FULLMANN, Mitglied der DEEP LISTENING BAND mit Pauline OLIVEROS, arbeitet mit selbstgebauten “string instruments“, deren Drähte z.T. viele Meter lang sind, und erzeugt so schwirrende, hell klingende, reichhaltig-obertongenerierende drones. Komplexer Minimalismus. Musik als Skulptur.“ [old Drone info]

“*Body Music* is music for Ellen Fullman's unique Long String Instrument, an eighty-foot long instrument with approximately eighty strings. Fullman has been developing this instrument for longitudinally vibrating long strings over the past thirteen years. Having received a BFA in sculpture, her interest in music began with the resonance of materials used in making sculpture. When she started making the Long String Instrument, she saw it as “sculpture as music;“ now she has come full circle in conceiving “music as sculpture.“ For the most part, the music in *Body Music* relies harmonically on the diatonic scale. Because of the prominence of overtone content, more complex harmony is suggested. Through her studies of extended harmony, Fullman has come to realize that harmony is “dimensional.“ [label info]

**\* FURUDATE, TETSUO / AUTREMENT Q'ETRE – Othello as Noise Opera. Based on William Shakespeare CD (Les Disques du Soleil et de l'Acier DSA 54077, ) € 14.00**

„Avec Pneuma et Sumihisa Arima. Basé sur “Othello“ de Shakespeare. Opéra noise avec Leif Elggren (le narrateur)  
With Pneuma and Sumihisa Arima. Shakespeare's Othello as Noise Opera , featuring Leif Elggren as the narrator.“ [label info]

**\* GALBRAITH, A. / DE GENNARO, M – From the Dark CD (Table of the Elements XER103, 2006) € 16.00**

„ALASTAIR GALBRAITH ist der Klebstoff, der den Underground von Neuseeland zusammenhält. Ob er nun schmerzhaft-schön Geige für so verschiedene Künstler wie PETER JEFFERIES oder THE BATS spielt oder sich mit dem Feedback bei A HANDFUL OF DUST beschäftigt oder zusammen mit dem Amerikaner MATT DE GENNARO neue Performances im Stile der Soundskulpturen von HARRY BERTOIA erschafft. Auf „From The Dark“ verwandeln sich architektonische Eigenarten in hypnotische Sounds. Stahlseile, die manchmal länger als 30 Meter sind, werden durch den Raum gespannt. Wenn die Seile noch mit gehärteten Händen oder Lederstücken angeschlagen werden, schicken sie vibrierende Resonanzen zur ihren Fixpunkten. Nicht die Seile erzeugen Geräusche, sondern die Wände, Geländer oder Fensterrahmen, an denen die Seile befestigt sind. Das Resultat, eine

Sinfonie in totaler Dunkelheit, ist eine wunderschön gruselige Zusammenstellung von Zufall, Architektur und Improvisation. engl: Alastair Galbraith is the glue that binds the New Zealand underground. His work ranges from achingly lyrical violin for artists as disparate as Peter Jefferies and the Bats, to the feedback squalls he conjures as member of A Handful Of Dust, to the otherworldly miniatures he crafts for his own solo albums. However, in recent years, Galbraith, along with American Matt De Gennaro, has developed another remarkable performance idiom, one that is positioned closer to the sounding sculptures of Harry Bertoia. In From the Dark (South Island), architectural idiosyncrasies are transformed into nuanced and hypnotic audio. Wires \_some as long as 100 feet\_ are affixed throughout a building. When the wires are taut and stroked with rosined hands or a piece of leather, longitudinal vibrations are sent to the points of attachment, creating a natural resonator. It is not the wires that make the sound, but the wall, railing or window frames at their end; wire length and room acoustics determine the pitch. The result, achieved in a veil of total darkness, is a beautiful and eerie confluence of chance and accident, architecture and improvisation. As Galbraith puts it, "There is some quite magical feeling of communion turning the lights off and making the building sing." [press release]

**\* GALERIE SCHALLSCHUTZ – Montauk Project CD (Tesco Org. TESCO 063, 2005) € 18.00**

Neuer ambitionierter Release des "anti-mind-control"-Projekts GALERIE SCHALLSCHUTZ, gewidmet dem MONTAUK PROJECT, das in den 70er & 80ern ein geheimes Forschungsprogramm der USA zur elektronischen Bewusstseinskontrolle gewesen sein soll (und bis heute existiert, wie man kürzlich auf NTV sehen konnte): Elektromagnetische Felder, Radarwellen, Quantenmechanik, Wetterbeeinflussung, etc... all das scheint sich hier in bedrohlichen elektronischen Klängen wiederzuspiegeln, man hat das Gefühl durchleutet & gescannt zu werden. Zu jedem Stück gibt es weitere Informationen zu Details des MONTAUK PROJECTs. Das ist zeitgemässer, gesellschaftskritischer Industrial wie wir ihn sehen wollen, jenseits der üblichen Klischees! Kommt im Spezialcover mit Vexierbild.

"Finally 3 years after the 'Haarp' CD, Galerie Schallschutz comes with another superior release and again with strong thematic content... We all know something is out there, but we're not sure exactly what. Galerie Schallschutz at long last, begins to provide some solid clues.

"Montauk Project", also called the Phoenix Project during some of its phases, was a covert government's ultra-top-secret electromagnetic mind control and time experiment project that took place during the 1970's and early '80s at an abandoned Air Force radar base at the southeast tip of Long Island, New York.

Much evidence has surfaced indicating that the base and the subterranean facilities were and still are used for a tremendous amount of top secret, ultra-classified research and experimentation into interdimensional technology, quantum and particle physics, black hole simulation, super-powerful electrical and electromagnetic fields, weather control, psychotronics (interfacing mind and machine), particle beam technology (HAARP transmissions...), and electronic and drug-based mind control...! Galerie Schallschutz provide you with the perfect soundtrack to go further into this secret world. ENTER NOW ! ATTENTION: this recordings will change your mind." [label info]

**\* GERECHTIGKEITSLIGA – Hypnotischer Existenzialismus CD [Isegrimm Records 001, € 14.00**

Re-Release der SIDE EFFECTS-LP 1984 von dieser vergessenen norddeutschen Industrialband, dazu eine rare 12" und niemals zuvor veröffentlichtes live-Material. Bester elektronisch-perkussiver „old school“ Ritual-Industrial, etwas martialistisch und mit Einsatz von Samples, und die für frühen Industrial so typischen Echo-Trompeten dürfen auch nicht fehlen... irgendwo zwischen CRANIOCLAST, MUSLIMGAUZE, TG, aber auch BOURBONESE QUALK oder HET ZWEET kommen einem in den Sinn..... ein sehr lohnenswerter Re-Release eines wichtigen Kapitels deutscher Industrial-Kultur.

"The mysterious and legendary project Gerechtigkeits Liga has returned with a long awaited rerelease of 70 minutes of rare material, which was recorded throughout the middle of the 1980's. The prestigious release comes painstakingly packaged in a elaborately designed silver printed six sided digipack which includes the rare 12" "The games must go on", which was originally released in 1984 on G.L.'s own label, Zyklus records, in a small edition of 500 copies.

Also now available for the first time as part of the collection is the LP "Hypnotischer Existenzialismus", which was originally released on SPK's label "Side Effects", in 1985, at that time still being run by Graeme Revell. As a real gem there are 7 additional Bonus live tracks, 6 of which have never seen the dark of night. All tracks were recorded live in New York City, in 1984. The artwork of the digipack comprises some known cover reproductions and unknown artwork, which has been carefully integrated into the original coverdesigns.

At the time of its conception the 4-track 12" Maxie "The games must go on", was a pioneering achievement of sound experimentation consisting of varying different rhythmic layers and a diverse selection of tribal as well as "modern" percussive instruments. Tape manipulations completely replaced the use of samplers ( on the 12" as well as on the LP ). Synthesized equipment and drum machines were heavily treated through digital delays, making the sound very intense and powerful. The expressiveness of the music comes partly from the spaces in between the notes. It is therefore mental as well as physical, for it is the mind that links some of the notes together...

The critically acclaimed LP "Hypnotischer Existenzialismus" contains 11 tracks and was partly influenced by the writings of E.M. Cioran. The "styles" are ranging from dark ambient, classic -old school post industrial and tribal industrial. It's a composition of apocalyptic soundscapes which open up into longer sequences of heavy drumbeats and minimal metal percussion, reversed trumpet and Fanfare sounds, animal screams and tribal chants. All with the possible aim to take the listener onto a journey of evolutionary stages throughout the 20th century and maybe beyond. -The G.L live bonus tracks from 1984 are a very valuable document and testimony of the cacophony, insanity and intensity of those unique, twisted yet enchanting G.L performances, suffused full of raw power and energy." [press release]

**\* GIRNU GIESMES – Rupus Miltai CD (Autarkeia acd011, 2005) [lim. 299] € 13.00**

Lange existierendes litauisches Experimentalprojekt mit einem Album zwischen elektronischem Post-Industrial und Drone-Ambience: recht manisch-repetitive analog-elektronische Strukturen, fräsende Effektsounds, hell schimmernde / tänzelnde Oberton-Drones, insgesamt recht druckvoll....

"Rupus miltai" – presently counted as the eighth album of Lithuanian post-industrial music pioneer "Girnu Giesmės". The begetter of this Project Laurynas Jukonis used to mark all his albums by some most archaic and original elements of Lithuanian culture, such as the glee, rhymed recitations in ancient Lithuanian language, some ornament on the cover. They reflect the coherence between the author and archaic worldview, genetics of ancestors, moreover – they perfectly adopt the ancient code for enriching the collective future thinking. The newest album entitled with the ancient relic, genuine and dearly fine Lithuanian euphemism – "Rupūs Miltai" – which is not translatable into other languages, perhaps even not explicable to foreigners, but naturally acceptable by everyone of Lithuanian descent as some higher element of communication, open to selected ethnoses. The author of this Project chose this relic of sublime reality as the guiding point to surreal, psychedelic trip into different, more universal reality where the ocean of associations and infinite possibility of interpretation rise. The web of senses generated by the album "Rupūs Miltai" throws the listener along the emotional draughts as if the whirlwind carrying the small butterfly. A stream of transparent *ambient* suddenly grows into the hysterical ritual dance of shamans, leading to the labyrinth of feelings hiding the fearful obscurity. As the battle falls, the light descends, and the vanishing mind erases every thought and sense. "Rupūs Miltai" is a peculiar, psychedelic album talking of .... With various eclectic post-industrial accents twinkling in it, with unique style aesthetics unravelling and blazing in unconventional loops of *dark* and *hypnotic ambient* and frozen *industrial* pulse." [label description]

**\* GOBEIL, GILLES – Trilogie d'ondes DVD (Empreintes Digitales IMED0576, 2005) € 13.00**

Special cardboard box. DVD-audio & DVD-ROM (documents). "Gilles Gobeil's body of work to date has been characterized by a rupture or break aesthetics, in which large-scale musical gestures are developed and brought to their acme before being immediately crushed into silence. It is a musical way of being, of breathing, a natural mark, a style, immediately identifiable and thus much more than a habit. The *Trilogie d'Ondes* is testimony to this approach, so deeply rooted in the composer's musical thought. The ondes Martenot's electronic timbre and acoustic resonance are perfectly suited to the musical fabric of the electroacoustic tape part, turning it into a rich and complex mixed work. In places the instrument melds almost perfectly with the tape, while in others the ondes stand out from the sonic material, due either to the expressive quality of some melodic interventions or the contrast between the ethereal quality of the timbre and the colorful complexity of the tape sounds. In this case, Gilles Gobeil has chosen to rely mostly on the musician's expressive accuracy in addition to virtuosity. Among the various contributions from the ondes, two themes stand out and underpin the entire structure: the 'wrench theme,' which is always tightly woven into the tape and manifests itself through a long rising glissando, and the 'cell theme' -- or 'soul theme' -- a cell consisting of four neighboring, distempered notes." [press release]

**\* GONCALVES, ANDRE & KENNETH KIRSCHNER – Resonant Objects CD (SIRR Records sirr022, 2005) € 14.00**  
Konzeptuelle Geräuschkunst / Klangkunst zur Klang-Raum-Interaktion von ANDRE GONCALVES & KENNETH KIRSCHNER.

Sechs von der Decke hängende Glasobjekte (inkl. Glühbirne, Mikro & Lautsprecher) werden mit verschiedenen Frequenzen beschallt und in Resonanz gebracht, diese Eigenresonanz wiederum wird per MIDI-Computer umgewandelt und steuert so die Lichtintensität der Glühbirnen innerhalb der Objekte.

Der 50 Minuten One-Tracker auf der CD dokumentiert die Installation, feedbackende Frequenzen summen durch den Raum, in ewig wallender Bewegung und Veränderung....

"this piece was recorded live at phil niblock's experimental intermedia foundation in new york in the spring of 2005 and is part of andre's ongoing series focused on creating micro-environments, computer controlled hermetic spaces. bringing together sound and space through sympathetic vibrations, sound is used as a medium to excite space in order to render audible its natural resonances - sound multiplying in and by space. six objects were suspended from the ceiling at different heights, each one made from a globe of white glass with one microphone, one speaker and one electrical lamp inside. each speaker was connected individually to a computer, that triggered 6 different frequencies - one for each of the speakers. these frequencies were tuned to the objects' resonance frequencies causing them to resonate. there was no amplification for the sound coming from the objects. kenneth kirschner was plugged into the room's sound system." [label info]

**\* GRABOWSKI, PAWEŁ / THE BEAUTIFUL SCHIZOPHONIC / JAMES ECK RIPPIE & PAULO RAPOSO – Product CD (Cronica 023, 2005) € 14.00**

Das fast 20minütige geisterhafte, auf rückwärtigen Sound basierende "But I'm not" von PAWEŁ GRABOWSKI eröffnet den (Drone)-Reigen auf dieser Zusammenstellung; Jorge Mantas aka THE BEAUTIFUL SCHIZOPHONIC hat danach ein höchst kurioses 10teiliges Stück mit dem Titel "Love Songs for a Psychoacoustic Girl" beigesteuert, bei der er Frauenstimmen von verschiedensten Quellen zu sinnlichen Dronescape verarbeitet hat, schliesslich JAMES ECK RIPPIE & PAULO RAPOSO, die ihr Stück experimentell cut-up / turntable-mässig beginnen, es dann aber schnell in konkret-flächige Gefilde mit mysteriöser Atmosphäre führen, inkl. found-sound Sprengeln von alten Platten wie es scheint... Insgesamt eine überzeugende Compilation, dieser 6.te Teil der PRODUCT-Serie auf Cronica !

"elegantly packed with casey reas superb artwork arrives the sixth installment in the crónica's product series. this split opens with a long haunting composition from pawel grabowski, it settles with some ghostlike pieces with even a medieval feeling from the beautiful schizophonic and reaches its closure with natureza morta, a stunning piece teaming up paulo raposo and james eck rippie." [label info]

**\* GRUNT / CLOAMA – Nausea of Humanity CD (Freak-Animal Records CD-025, 2005) [lim. 500] € 13.00**

"This is the world of filth and violence turned in entertainment": Strong violent industrial tunes from Finland, 10 pieces...

"Long awaited and requested collaboration CD that has been under work for so many years. Includes together in studio sessions from 1999, includes mail collaboration, includes live collaboration from 2001, includes solo tracks from both. Includes live collaboration from London 2004 with Gaya (Antichildleague) and Peter (Sektio-B) in guest vocals. CD packaged into nice printed cardboard box, with 3 insert cards with lyrics etc." [label info]

**\* HAFLETRIO – A Thirsty Fish do-CD (Korm Plastics Paragraph 11, subsection 3, 2005) € 15.00**

Wiederveröffentlichung der TOUCH do-LP von 1987, für uns eine der wichtigsten Experimental-Alben der 80er Jahre ! Dies ist die volle Version (bei der vor einigen Jahren von MUTE herausgegebenen Re-issue fehlte eine Plattenseite).

"and so it came to pass...and stayed there, finally. a splendence of extra-re-releasement : sonically enhanced by an order of magnitude, with a full previously lost quarter of the thing put back where it belongs, and oh, how we laughed! artwork restored, millions of minions having toiled for years. yes, miracles performed \*every day\*! come on in! the water is wonderful!"

Originally released as a 2LP by Touch, then re-issued on one CD (and thus leaving off one side of the music) by Mute, now finally re-released in its original form, as a 2CD set, in the usual Hafler Trio package, with booklet, a poster and a postcard.

**\* HAIG, PAUL – Then Again CD (LTM Publishing LTMCD2366, 2004) € 15.00**

"Following on from the success of our Paul Haig reissues in 2003, LTM are pleased to announce *Then Again*, a collection of lost songs and alternative versions by the enigmatic pop moodist who made his name with Postcard label art-punk legends Josef K.

*Then Again* collects together 15 rarities, remixes and unreleased tracks recorded between 1982 and 1998. These include *The Executioner*, his rare 1984 collaboration with Cabaret Voltaire; the extended Man Parrish remix of *The Only Truth*; a song written in 1987 for the late, great Billy Mackenzie, *Reach The Top*, and two intriguing collaborations with Fini Tribe, one of which is a cover of cult dirge *The Electrician* by Scott Walker. Other well-loved singles which appear here in remixed form include *Love Eternal*, *Heaven Help You Now* and *Blue For You*. A further stand-out cut is *Chance*, one of Paul's few solo numbers which offers a backward nod towards the sharp, angular guitars of Josef K. *Then Again* runs for 74 minutes and contains a detailed artist biography in the booklet. The packaging incorporates original design work by Peter Saville and Benoit Hennebert." [label description]

**\* HATAKEYAMA, CHIHEI – Minima Moralia CD (Kranky KRANK091, 2006) € 15.00**

Warme Ambiente-Electronica aus Tokyo, halb digital halb "real" eingespielt .....

„Chihei Hatakeyama ist eine Hälfte des Duos Opitope und darüber hinaus ein umtriebiger Protagonist der fruchtbaren electro-akustik Szene von Tokio. Auf Minima Moralia werden vorsichtig fragile Computer-generierte Sounds mit organischen Klängen aus Gitarre und Vibraphon verwoben, im Laptop als ganzes geloopt und modifiziert wieder rausgeschickt. Das Zusammenspiel aus analogen Klangbildern, digitalen Prozessen und letztlich Hatakeyama's Sinn für Klangselektion verleihen Minima Moralia eine positive, warme Grundstimmung. Melodiestrukturen verknotten sich um sich wieder aufzulösen, abstrakte Töne flirren um wohlbekannte um sich dann wieder in bewussten gewählter Stille zu verlieren..... Chihei Hatakeyama is a member of the computer !oriented electro !acoustic duo Opitope Opitope, which is active around Tokyo. Opitope pitope organizes a performance series called 'Radical Mute Geek Geek' in Tokyo and has played at the series with Keichi Sugimoto (aka Four Colour Colour), Tetsuro Yasunaga (Cubic Music Music), Christophe Charles and others. Chihei Hatakeyama is also a member of the improvising group Copa del Papa Papa. Minima Moralia is a product of the careful placement of sound afforded by computer programming combined with the timbres of live performance. At all points Hatakeyama's directing hand is at work; in the shiver of a guitar string, the bright ring of the vibraphone, and the strategic use of silence. The naturalistic song suggest every day moments, sensations and experiences. Chihei Hatakeyama played and processed electric guitar, acoustic guitar, vibraphone and electronics and mixed and mastered. Masahiro Kobayashi played violin on tracks 4 and 6 Tomoyoshi Date contributed a few sound materials." [press release]

**\* HATERS – Mind the Gap CD (Vinyl Communications V107, 1996) € 12.00**

Last copies / label is not active anymore! All three tracks were produced from stapling records together with an amplified staple-gun!

**\* HATERS – Cultivating Calamity CD (Vinyl Communications V125, 1997) € 12.00**

"America's premiere noise crew, The Haters, present "Cultivating Calamity". A 10 inch mini LP (or CD) that marks the advent of the underground's newest and sexiest female comix-book super heroes 'The Piggy Girls'. The story unfolds as Piggy-Girl Number One rescues Piggy-Girl Two from their arch nemesis Grromp Man. There was an explosion. And everything seemed to be put right by the hubbub that blazed afterwards. Yes, it's noisy. And yes, it's very absurd. "Cultivating Calamity" is a guaranteed collector's classic! Cd version also contains the 7" "Predetermined by Accident" and double 7" "Drops Ascending"." [label description]

**\* HATERS – Drunk on Decay CD (Release Records RR6960-2, 1997) € 12.00**

All three tracks were produced from an amplified funnel eroding on rotating sandpaper !

**\* HATERS – Hearing Mud Dry mCD (V2\_Archief V224, 1997) € 8.00**

48 tracks in 18 minutes of ultra-minimal & rather silent crackling sounds – "Both Eduard and Maximilian would pass the time by listening to the mud under their seats dry". Comes with diverse inlay cards with a "story" by G.X.JUPITTER-LARSEN named "Egit Mod Hoop". Obscure and mind-provoking stuff as always !

**\* HATERS – Untitled title shots CD (Noisopoly NOP-04, 2002) € 10.00**

"CD of realtime recordings of G.X.'s 'Untitled Title Belt' feeding back on itself. No multi-tracking or post-production was applied. The recording engineer was Maria Moran (ZipperSpy). Conceived by GX, with electronics by Damion Romero (Speculum Fight), and leather-work by Paul Stoll (BodyM), this noise belt is unlike the traditional championship wrestling belt it was fashioned after. This implement functions as a combination microphone, distortion-pedal, & noise generator" [label info]

**\* HATERS – Death-defying Sickness maxi-CD (Noisopoly NOP-05, 2002) € 8.00**

"CD of the full complete vision of D-D.S.. Most who've heard this uncompromising blast consider it not only the harshest ever by The Haters, but also the best!!! Hear the oxidizing voices that inspired the tale of DOCTOR X: "... the image of 'the naughty nurse' never entered his mind. A biosafety level-4 laboratory was his only home. His whole wardrobe consisted mainly of hot claustrophobic and sweaty environmental suits that completely encapsulated his body. Doctor X, a prominent microbiologist, had been working for years on a cure for a disease called A.T. 80. A severe virus, A.T. 80 causes the victim's skeleton to become corrosive, eating away at the surrounding anatomy. Connective tissue was always the first to be effected. The result was complete with a sweeping numbness, high fever, and uncontrollable hemorrhaging..." [Tochnit Aleph]

**\* HAUSER, FRITZ – Deep Time do-CD (Deep Listening Publications DL32, 2005) € 16.00**

FRITZ HAUSER ist ein Schlagzeuger und Komponist aus Basel. Seine Komposition DEEP TIME, die viele extra hergestellte „Klangsteine“ und verschiedenste Uhren-Sounds verwendet, dient hier PAULINE OLIVEROS, DAVID GAMBER, URS LEIMGRUBER und FRITZ HAUSER selbst als Vorlage, um darüber mit accordion, saxophone, percussion und „expanded instrument system electronics“ zu improvisieren (Oktober 1994 in NYC). Zwei verschiedene Versionen sind so entstanden, in denen die Performer behutsame Impro-Drone-Tonkunst produzieren: jeder Ton, jedes Geräusch hat seinen Platz & seine Berechtigung, eine Art komplexe Reduziertheit wird hier etabliert...

„Pauline Oliveros, accordion & Expanded Instrument System; David Gamper, Expanded Instrument System electronics, misc. small instruments; Urs Leimgruber, soprano & tenor saxophones; Fritz Hauser, percussion

DEEP TIME is a tape composition commissioned in 1991 by the Pauline Oliveros Foundation for Deep Listening Band. Fritz Hauser's tape features recordings of sounding stones (manufactured by Arthur Schneiter) and various watches and clocks (thanks to the Bucher family in Switzerland for permission to record that family clock!). The performers improvise with the tape. On October 26, 1994 Pauline Oliveros, David Gamper, Urs Leimgruber and Fritz Hauser recorded 2 versions of DEEP TIME. Both of these 32 minute recordings are included here.

Fritz Hauser is a drummer and composer from Basel, Switzerland. He has developed his sound language in varied ways. From solo concerts, in diverse ensembles, through multi-media projects (theater dance film radio) and many recordings, he has contributed to the development of the drumset from a mere timekeeper to an instrument in its own right. Known internationally as a composer, accordionist and teacher, Pauline Oliveros's work in improvisation, electronic techniques, teaching methods, myth and ritual, and meditative and physical consciousness raising has changed the course of American music. She left the University of California at San Diego in 1981, at the rank of full professor, in order to support her ideas, creative projects and collaborations. All of her work emphasizes attentional strategies, musicianship and improvisational skills. Oliveros' compositions have been performed worldwide.

Composer/performer David Gamper is especially concerned with music performance electronics. He received a BA in mathematics in 1967 from Bowdoin College, and returned there in 1969 to study composition with Elliott Schwartz and establish their electronic music studio. He then went on to the University of California at San Diego where he studied composition with Pauline Oliveros and Roger Reynolds and received his MA in music. Since moving to New York in 1989 he has been working primarily with Pauline Oliveros. He is director of development for the Expanded Instrument System (a project of the Pauline Oliveros Foundation) and performs and records around the world with Oliveros and as a member of Deep Listening Band.

Urs Leimgruber has been active for many years in the areas of contemporary improvisation, composition, jazz and new music. One of his earliest associations was as a member of the electric jazz/free music group 'Om' with Christy Doran, Fredy Study and Bobbi Burri, and

he later formed the 'Reflexionen' quartet with Don Friedman and Bobby Burri in New York. His own projects have included 'Ensemble Bleu', 'Xylem', e\_a.sonata 02 with the ARTE saxophone quartet, as well as a long association with Fritz Hauser: as a duo with the ongoing Music for saxophone and percussion; in the Leimgruber/Roidinger/Hauser trio; a trio with Joëlle Léandre; and a trio with Marilyn Crispell. More recently he formed 'quartet noir' with Marilyn Crispell, Joëlle Léandre and Fritz Hauser and a trio with Jacques Demierre and Barre Phillips." [label description & liner notes]

**\* H.H.T.P. & PORTABLEPALACE – [Cavitation] CD (Monochrome Vision (mv04), 2005) [lim. 500] € 13.00**

Gemeinsames Improvisations-Projekt von DMITRY GELFAND (New York) und ANDREY SAVITSKY aka h.h.t.p. (Minsk), und KIRILL DOMNICH, drei lange Stücke seltsamste Computer-Musik mit „prepared piano“-Einsatz, es rauscht & flirrt fragmenthaft, einzelne Klangereignisse bahnen sich ihren Weg, gedämpft ruhig & spannend arrangiert, voller interessanter Klangeffekte.....

"The interaction between computer science technology and freeform musical creative process becomes a central point in this international collaboration of three artists from Belarus and USA. The abstract soundscapes are obscured by intricate structures, acoustic phenomena and electronic effects, it's going to infinity and never repeat itself. The finest harmony of soundfield is credited to the principles of intuitive simulation, realised through the system of computer-aided instruments. Release date is 10 December 2005. Limited edition of 500" [label info]

**\* HILDEBRAND, GUSTAV - Primordial Resonance CD (Cyclic Law 15th Cycle, 2005) € 15.00**

"Gustaf's second full length is a unique, evolved experience offering you to embark upon an odyssey through ancient and lifeless surroundings. Sweeping ambient soundscapes and delicate textures mingle with the distant shrieks of surreal machinery - conjuring up images of abandoned and forgotten places, clouded skies and dead cities where time has been standing still. A captured moment from a strange no man's land lit by a perpetual gloom, Primordial Resonance is a voyage only limited by the imagination of the listener." [label info]

"Cold Dark Bleak and very very Haunting Dark Ambient going on here . I would Closely compare this with projects like Schloss Tegal, Profane grace, Raison D'etre and maybe even some of the darker Robert Rich recordings. It give's you the very feeling of growing mad while being trapped in space with no one else to talk to besides yourself and you running out of that conversation a few years ago. The packaging with all Cyclic law releases is beyond top notch, a 6 panel A5 cardboard setting. The music is something that you need to absorb before you can even come close to understanding its chaos and beauty. I would suggest 4 - 5 listens before you even think about letting your opinions form. I'm on my 3rd listen and I know I'm still missing things. Gustaf is clearly a master of the Dark and occultist ambient realms. If you really explore this release you will come in a novice and leave something far more." [Absolut Zero]

**H.N.A.S. – Küttel im Frost CD (DOM CD 77-18, 2002) € 14.00**

Re-Release of this LP from 1986 with 7 live-tracks as Bonus (live in Husum, 24.05.1986). A weird mixture of nonsense-compositions with crazy arrangements and experimental sounds.

"Ini-Ok Kim (Korea Soundblaster, Busan) wrote about HNAS in 1992: "No one else played this strange mixture of soundscapes, drones and songs in 1986, when most of you were hunting for the 23<sup>rd</sup> PSYCHIC TV live LP.> This CD was mastered from the original tapes, the cover was faithfully restored from original artworks (with front+backcover exchanged, as originally intended for the DOM release). Comes with 7 unreleased live cuts." BACK IN STOCK !

**\* HOFFMAN, KAY – Floret Silva CD (Robot Records RR-34, 2006) € 15.00**

Wiederveröffentlichung einer raren LP von 1985 (bereits 1977 aufgenommen) dieser Schweizerin, die inzwischen als Tanz- & Trance-Therapeutin in München tätig ist ([www.kayhoffman.de](http://www.kayhoffman.de)). FLORET SILVA benutzt Texte der „Carmina Burana“, jener Gedichtsammlung aus dem 12. Jahrhundert, und bettet diese in mittelalterliche Folk-Melodien und ein „progressives“ Gerüst ein, gesungen meist von JACQUELINE DARBY. Eine avantgardistische Hippie-Platte mit meditativ-mystischer Ausrichtung und wunderschönem Gesang.

"1977 avant/folk progressive masterpiece from minimalist composer Kay Hoffman. Includes collaborative performances from Jacqueline Darby and Gaio Chiochio--members of the legendary, Italian progressive group Pierrot Lunaire. Originally slated for release on RCA/IT (Italy) in '78, the album was later rejected due to recording deadlines, release schedules, and requests by RCA for other artistic/musical considerations. However, many years later, Floret Silva did end up surfacing on a very different shore. Copies of the masters

found their way to the highly eclectic Japanese label Belle Antique, whose musical director had heard rumors about the early project in the mid-1980's. As a result, Floret Silva was finally released eight years after the completed sessions in 1985 as a small edition, but very well received LP (Belle Antique 8502, Japan). Apparently, not many copies of the record were exported outside Japan. This merely created even more mystery surrounding the recordings as well as rumors associated with a Pierrot Lunaire-related project. The recordings were based on the Carmina Burana—a collection of medieval poetry written by various authors of which little is known. Floret Silva was an attempt to find a voice for these anonymous authors in the late 1970's in Florence. Now, nearly 30 years after the completed sessions, Floret Silva blooms again...this time in the US. Available for the first time on CD with remastered sound, including a 12-page booklet with full lyrics and English translations. A lost (but now reclaimed) gem from the Italian progressive underground." [label info]

"...Utterly magical for the most part, most especially due to the delicate vocals of Jacqueline Darby. One song reminds us strongly of Stereolab, others call to mind (rather more obscurely) that Flamen Dialis album we've raved about before. This should appeal to experimental psych-folk fans for sure, even if this unique treasure is really something outside almost any genre designation you'd care to come up with!" [Aquarius Records]

**ID BATTERY – Lily events CD (Unique Ancient Tavern, 1996) € 15.00**

„Endlose Echos, wechselnde Stimmungen, geheimnisvolles Ambiente. Alles extrem low-fi und dadurch noch nebulöser wirkend.. Sound-exploration into unknown fields.... strange & surreal... neue Gruppe aus L.A., die sich im NoMan's Land des Sound bewegen... mit ihrer ersten CD auf eigenem Label" [altes Drone info]

ID BATTERY = LOREN CHASSE & BRANDON LABELLE ! first album back in stock, very rare now !

**\* IKEDA, RYOJI – Dataplex CD (Raster-Noton / CCI Rec. R-N 068, 2005) € 14.00**

Nach langer Zeit was neues vom Microwave-Meister, der sich hier mit der Umwandlung von Daten (genetisch-molekulare, mathematische) in akustisches Material beschäftigt ! Hochkonzeptuelle Ästhetik in mitreissende Digital-Akustik umgesetzt....

"Much anticipated new release from leading Japanese electronic composer Ryoji Ikeda. Since the mid 1990s, Ikeda has pioneered a radical and highly influential minimalist approach in the worlds of electronic and contemporary music. His seventh solo album and the first musical composition in the datamatics series - a new body of work across various media that uses data as both its material and its theme - Dataplex presents a significant and stunning progression in Ikeda's career. Aside from demonstrating Ikeda's unrivaled standards of technical precision, minute sound construction and engineering, the album also introduces an extraordinary and fascinating overall structure. The first eight tracks of Dataplex consist mostly of high-frequency raw data. Their structures are located clearly outside the cosmos of music. Instead, these linear tracks seem to be source code transformed into an audible medium; a constant stream of data, they represent the basic material of the album. The following pieces become longer, increasingly complex and distinctly inter-related, before the rhythmic structure itself metamorphoses. Rhythms and tones are refracted progressively, until, with track 18, data.vortex, Ikeda opens up an apparently infinite acoustic space with an expansive piece that contrasts dramatically with all that precedes it. And following this caesura the album almost ends in the way it started, sinking back into the data flow. Through meticulous attention to detail and the most minimal of gestures, Ikeda succeeds in expanding and enhancing his sound design to reveal a new universe to the listener. Dataplex opens up avenues of pure musical abstraction whilst simultaneously embracing complex, unique and elegant individual composition." [press release]

"...With *Dataplex*, his first CD release in over four years, Ikeda inaugurates a project called *Datamatics*, in which Ikeda draws on raw data from DNA code to mathematical formulae to explore the aesthetics of data in the digital age. On *Dataplex*, Ikeda uses high frequency raw data as both the overarching theme and the basic building blocks for twenty short, interrelated pieces. This disc is no aesthetic sea change for Ikeda. For those familiar with the ultra-minimal digital aesthetic of the Raster-Noton crew and Ikeda's previous work, the bursts of static, yawningly deep sub-bass, and jittery, repetitive pitter-patterns of *Dataplex* will come as no shock. But, that said, who gives a toss when the music sounds this good? Post-digital glitch has rarely been as ineffably catchy (particularly on the second half of the disc) and it's a note perfect soundtrack for the cold times that lie ahead." [Rare Frequency]

**\* IOLINI, ROBERT – Songs from hurt CD (ReR Megacorp ReR RI2, 2005) € 14.00**

„ROBERT IOLINI's ‚Silent Motion‘, der erste Teil von Songs From Hurt (ReR RI2), ist ein Stück für actor, besser Sprecherin (Virginia Baxter), sampled film projectors, pianos and 1927 fotoplayer und setzt sich auseinander mit einer aus widersprüchlichen Texten über (Stumm)Filmmusik collagierten Theorie derselben. Fast kniggenmäßig wird ein Katalog von Empfehlungen, Gebrauchsanweisungen und Warnungen verlesen, das Repertoire von Lautmalerei, Phantasie-handläufen und Stimmungstriggering - Grotesque, Mysterioso, Sinister, Religioso etc., das Leitmotiv wird eher verdammt, der heutige Usus, Gefühle durch bekannte Hits mit bereits eingepfropften Assoziationsreflexen zu gängeln, sowieso. Iolinis eigener ‚Silent Motion‘-Soundtrack, der mit seinem ‚Funiculi, funiculà‘-Auftakt gleich ungeniert in eines des Fettnäpfchen tritt, ist wie Stummfilm ohne Bild, ein Cowboy ohne Pferd, das er verkehrtrum sattelt. Abstrakt und ironisch wird die emotionale Magie von Stummfilmmusik demonstriert, mal mit, mal gegen den Text. Mit den Songs zu Phillip Crawfords Doku Hurt und mit ‚Black Sheep‘ geht der 1960 geborene Australier, der mit seinem Beitrag ‚Hong Kong: City in Between‘ zur Soundscapes Be)for(e 2000-Compilation schon einmal in BA auftauchte, dann den Schritt von formalen Fragen zu praktischen Verknüpfungen von Form und Inhalt. Bei ‚Songs from Hurt‘ for voices and rock band kommen jugendliche Misfits zu Wort. Ihr O-Ton vom alltäglichen Horror, von Drogen, schlagenden Vätern, Müttern und Polizisten skizziert lakonisch und im Zeitraffer, wie sie im Jugendknast landeten und fungieren 1:1 als ‚Lyrics‘. Iolinis Versuch, in einer falschen und kaputten Wirklichkeit als Künstler realistisch zu werden, collagiert bei ‚Black Sheep‘ erneut ausschließlich O-Ton von Insassen, aktuellen, ehemaligen und potentiellen (sic!), des Don Dale Detention Centre in - ausgerechnet - Darwin, Australien, gemischt mit Aussagen von Sozialarbeitern und Experten für Jugenddelinquenz. Als musikalischer Fond dient minimale Elektronik aus Fieldrecordings, die Jugendliche im Umfeld des Gefängnisses aufgenommen haben. Iolinis schwer zu kategorisierende Audio-Art, „part music, part documentary and part drama“, zeigt verwandte Züge mit Arbeiten von Gregory Whitehead, Jon Rose oder Bob Ostertag, deren Radiophonien Fact & Fiction, Form & Function, Was & Wie so neu justieren wie Raymond Chandler einst den Kriminalroman. Und das mit einer Credibility, die das Maulheldentum des Rap krampfhaft sucht.“ [Rigobert Dittman, Bad Alchemy # 47]

“Robert Iolini is a composer who disentends the divisions between music, documentary and radio art, mixing investigative journalism, sound ecology, storyboarding and conventional notated composition -- using songs, spoken word, field recording, improvisation and electroacoustic manipulation to make complex audio works that might equally be music, documentary or fiction. He works, initially, like a radio journalist: researching, collecting materials, conducting interviews. The bulk of *Songs From Hurt* have been constructed in this way, around the extraordinary testimonies of aboriginal teenagers, prisoners, shadow communities and witnesses to a world in which the interviewees are continually told that they are surplus to requirements. Then this raw data is organised, transformed and integrated into complex musical compositions, becoming itself musical in the process -- its pitches no longer simply prosaic, its rhythms driving the structure of its setting while remaining intact -- not looped or pressured into becoming servants to the overall organisation of an aesthetic fiction. The witnesses and sounds converse and conspire in Iolini's work, but never give way to one another. It is rare for conventional and electronic compositions to remain so respectful of voices and what they have to say, and this plain matter of fact-ness makes most rap sound like bluster, and most opera sound like history.” [press release]

**\* IRR.APP (EXT.) – Perekluchenie CD (Beta-Lactam Ring Records mt072b, 2005) € 14.00**

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 slooooooowly faaaaded oooooout in favour of a slooooooowly faaaaded 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]

**\* JANITOR – Qoumran 4-ever CD (Tesco Org. 064, 2005) € 14.00**

Drittes Album des Collaborationsprojekts von DEUTSCH NEPAL und HAZARD. Da HAZARD aka BENNY NILSEN schon längst nicht mehr im klassischen dark ambient-Sektor arbeitet, und LINA BABYDOLL sich schon immer als die Genre-Grenzen des Industrials missachtendes Enfant Terrible mit Hang zu alkoholisierten Exzessen präsenzierte, ist das wieder eine höchst kuriose und ungewöhnliche Mischung. Field Recording-Drones werden abgelöst von Elektro-Rhythmen und Song-Strukturen, beissend-bedrohliche Flächen geschaffen, der eindringliche Gesang von Lina in pumpende Orgel-tracks gepackt... Zentral ist das ultra-lange, Mantra-artige THE NEED FOR A HOLY SPIRIT.

"Long time - no see! ...and then suddenly a new Janitor release on Tesco. This is Janitors 3<sup>rd</sup>, full-length release, after "receiving a flower on mothers day" CD, the two masterminds Peter Andersson (LinaBaby Doll/ Deutsch Nepal) and Benny Nilssen (Hazard) got together again and managed to produce a very good follow up to their highly acclaimed first release on Tesco. Again Janitor delivers an outstanding mix of rhythms, industrial elektronikk soundscapes, romantic tunes with the distinct voice of Lina, a sentimental journey into the world of weirdness. After years of contemplation and research in the monastery caves of Qoumran Nilsen and Baby Doll found the hidden treasures they were looking for. The dry wind as a tapestry of sand in an elektronikk desert, structures and ornaments hidden in the storm of Saudi. Another surprising release from the swedish duo recorded in the woods of Sweden at Studio Habelsbolet. All music/artwork by Nilsen/Baby Doll" [label info]

**\* JARBOE – The Men Album do-CD (Atavistic ALP1672CD, 2005) € 19.50**

"Six years in the making, Jarboe's *The Men Album* project is finally revealed via a twenty track double-CD, showcasing the impressive range of her interests & artistry. *The Men Album* brings together an eclectic global roster of artists from diverse musical backgrounds whose only commonality, for the most part, is Jarboe herself. Beyond the music, *The Men Album* examines the dreams of a woman and the exploration therein of her identity as seen through the 'masculine gaze.' Featured artists include veteran performers: Blixa Bargeld, Alan Sparhawk, Jim Thirlwell, Edward Kaspel, David Torn, Chris Connelly, David J, Mika Vainio, and many more collaborators." [press release]

**\* Philipp JECK – Stoke CD (Touch TO:56, 2005) € 14.00**

Grösstenteils live-Material des sphärischten aller Turntablelisten, der grossartig trancige Atmosphären schichten kann, immer viel näher als ZOVJET FRANCE dran als an üblichen Plunderphonics !

"This is his 3rd CD for Touch, after Loopholes and Surf. He has also released a CDR, Live in Tokyo at ICC. All tracks are edits of live performances recorded in Liverpool, Manchester, Osaka, Tokyo and Vienna except Lambing, which was recorded at home in part for a film by Lucy Baldwin. Stoke was made using Bush, Fidelity and Philips record players, Casio keyboard and Alba portable CD player. The notion of turntablism may be associated with flashy, deck-hopping scratch gymnastics, but the use of the record player as an instrument harks back to a less ostentatious tradition of music making. John Cage, Karlheinz Stockhausen, Pierre Schaeffer, and James Tenney recognized records and turntable mechanisms as manipulable sound sources. In essence, sampling began with the real-time deployment of gramophones in performance by these artists and academics." [label info]

"Compared to the recent release of the collaboration between avantgarde turntablists Philip Jeck, Otomo Yoshihide, and Martin Tetrault, Jeck's solo production receives the superior packaging job -- not only with the normal sized digipack (and not that stupid 'super jewel case') but also with the beautiful design from Touch's Jon Wozencroft. Furthermore, Jeck's album clocks in nearly 20 minutes longer and is two bucks cheaper.

OK, so it looks good, but what does it sound like?, you ask. The AQ verdict is -- it sounds wonderful! Philip Jeck's take on turntable experimentation involves using multiple turntables and scratchy old records to create blissfully beautiful surface-noise looping. His largely improvised compositions make the most gorgeous, repetitive, droning use of good old-fashioned record crackle and hiss. Jeck takes great care to allow for scraps of melody to emerge from the original music on the records with snippets of piano, sitar, and slow-motion vocals,

popping out of crackled loops and often recalling the height of the Robin Storey era Zoviet France in the late '80s.

What differentiates this new album from the previous excellent ones in his oeuvre is its dynamics (perhaps due to the fact that these were all live performances?) -- the music is more active in terms of the elements used and their resulting emotional power. In fact, the first track "Above" is the creepiest composition I've ever heard from Jeck. The dynamism is also evident in that he uses more individual sounds that unfold over time but \*not\* necessarily being looped. It's nice to hear him trusting the sounds to stand on their own rather than needing the looping effect to make them beautiful. Highly recommended!!" [Aquarius Records]

**\* JESU – Heartache CD (Dry Run Recordings dry98cd, 2004) € 13.00**

CD-Version der ersten JESU 12" von 2004 ! Zwei urlange Stücke voller monolithischer & minimaler Melancholie, das grandios traurige HEART ACHE verbindet GODFLESHsche Brachialität mit überraschend sanften & himmelwärts strebenden Gitarren. Für die Ewigkeit !

"The ex-Godflesh mastermind is back with one of the most crushing, heart-rending, simply staggering records in a long time. If you're looking for Godflesh revisited then you'll be happy but somewhat disappointed...this is so much beyond Godflesh! Take the original template - crushing guitar and bass riffs, inhuman machine rhythms - and push it. Push it right out there!" [label info]

**\* KARKOWSKI, Z. / ANTIMATTER – KhZ CD (Auscultare Research aus021, 2005) € 13.00**

Zweite Zusammenarbeit nach der grossartigen (und noch erhältlichen) CD auf SIRR (2001). KhZ beginnt unglaublich dumpf & subtil tief-frequent und schlängelt sich dann durch flirrende Sound-Felder = reine Klänge ohne jeden Bezug zu klassischen musikalischen Parametern, ausser dass looipge und pulsierende Muster auftauchen... es brummt, dröhnt, grummelt & gurgelt, knirschende Klicks tauchen auf, die inhärente Bewegung ist eher langsam = Ein schöner one-tracker von ca. 45 Minuten Länge, ein Lehrstück von tanzenden Frequenzen die den Geistkörper massieren & umgarnen & ummanteln....

"The second collaboration by Karkowski and Xopher Davidson (Antimatter) is a masterful work that rewards any patient listener with slowly unfolding layers of analog hum and buzz. The CD consists of one 45 minute piece, and this format suits the work well, as this kind of piece needs to develop slowly over a long period of time. The first 13 minutes are calm, and consist of low end rumbling and quiet high-pitched tones. This sort of restraint has often been a prelude to a blizzard of harsh noise in Karkowski's past work. KHZ is successful because it develops in a gradual manner, rather than simply being an exercise in quiet/loud interplay. This calm atmosphere eventually gives way to rapid clicking, analog patterns which hover at a moderate volume, and help the piece achieve a sense of movement. By 24 minutes these hums and buzzes have become a much louder chorus of shifting electronic pulses that are a massive payoff. The next four minutes are an excellent study of the interplay between this all-enveloping drone and some subtle, high-pitched staccato rhythms. The arrival of a brief noisy section towards the end is barely noticeable due to the gradual accumulation of intensity that characterizes the flow of the piece. Karkowski benefits greatly from this collaboration, as it seems to encourage his (relatively) subdued side. It is to their credit that the pair have restricted the length of this piece to 45 minutes, resisting the temptation to fill the CD to its capacity. While too many abstract sound artists explore only one end of the sonic spectrum, Karkowski and Davidson have succeeded in producing a work that focuses on the way these elements can work together. It is uncertain what relevance the only sleevenote, "rebounding=junk of life" -R. Selavy, has to the sounds contained within, but any alliance with Marcel Duchamp's feminine alter-ego is a gesture to be applauded." [Jim Siegel / Brainwashed]

**\* KA-SPEL, EDWARD – Laugh, China Doll CD (Beta-Lactam Ring Records mt113, 2005) € 14.00**

Wiederveröffentlichung der umwerfenden ersten beiden Solo-Scheiben von KA-SPEL von 1984: die 3-track maxi „DANCE, CHINA DOLL“ und die LP „LAUGH, CHINA DOLL“, dazu noch 2 bonus-tracks.

"A 5 color gatefold wallet. Each CD will have a coupon to receive a bonus CD of new material once all the solo albums of Edward have been reissued. In 1984 when "Laugh China Doll" and "Dance, China Doll" first appeared, it was difficult enough to try and suss the Legendary Pink Dots. For the few, the proud, the brave who actually had some of the early cassettes, it was apparent that LPDs' had some serious avant-garde habits. For those who only had the LPD records as cosmological references, the progressive accents left a bizarre and refreshing taste in the midst of the early post wave synth landscape. So what now of all this China Doll business? Dance and Laugh shone like

antebellum LPDs' at the edges, but the Ka-Spel core proved a legendary dot of another colour. Edward off the LPD clock of those days had a more stripped down, economical sound. His brand of electro-minimalism, however, had nothing to do with the cold-wave synthers swarming at the time. Edward's nihilism was of a much more personal nature; his lyrics like letters to ex-lovers. Even the buzzing, addictive hum of synths at their most repetitive came off more weird than cold. Ka-Spel's melodies could often be very sweet. Very tender. Sequenced analogues, electronic swells, sounds like broken down calliopes, and, yes, an a capella track; Edward created a uniquely intimate, deeply engaging environment full of sonic movement. Always some fading loop or chirping trill or voices in the pockets. Envelopes and parameters shifting mid-song felt like levitation had finally been patented. A thus was the ante of the universe upped in 1984. Laugh and Dance have finally been paired on CD, with additional tracks from "Perhaps We'll Only See A Thin Blue Line". The music has aged very well. Presented in a mini album sleeve, this beautiful edition will improve the look of any home and the sound of any room." [label info]

**\* KA-SPEL, EDWARD – A red long ladder to the moon CD (Beta-Lactam Ring Records mt090, 2005) € 14.00**

"A resonance of weightless ascension? More like an old kit bag full of songs and ruminations made to be sung whilst climbing, hoping for a taste of green cheese. The first slithering modulations on "A Long Red Ladder to the Moon" declares Edward's lunar journey, but the squelch of satellites is soon broken by a slow cadence, like the funerary trudge of VU's "Venus In Furs," whereafter Edward begins serenading his way to the great, smiling crescent. The second chapter is a more classic, sequenced electronic work-song with deeply searing psychedelics fueling its molten core (one could almost visualize a Pierre et Gilles video of Edward laddering his way skyward). 6 more simmering vespers follow on in magnificent electro-colour, some of which would not seem out of place in an adventurous club setting. Dark, sweet and cosmic, Edward's new batch of tunes may be a superior choice for what SETI sends out as signals to the universe. Surely orbiting ETs like a good dose of head music now and again. Until the ETs answer, however, we T's can enjoy a little taste of Ed's slo-mo trip through the stars. And to les etoiles shall be all the quicker transported those who fancy a focused listening, for "A Long Red Ladder to the Moon" is truly one of the most stunning headphone albums since the invention of stereo. Ladder" is more a book of actual songs, the cosmos can be heard chiming in throughout, especially as quiet post scripts and preambles to the verses. At close range the universe squeaks and chirps clearly between, around and within Edward's soliloquies. Like "Malachai" or "Rock N Roll Station" "A Long Red Ladder to the Moon" is filled with sonorous leavings so suddenly vivid that they seem to ejaculate from the speaker right into your tea! Even central melodic statements get such a thorough electronic tweaking that it sometimes seems that Edward may be silver surfing to the moon via your living room. There are enough expansions and abstracts here to strip the tiles off a space shuttle, but it is the music that is the true power of this record. Some of Edward's richest and most appealing compositions are married to his absolutely innovative synthetics with an emotional cherry on top. "A Long Red Ladder to the Moon is such a delicious comet that it may be the moon is descending the ladder to Edward! Cosmonauts: "Ladder" is the Sputnik your Laika has been craving and is sure to put a bustle in your hedgerow." [label description]

**KEMIÄLLISET YSTÄVÄT - Latvasta Laho CD (Celebrate Psi Phenomenon, 2005) € 14.50**

KEMIÄLLISET YSTÄVÄT sind Bestandteil der merkwürdigen finnischen „Wyrd Folk / Rock“-Szene, bei Ihnen vermischen sich Einflüsse aus low-fi-Drone, Psychedelic, Acid-Freak-Folk und was auch immer zu einer immer ungewöhnlichen, handgespielten, schräg-melancholischen Melange, die wohl ihresgleichen sucht. Sie beheimaten das Paralleluniversum zu VOLCANO THE BEAR, THUJA, SIX ORGANS OF ADMITTANCE, etc.. CD ist beim Label schon ausverkauft, ranhalten !

"Lucky for us there's not a whole lot to do in Finland other than drink, smoke and make records. It means that we will never have to worry about running out of weird and wonderful Finnish foresty psych rock jams. And by now, we're quite comfortable in admitting that we can never get enough. EVER. Circle, Avarus, Uton, Islaja, Es, Kiila, Anaksimandros, Tivol and of course Kemialiset Ystavat. They've all tapped into something special and mysterious, some gorgeously primal world of drones and simple rhythms, minimal psychedelic freakouts, deliriously primitive drumming and outer space melodies. A sort of Krautrock meets seventies pagan folk meets minimal drone meets free rock meets everything else. No wonder it all sounds so good. It's little purloined scraps of everything we love, woven haphazardly together into gorgeous rambling and meandering sonic explorations. Banjos accompany wavering falsetto vocals, shuffling seasick rhythms

underpin wild songbird like melodies and fluttery flutes, buzzing distorted guitars rumble beneath full on harmony pop vocals, warped and warbly organs and woodwinds nestle up against the clattery clang of kitchen sink percussion. It all sounds so perfectly imperfect together. Dreamy and melancholy, stumbly and goofy, dark and brooding, woozy and hypnotic, innocent and playful, exuberant and festive, creepy and bizarre, pretty and darn near perfect." [Aquarius Records]

**\* KILN – Thermals CD (Infraction Records INF017, 2005) € 13.00**

Sehr warme und flächige „positive“ Ambience, loopige Harmonien verhüllt & wellend, 23 Stücke die wir kurzes Aufflackern von Erinnerungen & Stimmungen wirken... Wiederveröffentlichung einer raren CDR dieses US-Trios (das ist NICHT das Colin Potter-Impro-Projekt!), die auch als FIBREFORMS aktiv waren (sind?). "Thermals debuted in the Spring of 2001 to a lucky lot of 100 people. Hand-stamped CD-R's, homemade artwork housed an incredible set of micro-symphonic musics. Over the course of 7 years of collecting odd loopstrata rescued from quarter-inch tape obscurity, the three meticulous members of Kiln went about the daunting task of re-compiling, remastering and renovating what is now the 2005 Infraction Records edition of Thermals in it's full-pressed glorious beauty. Elemental and immersive environments of Gaussian tone and color. ....One staffer remarked "It's like having 23 different takes on the emotive quality that Eno's "an ending (descent)" (from Apollo : Atmospheres) provided. The 4 minute mini-film soundtrack that actually lives up to that description." [label info]

**\* KINETIX – White Rooms do-CD (Small Voices SVR04014, 2005) € 16.00**

„Hinter Kinetix steckt seit 1999 der Komponist elektronischer Musik und Klangkünstler Gianluca Becuzzi. Er schreibt: "The artistic production of KINETIX is characterised by a strong experimental imprint, by the interest into the expressive possibilities offered by the digital technologies and by a clear aesthetic inclination towards minimalist forms and micro noises/sounds." Und tatsächlich klingt die Musik, als würden Kunstwerke der minimal art vertont werden. In den 9 Stücken der CD 1 wird die Beziehung zwischen physischen und akustischen Raumverhalten durch die Aspekte Klangvolumen, Zeit und Häufigkeit klanglich hervorgehoben. Klare digitale Signale von Summen und Sirren, die sich im Wechselbad mit großräumlich hallenden drones befinden, rufen flächige Klänge und dreidimensionale Eindrücke hervor. Auf der zweiten CD sind sehr reduzierte Sounds zu hören, die für eine Klanginstallation entwickelt wurden. Hier ist lediglich der Raum der Interpret. Hochfrequente Geräusche, ein wallendes Brummen und beinernes Knirschen umschmeicheln die Stille.

Since 1999, KINETIX is Gianluca Becuzzi, electronic composer and sound artist active since the first half of the 80's. He writes: "The artistic production of KINETIX is characterised by a strong experimental imprint, by the interest into the expressive possibilities offered by the digital technologies and by a clear aesthetic inclination towards minimalist forms and micro noises/sounds." (from the website) Really, the music sounds like a study about a representational work of minimal art. The first CD includes 9 pieces dealing with volume of sound, time and frequencies to underline the relationship between physical space and acoustic space. Clear digital signal-buzz changes with wide open resounding drones evoking superficial sounds and three-dimensionally impressions. The 2. CD shows very reduced sounds conceived for a sound installation. Only the room is the interpreter. High frequencies circle abstract noises, playing with silence." [Peter Schlewinski for Drone Records]

"...Carefully constructed soundscapes of sine-waves gently moving in and out, with occasional crackles and soft whispering voices, certainly in the first part. It reminded me of some of Jos Smolders' older work in this direction (but much better recorded by Kinetix, but in Smolders' defense, he work with hissy tapes in his early days). In the second and third part Kinetix uses the voice of Alvin Lucier with his well-known ramble about rooms that he is in and you are not, but Kinetix uses it quite nicely. The fourth part is a stretched out drone piece with off and on rumbles and it moves all quite slowly. The previous works by Kinetix were nice, but couldn't convince me that much, but here it surely does. Not so much in terms of presenting something new, but it's a well-thought out disc, excellently produced, good concept and presented well. Thumbs up!" [FdW / Vital Weekly]

**\* KINSKI – Don't climb on and take the Holy Water CD (Strange Attractors SAAH022, 2004) € 13.00**

Die „andere Seite“ der Seattler Band KINSKI: Eine Mischung aus post-rock laid-backness und experimental-drone improvisation,,, Slowliness-Vibrato-Gitarren, Flötendrones, Oszillator, Stimmen...flächige Arrangements in denen sehr lebhaft Dynamik entsteht, bis hin zu einer psychedelisch-ekstatischen Atmosphäre...

"In their hometown of Seattle, Chris Martin, Lucy Atkinson, and Matthew Reid-Schwartz of the lysergic-punk band Kinski often play out incognito. Under the guise Herzog, the goal is to experiment with mood, sound construction and interplay by channeling their chemistry into an exploration of their "cosmic" side. These entirely improvised sets have yielded some truly heady excursions into the sonic ether. *Don't Climb on and Take the Holy Water* is a snapshot of these experiments, "free-ambient" sounds exploring the subtleties of drone, texture and atmosphere." [label description]

**\* KNUT – Terraformer CD (Conspiracy Records CORE 028, 2005) € 13.00**

Die "schwyzer ISIS" mit ihrer Variante eines experimentellen Drone-Metals, kraftvolle Slo-Mo NEUROSIS-artige Attacken, aber auch flächige Distortion-Parts.... Tip für jeden ISIS-Fan!

"Terraformer" features 12 new tracks and nearly 45 minutes of a raw and uncompromising blend of super heavy post rock, ambient soundscapes, crusty downtuned Neurosis-ish sludge and droning riffs that stretch into hypnotic loops while huge, pounding drums and agonised vocals are splattered throughout. Artwork provided again by aaron turner...." [label info]

**\* KOTKAVUORI, TAPIO – Terra Hyperborea CD (Gemina Stella GSCD-003, 2005) € 13.00**

Wer sich für Archetypen, C.G. JUNG, rituell-archaische Musik, nord-europäische Mythologie & Runenmagie interessiert, sollte hier zugreifen! Der Finne TAPIO KOTKAVUORI hat zu magischen Praktiken rituelle Obertongesänge & Didgeridoo aufgenommen, begleitet von anderen schamanistischen Instrumenten oder Objekten, und das ganze sparsam elektronisch effektiert. Kommt mit erklärendem Begleittext & Fotos & Videotrack.

"Tapio Kotkavuori is a Magister of the Temple of Set and he has an essential role in the practises and information sharing of northern magical context. He is also the author of two books on the subject of Left Hand Path. Terra Hyperborea contains a selection of Kotkavuori's sound-magical Workings recorded in 2001CE. At the time, recordings were made under the project name Vaskikäärme. These recordings have now been remastered and are publicly available in CD-format for the first time. The album contains also a high-resolution version of the Underground Tunnels-video. Musically artist himself describes Terra Hyperborea as "post-apocalyptic dark-ethno-ambient". Its semi-organic, semi-electric soundscapes are trance inducing, almost hypnotic, varying from soft mood adjustments to more focused incantations and chants. Kotkavuori's main weapon of choice in this battle against silence is didgeridoo, but tons of other instruments - such as vocals, rainstick, shaman drum, coffee maker, synthesizer, kitchen knives etc. - have been utilized as well. All in all, these recordings create a shamanistic ambiance with a dark twist characteristic to the Left Hand Path. They provide an inspiring background for mundane as well as Other Kind of activities. To some, this record offers an unique peek to the world of Black Magic. To others, it offers a lot more." [label info]

**\* KRAKEN – Amore do-CD (Spectre Records S17, 2005) € 16.00**

Nach FÖRLISA ein Doppelalbum des belgischen Duos, die wieder die dunkle Seite der Musik und des Lebens an sich ausloten, dabei aber zwei sehr gegensätzliche CDs vorlegen... auf der einen klingt das sehr minimal & elektronisch mit dunklen Flächen & hallenden Industrieanlagengeräuschen, wo später medizinische-kalte Spracheingaben auftauchen und die Spannungskurve allmählich geschickt nach oben wandert; auf der anderen gibt es mehr field recordings, strange Sprachbearbeitungen und Einspielungen und dunke Pulsationen & Beats & Bläser-Echos, die sich mit dunklen Klangmassen verbinden.....äusserst sorgfältig wurden hier Sounds ausgesucht und Stücke zusammengesetzt.... dark ambient der explorativen Sorte !

"...Amore" is a recording full of contrasts. The first CD requires an active attention span to fully appreciate the artistry involved. Although steeped in black ambience and drones the occasional slight experimental feel could be off putting for lesser souls. Whilst the second CD is more easily accessible to those into the darker side of music and life. All in all though the release is deceptively awe inspiring and is different enough to be a viable purchase for ambient / drone collectors." [AuralPressure] "With almost two hours of deeply absorbing soundscapes, latest album by Belgian project Kraken delivers an experience of abstraction similar to the aforementioned experience at the movie theatre. The album titled "Amore" first of all operates in the spheres of dark ambient built on low frequency drones, deep rumbling horns and mixtures of concrete and artificial sounds. The music is subtle and dreamy thanks to the drones of hypnotism and the distantly echoed voices as well as a clever use of field recordings. Even with the occurrence of the great amount of samples from real life accompanying you as you float through the tunnels of eerie ambientscapes the atmosphere on the album first of all delivers a sense of isolationism. Imagine the impression of being

conscious enough to sense the dialogues of the surgical team as you lay on the operating table: The voices surround you, but they sound distant and you are not part of the dialogue. First CD has been divided into five works of art meanwhile second disc only consists of two tracks: Where the first track runs approx. 70 minutes, the closing track with its short duration of 49 seconds, first of all functions as a transformation between the sonic darkness of "Amore" and the outside world. Built on beautifully processed harpsichords the track, titled "de hoorn in je hoed", lightens up the atmosphere before the listener soon once again will have to face the real world. Despite the title there is absolutely no sign of romanticism on this remarkable exploration into the dark lands of Kraken." [NMP / Vital Weekly]

**LABELLE, BRANDON – Music on a Short Thin Wire CD (Groundfault GF015, 2001 ) € 10.00**

Interessante Aufnahmen von der ID BATTERY-Hälfte und gleichzeitig einem der aktivsten Sound-Art-Philosophen. Tönende Lautsprecher werden hier mit Drähten abgenommen und hörbar gemacht, es entstehen leicht sägend-metallische, angenehme Vibrationen...

"Each track of "music on a short thin wire" was produced by using two of the first eight CD releases by Ground Fault Recordings. Choosing the discs in order of their release dates, I played two CDs simultaneously through separate players, and separate channels, splitting the CDs to a single speaker (one CD left, the other right). Using the speakers themselves as the main sound source – the paper cone -- I attached short thin copper wires to their surfaces. I then attached the other end of the wires directly to contact microphones. Playing the CDs activated the speakers, and in turn caused the wires to vibrate. These vibrations in essence are direct "sympathetic" translations of the dynamic fluctuations of the music being played, though respond quite erratically. The following tracks are excerpts from these recordings; each track refers to two specific CDs." [from the liner notes]

BACK IN STOCK FOR BETTER PRICE !

**\* LAIBACH – Neu Konservativ CD (Cold Spring Records CSR38CD, 2006) € 13.00**

"Repress due to demand! The official release of the semi-official, legendary 1000 only vinyl from 1985, now a highly sought-after collectors piece! Lovingly remastered, with an 8 page book of new text about LAIBACH and NSK of the time by ALEXE! MONROE (commissioned exclusively for this release by LAIBACH), plus never before seen images from the NSK archive. This album finds LAIBACH at their most powerful, orchestral and anthemic!!" [label info]

**\* [LAW-RAH] COLLECTIVE – Drones for Drella CD (Pflichtkauf PFLICHT 24, 2005) € 14.00**

Neues Werk des niederländischen Projekts, inspiriert von und gewidmet ANDY WARHOL! Auf sechs Stücken hat LAW-RAH versucht, graphisches Material von WARHOL in Klänge umzusetzen... wir hören loopige Drone-Sphären, mechanisch-repetitive Klänge, konkretes Filmmaterial... a well done experimental concept release...

"how does a building sound? or a statue? what does one get if paint is replaced by sound? are canvas and a hard drive in any way related to each other? what happens if an artist gets his inspiration from an architect, writer, filmer, or even a painter? some two years ago the [law-rah] collective started to work on this concept. being a long-time admirer of the works of andy warhol, the goal was to translate his works into an auditory perspective. the result is presented on the new album 'drones for drella', which was named after the tribute lou reed and john cale wrote for andy warhol after his unfortunate death in 1987. the album contains six tracks and is just under an hour long. the track titles refer to the work on which they were based. for example 'electric chair', 'oxydation paintings' and of course 'campbell's i'. obviously most tracks were based on warhol's graphic works, but also the three hour movie 'chelsea girls' served as inspiration on one of them. 'drones for drella' might well be the collective's most conceptual album so far, but in no way has the sound changed compared to their earlier works: expect massive, deep, layered drones with seemingly erratic notes scattered throughout the frequency spectrum." [label info]

".....'Drones...' is a steady lucid hypnosis that engages the listener and flicks the light switch on in your head. Take this release if you will as a sonic accompaniment on individual pieces of Andy's graphical works and film. The sound is rich, and delicate, and in some cases monstrous and overpowering. Law-Rah yet again has expressed himself deeply with layers of rich ambience and drones, sometimes skittish and disjointed to give it that extra edge. This is a well thought out release that does not disappoint, its beautifully packaged and is quite possibly in my opinion the best we have seen from this artist so far. If you want some food for the mind and heart you may not need to go further than this conceptual release." [Black Harvest]

**\* LEBER, BRIAN – Till CD (Alluvial Recordings A21, 2005) € 11.00**

Alles ganz seltsam hier ! Stark durchkomponierte Musik aus field recordings, Radiokurzwellen, Objekt-Klängen wie Steinen und Instrumental-Sounds (hier Cello).... was wie anspruchsvolle Geräusch-Improvisation wirkt, basiert auf durchdachten Scores.... erstes Album des Chicagoer Komponisten.

"Brian Leber is a composer based out of Chicago, USA. Alluvial is proud to present his first widely available work which is entitled "Till". "Till" is mostly an amalgam of pieces that appeared in slightly different form in his own tiny private editions between 2001 and 2004. Leber comes from a musical background which is more traditional, from a compositional perspective. However, the style Leber demonstrates here is likely to be one that is familiar to fans of other Alluvial releases- delicate field recordings, found sounds, manipulated objects, and scrupulous attention to detail. The execution of his works is what catches the listener's ear, and Leber uses no synthesizers while composing. This is not improvisational music, but rather graphically scored prior to execution. The pieces have room to breath, expand, and let the listener set the pace at which to take it all in. The first piece is "Isobar", which begins way deep down in the distance until it slowly builds into a rather massive, dense sound sculpture of howling wind, stones, short wave radio, and sistrum. The second is "Tracing Stones", which as its title implies, is a study of found sounds from stone, field recordings, and is accented by a dragging, droning cello which suggests some of *David Jackman's* work from the Vacant Lights/Sphynx period. Last, is "Mountains and Rivers" which combines the sound of manipulated objects and double bass into organic blend which does not really sound at all as its technical description might imply. This piece is as delicately composed as some of *bernhard günter's* early work, but as lithic and rudimentary as *Jeph Jerman*. As the title "Till" suggests, Leber's work focuses on the organic qualities of sound and the details that often go overlooked. A very powerful debut." [label info]

**\* LE DEPEUPLEUR (KARKOWSKI / TOEPLITZ) – Disambiguation CD (Auf Abwegen aatp15, 2006) [lim. 500] € 13.00**

Enjoy the bliss of infinite hiss !! A one-tracker of 46+ minutes ! "Disambiguation" is the third CD from the duo of Zbigniew Karkowski and Kaspar T. Toeplitz. It features one ongoing stream of grey, heavy and disturbing noises. It contains blocks of solid and almost material sounds, causing a physicality and urgency to the "music" which is rare to find these days.

ZBIGNIEW KARKOWSKI: Composer and performer of contemporary music. Was born in Cracow - Poland but emigrated; as a, teenager and afterwards lived in among others Gothenburg - Sweden, Amsterdam - Netherlands, Berlin - Germany, Paris - France, Los Angeles - USA and Tokyo - Japan. He studied music and composition for many different teachers and composers in Poland, Sweden, France and Netherlands. From today's perspective he considers that the only teacher who taught him something real, was Iannis Xenakis. Karkowski has presented his work in more than 30 countries on nearly all continents. He is convinced that it is a responsibility of an artist in present time to travel and move and work around the World in order to learn and understand different cultures and traditions and discover truth about us and our planet. He also strongly believes that geographical, political and social exile is a necessary condition for true creation. And true creation is the only act that really matters. Since 1994 he is based in Tokyo - Japan where he collaborates closely with Japanese underground noise- and experimental artists. He is not interested in traditional definition of what is music, in his opinion all theory and systems of music as a cultural concepts have to be destroyed. So in his latest work his main concern is on realizing drama with sound electronic and acoustic walls with scores based on architectures of ruins. Karkowski formed the legendary internet group Sensorband and is currently also playing in duos with Merzbow/Masami Akita (as MAZK) and with Pita Rehberg (as POP). KASPAR T. TOEPLITZ: Composer, electric bass player and musician who has developed his work in the no man's land between "academic" composition (orchestra, ensembles, opera) and electronic "new music" or "noise music". Has won several prizes and distinctions ; 1st prize for orchestral composition at the Besançon Festival, 1st prize at the "Opéra autrement/Acanthes" competition, Villa Médicis Hors les Murs (New York), grant Leonardo da Vinci (San Francisco), Villa Kujoyama (Kyoto), DAAD (Berlin). Got numerous commissions from the French Government, the radio and from electronic studios such as Ircam, GRM , GMEM, CRFMW, EMS.. Works with experimental or unclassifiable musicians such as Zbigniew Karkowski, Tetsuo Furudate, Dror Feiler, Art Zoyd, Eliane Radigue, Phill Niblock, John Duncan, others. Directs his own ensemble which does not have a name, and is made up of musicians who have the same musical preoccupations - rupture. Has definitively integrated the computer into the very heart of his work, as a tool of thought and composition, and as a live instrument, hybridising more traditional instruments if necessary, or working on the sheer electronic noise." [label info]

**\* LE GOFF, PHILIPPE – Titakti CD (Empreintes Digitales IMED-9524-CD, 1995) € 10.00**

Vier dichte Stücke des franz. Komponisten, ca. 40 Min, über die INUIT-Kultur der kanadischen Arktis. Hier vermischen sich collagenhaft Inuit-Gesänge & Schamanen-Musik, field recordings von der umgebenden Natur und Stimmen und formen eindrucksvolle elektro-akustische Collagen.

**LE PLASTIC MYSTIFICATION GROUP - In the Land of Melancholy CD (Obuh Records D13, 2000) € 13.00**

Erstes Werk auf OBUH von dieser legendären ukrainischen Gruppe um Vladimir Surmach, die seit schon langer Zeit (1986) zu einer festen Größe in der ukrainischen Underground/Performance-Szene zählen, und vom Establishment in den 80ern zensiert/verboten wurden... sie machen eine Art handgespielten Ambient-Wave-Trance-Sound mit osteuropäischen Einflüssen.. more infos and samples at: <http://www.netcircus.org/plastique>

"...This group was simply notified by the authority and get on the "black list" of the forbidden groups #1. All people who's possess the MC tape from this performance received the order from KGB by "own good will" to return "this pornographic and brutal material" to the authorities. Except recordings in a home studio and few performances, the activity of the group was distinguished, and the group existed in a total underground- only on the tape copies or handmade magazines that were written on the print-tape machines in that times..." "First CD of Ukrainian art. Group living and created in Poland. Melancholic songs and ambient tracks reminding circles of World Serpent artists and acoustic SWANS. Space arrangements, lots of acoustic instruments and samplings, somnambulant aura. Digipack." [Obuh Records] back in stock !

**\* LETHAL DOSE 50 – 21<sup>st</sup> Century Awakening CD (Nuit et Brouillard NBCD05, 2006) € 14.50**

"The poison dose injected into the veins of persons sentenced to the death penalty in some states of the U.S.A.... but LD50 is also a Belgian trio which has been existing for years in the fields of electronic music. After a self-released first tape and first CD-R, the first full-length CD by this talented unit. Using some digital instruments – synths, samplers- as well as some analogue ones –synths, rhythm'n box, effects,... LD50 develops an atmospheric music which is at the same time dark but warm, cosmic and experimental, melodic and deep, meditative but aware, often underlaid by some sampled voices and sound-collages, sometimes intermingled with/ intersected with some hypnotic rhythms. Being fully mastered and definitely original compared to some nowadays releases from the dark-ambient genre, "21st century awakening" will both appeal to the nostalgics of the 70ies and 80ies sonorities (old-school space-electronics from the 70ies and 80ies) such as TANGERINE DREAM, NOCTURNAL EMISSIONS..as well as to the lovers of some nowadays dark ambient acts such as SCHLOSS TEGAL, INADE, HERBST 9 or FIRST LAW... LD 50 is certainly the sole musical project able to set a bridge between these two tendencies, these two sounds, these two periods. "21st century awakening" will appeal as much to the soul as to the body, to the mind as to the heart. At first listening, this record may seem a little bit strange to you, like being out of phases, but the following listenings will draw you into an endless spiral similar to the one painted on the sleeve. Allow yourself enough of freedom for that. CD re-mastered by Christian RENOU, housed in an original A5 size silk-screened fold-out cover. Paintings by Leyla ERSEN.64 minutes/10 tracks" [label description]

**\* LILES, ANDREW – Mother goose's melody or Sonnets for the cradle CD (Klangalerie gg91 / ICR 47, 2005) € 14.00**

Menschliche Sprache und weird found sounds spielen auch auf „Mother goose's melody" wieder die Hauptrolle. Das ganze nimmt durch die britisch akzentuierte Erzählerstimme LORD BATH eine dunkel-märchenhaften, verschrobene Charakter an...insgesamt ein bizarres „bad fairy tale“-Album mit Elementen aus plunderphonics, dark ambient und Hörspiel, welches LILES Ausnahmestatus im Experimental-Sektor mehr als bestätigt !

"Andrew Liles is possibly the most interesting composer working in the scene of Drone and experimental electronica. His new album, co-released with Colin Potter's ICR brings the usual mix of eerie atmospheres and strange melodies. The eccentric Lord Bath narrates stories in between the tracks. Additional music by Sion Orgon from Thighpaulsandra's band. Ltd. 500." [label info]

**\* LILES, ANDREW – In my father's house are many mansions CD (Fourth Dimension Rec. FD068, 2005) € 14.00**

Grossartiges meist surrealistisch-dunkles Material auf dieser ANDREW LILES – Remix Compilation von vielen namhaften v.a. britischen Projekten!

Various artists remixing, re-ordering, adding and subtracting the recordings of Andrew Liles.

**Paul Bradley** Journey Rendered

**Colin Potter** All Doors Open

**Aaron Moore** Auto Manipulator - Trumpet Mix

**Jonathan Coleclough** Aviophilia

**Ruse** The Ether Reel Rendered

**Band of Pain** Apathy in the UK (Blast# 3)

**Bass Communion** Something to do with Hans Bellmer in a Pub at Last Orders using 15th Century Rural Magic

**Aranos** Auto Manipulator - Gong Mix

**Darren Tate** Lite

**Irr. App (Ext)** Ape Greasing Resonant Curvature Around Antiseptic Orifice

**The Hafler Trio** Song of the Ergophile

**Unsong** Te Whare Ao Aitu (Waits In Double Bed)

**vidnaObmana** 8 O'Clock

**Nurse With Wound** Soliloquy for Lile(s)th

**Freiband** Reis

"...In fact so busy, that his latest CD is a remix project. On this poetically entitled disc (Liles loves his titles) we find a host of well-known Liles-friends such as Paul Bradley, Colin Potter, Jonathan Coleclough, Bass Communion, Aranos, Darren Tate, Irr. App., Hafler Trio, Nurse With Wound, Vidna Obmana and Freiband paying aural tribute to the man. Each of these artists re-work one of Liles tunes with often-impressive results. At times the mixes remain close to the original gentle collages (like the mixes by Bradley or the very recognizable piano theme Potter uses) or more like soundscapes such as the tracks by Coleclough, Tate, Nurse With Wound (a Soliloquy no less) and Bass Communion. Ruse and The Hafler Trio deliver trademark, more abstract versions and Freiband submits, compared to the other tracks, the noisiest piece of them all. It is interesting to note that as much as these tracks are made by individual artists with individual styles, this CD still sounds as a coherent project, which makes for enjoyable listening and is probably why this is released under the name Andrew Liles. Another intriguing and highly enjoyable addition to the already impressive Liles-catalogue." [FK / Vital Weekly] Address: <http://www.adverse-effect.com>

#### **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 uneffektiv. 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!

Finally back in stock, this awesome work with field recordings from the rainforest in Costa Rica, and unbelievable soundworld, millions of complex noises from animals, insects and wind & rain...in a breathtaking quality! One of his most impressive works yet!!" [Drone Rec. info 1999]

#### **LOPEZ, FRANCISCO – Buildings [New York] CD (V2\_Archief V232, 2001) € 14.00**

„Neue CD auf dem Rotterdamer Label V2, komplett basierend auf Aufnahmen von Geräuschen von HÄUSERN New York, .. eine lebendige „deus ex machina“ – Welt tut sich hier dem staunenden Hörer auf, eine verwirrende Vielzahl von komplexen Rausch- & Dronesounds... nach der genialen LA SELVA wieder auf V2 eine hervorsteckende VÖ des Madrider Unikums, schönes Digipack mit liner notes und Fotos im Inlay.“ [Drone Rec info 2002]

“ Full length CD with extensive liner notes by Francisco López and Evan Eisenberg in Digipack. An immersion into the sonic matter from inner sound environments of buildings in New York. Wires, cables, gears, pipes, air ducts, boilers, clocks, LED's, thermostats, computers, video cameras... a community of fragmented robots, machines that breath, roar, hum, rattle, beep, crackle... a city from the inside, an unconscious futurist paradise. And above all, a tour de force of profound listening.” [press-release] "Though the sounds have been gathered from individual buildings, the net effect is of being in the urban Ur-Bau, the dynamo at the city's heart. Meaning not just the city but The City" (Evan Eisenberg)

\* **LOPEZ, FRANCISCO & SCOTT ARFORD – Solid State Flesh / Solid State Sex do-CD (Low Impedance Recordings LoZ 004, 2005) € 17.00**

“Francisco Lopez and Scott Arford need no introduction. They have established themselves as major influential figures in the underground experimental scene. "Solid State Flesh / Solid State Sex" is a double cd collaboration between these two passionate artists, dealing with the flowing presence of electricity all around us and inside us. Intense, sexy and rough, electricity mutates into a multitude of unknown sonic virtual spaces. The two discs work as a perfect companion to each other, shifting between relentless noise and menacing silence.” [label description]

“...Apparently it deals with electricity, recordings thereof, me thinks. Lopez' seventy-two minute piece 'Solid State Flesh' is quite different than much of other studio works, as most of the time it is quite presently there, even when the volume drops dramatically. That's the second difference with much of his previous work: Lopez uses the form of sound collage here, cutting abruptly from one section into another. The music feels less organic than before, probably due to the nature of the recordings used. However, lesser organic or not, it's very solid (pun intended) piece of music, of changing atmospheres and moods.

Scott Arford's disc is called 'Solid State Sex' and sort of sounds similar to Lopez's work (I guess this depends on which disc ones plays first), except that Arford has clearly divided his tracks into tracks. In each of them he searches for a specific idea or sound, and works that out into a specific track, before moving on to the next track. Another difference is that Arford never leaps into the really soft territory (although Lopez doesn't either that much) and in general sounds a bit meaner than Lopez. But he does a very fine job, much along similar lines as 'Radio Station', reviewed last week. A very match these two.” [FdW / Vital Weekly] Address: <http://www.loz-recordings.net>

#### **\* MAGICICADA – Everyone is Everyone CD (Public Guilt PG005, 2005) € 13.00**

Klasse Debut eines neuen US-Projekts: MAGICICADA steht für eigenwillige und variantenreiche „intelligente“ Experimentalmusik jenseits jeder Schublade, da gibt es höchst sphärische und hallumtoste Stücke die aus einem ganzen Arsenal an verschiedensten Soundquellen basieren, seltsame folkartige Ethno-Gesänge und Handgespieltes, Loops & andere Endlos-Effekte, manchmal steigert sich das in harsh noise – Bereiche rein, alles sehr druckvoll & abenteuerlich. TIP für Explorer !

“Magicicada is the musical life of Atlanta musician/sound designer/photographer, Christopher White. "Everyone is Everyone" is an organic, experimental work that blends traditional, as well as folk and eastern, instruments with found objects, samplers and field recordings to create a work that varies from delicate, cinematic soundscapes to harsh electronic environments. The instrumentation includes (but is not limited to): pump organ, voice, contact mics on faulty electrical lines, melodica, toys, iron balls rolling on wooden floors, accordion, cellophane, air cans, tape decks for the blind, guitar, shruti box, MARTA (Atlanta's public transit), synths, oven door (percussion,) cellos, zurna, paper, frogs in the backyard, and the remains of Hurricane Denis shaking the roof. The *Arigato-Pak* style covers are beautifully printed by *Stumptown Printers* on (peacepunk approved!) 100% recycled, Environment 120# cover.” [label info]

"As many people as possible should experience his single-mindedly self-willed experimental-ambient sounds." - *laut.de (Germany)*

"Everyone is Everyone" is variegated, brisk and well crafted, a teapot of deviated psychedelia, rancid electronica and sounds coming from forgotten offshoots of Ed Wood's "Plan 9 from outer space", all of the above floating in a broth of Biota and Zoviet France with exhausted batteries. White lets us share some of his fun - and the drones of "Cause" are blood-icing in their beauty." - *Touching Extremes (Italy)*  
"With an organic approach to creation, these eastern and folk influenced experimental works rival some of the strangest electronic ambient out there - from drifting soundscapes to meditative trances." - *Just Add Noise*

“...Every track on the CD is noted with long lists of recording notes, and if you read them, they give the impression of someone who is also frantically moving about. Not caring about how or why, this is best described as 'outsider' music. It moves along lines of improvised music, eastern and western folk music, lo-fi singer songwriter stuff and minimalist patterns on the cello, but never going to be anything close to being accessible: there is a strong element of experimental music to it, but at the same time things remain highly listenable. Again, great stuff.” [FdW / Vital Weekly] Address: <http://www.publicguilt.com>

#### **MAIN / ANTENNA FARM – Brombron 01: AF\_M CD (Staalplaat, 2001) € 13.00**

Diese neue Serie, von Staalplaat ins Leben gerufen, gibt jeweils 2 Musikprojekten die Möglichkeit, für ein paar Tage im EXTRAPOOL-Studio in Nijmegen, NL, zusammen Aufnahmen zu machen. Nr. 1 der Serie featured die Engländer MAIN und ANTENNA FARM, die hier eine Mischung aus konstruierter und improvisierter Geräuschkunst zum

besten geben, für die es weder ein Label noch eine Schublade gibt. Der konzentrierte Hörer durchwandert allerlei Stimmungen und Klanglandschaften, die eine neue ästhetische Hörweise geradezu herausfordern!

Kommt in einer noch nicht dagewesen non-jewel-case Papp-Verpackung.. Tip für alle, die etwas UNerwartetes hören wollen!

„These recordings were made utilising a variety of tools - powerbooks, contact microphones, guitars, mixing desk, fx, and and field recordings gathered from around Nijmegen. The three of them spent long hours in the studio working alone processing our own sounds, and then coming together at the end of each day to improvise collectively with these sounds. Becoming increasingly focussed, these improvised sessions were recorded directly down onto DAT. At the end of the week (July 7th - 13th, 2000), they returned to London with around 3 and a half hours worth of DATs. After a short break, they came together again at Robert's studio in Croydon and began to isolate sections and edit together this material (again on powerbook). This editing was simple and truthful to the original recordings - no new sections were added, there was no reprocessing done. They simply isolated what was felt were the strongest recorded sections and then bolted these together. There were some crossfades created, but everything was kept in chronological order. The resulting audio coheres into a focussed document that slips from extreme quiet to scratchy, crackly ambience, drone passages, and occasional bursts of a more violent nature. Not something that works as a background music, the 5 tracks have been carefully placed together and require closer listening...[press-release] BACK IN STOCK!

**\* MARCHETTI, LIONEL – Red Dust 3 x mCD BOX (Crouton Records crou029, 2006) [lim. 300] € 19.50**

„Let us create an ark of sounds that can travel to any part of the universe without moving“ [Olivier Capparos]

Nach der irren HAFNER TRIO-Holzbox macht Crouton gleich weiter mit aussergewöhnlichen Objekt-Covern. Musikalisch beeindruckt MARCHETTI mit drei komplexen und anspruchsvollen mCDs, die sich wie vierdimensionale Bücher vor dem Hörer ausbreiten, (betitelt „das verfluchte Buch“, „das magnetische Buch“, „das Buch von EOS“). Musik- Musikphrasen & extrakte, die wie nostalgische Erinnerungen wirken (irgendwo schimmert z.B. THIS HEAT durch), Geräusche & Geräuschkomplexe, Zitate- & Sprachelemente & andere menschliche Lautäusserungen (Lachen, Schreien, etc.) die zum Teil fragmentiert und prozessiert sind, Computersprache taucht immer wieder auf...das alles verwebt MARCHETTI zu einer mysteriösen, bedeutungsschwangeren ‚Musique Concrete‘!

„Years in the making, RED DUST is a three disc boxed set of new work from this master practitioner of musique concrete. Elaborate in its aural presentation, this study reveals marchetti's most focused and exciting work to date. Produced in part with Yōko Higashi, the material reveals sounds old and new, acting as a modern looking glass into a tapestry of ideas still grappled with today; human attraction, narcissism, and the function of the artist. The music flows story-like over the course of the three discs; a novel-esque concept/approach to a triptych visual presentation. The combination of ridiculously old recordings melting into obviously modern sounds makes this listening an experience to ponder on many levels. Dissect the layers and enjoy.

Each disc within RED DUST is accompanied by a note card with corresponding details, as well as a separate text card written by Olivier Capparos regarding the work of Lionel marchetti. Housed inside a small matte red box, the entire package is then wrapped in a fine delicate printed paper. Limited to a pressing of only 500.“ [label description]

“There is a strong love for the 3" format with Lionel Marchetti, as many of his works are released on this format. I am not sure why this is, really. The length of these three 3" CDs could easily fit on one full length CD... There is a strong difference between the live and studio works of Marchetti. Live, when Marchetti plays with Jerome Noetinger, he uses microphones, loudspeakers, prepared CDs, motors and radios, things are pretty noisy, but in the studio he crafts quite poetic music.

'Red Dust' was made partly with Yoko Higashi, who uses the voice. One CD is entirely by the two and that is the least collage like work: ongoing crackles, rhythm particles, a guitar and percussive sounds make up an intense atmospheric piece of music. The two other discs are more collage like works, using sounds submitted by others (such as percussion player Jon Mueller), put together in likewise intense collages of sound. Marchetti however stays away from the strict rules of acousmatic music, and does whatever is necessary to play the right piece, careless if he does things that are not 'allowed'. Ultimately for him the result is more important than the rules to achieve that. The whole thing has a strong poetic character: it's not a work to think about a lot, but a work to go through. Lie back and enjoy. It's a pity that you have to get up every twenty minutes to change the disc...“ [FdW / Vital Weekly]

**\* MARTUSCIELLO, ELIO – Unoccupied Areas CD (ReR Megacorp ReR EM1, 2005) € 14.00**

Grossartige neue Experimentalmusik von diesem italienischen Komponisten (auch mit OSSATURA aktiv), die noch am ehesten der Elektro-Akustik zuzurechnen ist. Soundschnipsel z.B. von der „answering machine Solution“ CD (Staalplaat) und von vielen anderen kontemporären Musike(r)n werden von ihm äusserst sorgfältig und so gut wie ohne Wiedererkennungswert der Originalquellen neu bearbeitet und zusammengesetzt, so dass hochdynamische, klanglich perfekt aufeinander abgestimmte Collagen entstehen. Es gibt absolut keine Wiederholungen, jeder auftauchende Klang ist „neu“, jede Sekunde für eine Überraschung gut. Das Zuhören erfordert ein wachsameres, aufmerksames Bewusstsein, das Gegenteil von meditativer Musik! TIP! "This is a quiet masterpiece. Five tightly focused electroacoustic compositions that are austere, rich, strange and brilliantly executed. Elio has an ear like a bat and a serious antipathy toward cliché, and he never relies on repetition for structure; these pieces seem rather to grow out of themselves in surprising but somehow logical ways like perfect exotic blooms. His is also a music of extremes, never theoretical but always grounded in the grain of the sounds themselves. Working with sounds taken directly from the world -- in 'A@travero', the electronic world: disembodied voices from answering machines, radio, Television, CDs, cinema and the internet; in 'Proiezioni', the cinematic world of machines: cameras, projectors, empty film spools, and so on for each piece which starts with the collection of similarly connected materials. The final track, a homage to Pierre Schaeffer, draws directly on Schaeffer's own captured recordings, taking, as concrete music does, already cooked materials as just another kind of raw ingredient. The sources may be quotidian, but they are not mundane. And they have been refined and polished and stretched and squashed and buffed and etherised to the point where they are like polished steel, reflecting something in a distorted plane, resembling something as a Brancusi might, but unfamiliar, transfigured.“ [press release]

**\* MATHIEU, STEPHAN – The Sad Mac CD (Headz33 / vector4, 2005) € 17.00**

Weniger ist mehr! Sehr kurios, der Saarbrücker Elektroniker STEPHAN MATHIEU reduziert seinen digitalen Geräte-/Softwarepark aufs nötigste und besinnt sich auf alte Gerätschaften und handgespielte Instrumente... „...Based on fragments of Handel's Violin Sonatas, Mathieu alchemizes violin and harpsichord tones into a luminous lament of crystalline tones that glisten, shimmer, and sparkle (a style later revisited in the equally stately "icredevirrA" based on instrumental fragments from Monteverdi). Similarly, while "Nibbio" includes a veritable mini-orchestra (violin, harpsichord, hammered dulcimer, singers), the instruments emerge as faint phantasmal traces emanating from a wind cloud. On the other hand, Mathieu's pump organ drone and Italian waiter Paolo Bisanti's recitation go largely untreated on "Smile." What distinguishes the album most of all, though, is the rich sonic garden Mathieu cultivates: the prismatic glimmers of filtered viola notes in "Tinfoil Star," for example, sounds of his daughter Eva-Lucy playing and singing amidst bucolic bird chatter ("Luft von anderen Planeten"), and becalmed piano ruminations ("Imagination"). Perhaps most strikingly, he even re-records "Tinfoil Star" onto wax cylinder using a circa-1909 Edison 'Fireside' phonograph, altering the original into an alien sea of clicks and stutters that (as Murphy notes) recalls the glitch and crackle of laptop digitalia. As distinctively packaged as its aural content, *The Sad Mac* represents another fascinating addition to Mathieu's unique discography.“ [Textura.Org]

“Headz is proud to present Stephan Mathieu's fourth solo studio album *The Sad Mac*. Mathieu states: '*The Sad Mac* is dedicated to the sheer weight of hardware troubles I've endlessly experienced with a series of computers throughout the past three years. As a dedicated improviser I embraced the motto 'Goodbye DSP-Magic' and chose to reduce my production methods to a bare minimum: working with two esoteric software applications, basic editing techniques, experimental microphony and ancient recording processes instead of the more complex things which my machines refused to execute in any case. For basic sound material I worked exclusively with recordings I'd made with musicians playing traditional and even old instruments, system sounds from vintage computers, and field recordings from where I live.' "*The Sad Mac* signals a subtle shift in direction for Mathieu, with his considerable digital skills now supplemented with field recordings of remarkable gentleness, careful edits and even a re-recording onto wax cylinder of 'Tinfoil Star (Recording Angles)' utilising a 1909 Edison 'Fireside' phonograph. The latter paradoxically encompasses all the 'requirements' of a contemporary piece of 'laptop music' with noise, crackle, aspects of field recordings, glitch and dub. The result is a classic album featuring eight substantial pieces with introduction, interludes, coda and outro. Warm swells of sound are gathered throughout -- gently maintained, they drift as if floating on lazy currents of air before dying periodically, softly and slowly. A pump organ plays a

melancholy motor's endless drone underpinning vocal fragments in shrouded Italian. Gusts of melody drenched in sunlight sparkle as they shoulder like the warm embers of a late nightfire. *The Sad Mac* is the old and the new, the future and the past -- united -- a marriage made in heaven." [Christopher Murphy, Fällt]

**\* MATSUNAGA, KOUHEI – For Gemini and back to Heian mCD-Box (Feld Records # 002, 2005) € 10.00**

Nice box on new label from Frankfurt am Main / Germany. Two pieces with nearly 21 minutes playtime of loops & samples arranged in an effectful way with much tension and strange sounds & ingredients...

**\* MEIXNER, STEPHEN (SRMEIXNER)– The Dictatorship of the Viewer CD (Fin de Siecle, 2005) € 13.00**

Nach dem beeindruckenden "Between the lines"-Album hier das zweite Solo-Werk von ex-CONTRASTATE Stephen MEIXNER, ein 55 minütiges Stück in 18 Sektionen, deren Reihenfolge frei einteilbar sein soll. MEIXNER nimmt wieder Bezug zu aktuellen sozio-politischen Diskursen, wenn es hier um Autonomie & Kontrolle im Künstler-Rezipienten-Verhältnis geht. Musikalisch sind dichte, meist auf analog-elektronischer Grundlage basierende Tracks entstanden, ruhig & dunkel & weniger melodramatisch als man es von CONTRASTATE gewohnt war....

"From the ashes of leading experimental outfit Contrastate comes the self-named srmeixner project. Stephen Meixner was one half of the driving force behind Contrastate until their demise five years ago, and his latest project is a vehicle for him and various collaborators; the lineup is ever changing, with Stephen calling on whoever he feels is right for the music he is working on at any particular time.

Few acts working in the area of electronics/experimental music come close to achieving the richness and diversity that srmeixner creates. Live electronics and field recordings are utilised to create a sonic soundtrack to an apocalyptic world, and this is the logical step on from the music that Contrastate created.

After a few singles and the 2003 debut album "Between the Lines" on the prestigious label Dierter Promotions, we are proud to present "The Dictatorship of the Viewer" - inspired by the 2003 Venice Biennale. The core of this track was initially composed and structured together with Adrian Morris as a live piece which was first performed February 2004 in London and then later extended, added to and re-worked." [press release]

**\* MELVILLE – 17 TV Themes do-CD (Zeiger Records zcd005, 2005) € 16.00**

"2 x 17 masterpieces as a soundtrack for the cinema in your head and beyond: The hammering automatic rhythm of an Elka organ introduces us to Melville's film-music masterpiece, slowly moody echo-laden guitar lines, spooky keyboard chords, honey sweet theremin-sequences and lascivious female voices add to a "Blues noir", melodic and harmonic fireworks of references build up and make clear where we are. The cineastic escapades of the 50s and 60s and their heroes salute you: Alain Delon, Brigitte Bardot, Jean Paul Belmondo, Lino Ventura, Gina Lollobrigida, Sophia Loren, Michel Serrault... all these stars are cast for this sparkling masterpiece on celluloid, which is neither B-movie nor blockbuster, but rather builds up to something new each time you listen to its soundtrack. Melville sets straight limitations to his genre, but he gives his listeners the freedom to choose: What used to be a horror movie in the vein of Dario Argento yesterday might be the diary of a psycho killer in the 50s in moving pictures. Melville produces soundtracks, soundtracks for the cinema in your head. He invites each listener to direct his own movies, to trip on Melville's soundwaves depending on what mood you are in. While film connoisseurs will be thrilled and find clear cineastic references, the living room of the average listener will suddenly smell of gun powder and lead while a francophile gangster blonde will aspirate erotic confessions. The second CD of the album is an image of the first one. It contains the exact order of tunes as the first CD but interpreted and remade by artists chosen by Melville. These artists come from all musical genres, ranging from earthy blues to avant-garde electronics and metal: The (ethno-)pop-project Binder&Kriegelstein from Graz follows the Viennese avantgarde composer Jürgen Hofbauer, Reflector's doom laden metal stands next to Peter Plessas' innovative electronics, "New York-certified" theremin goddess Dorith Chrysler and some acts from the avant-garde label "tonto", blues guitarist Christian Masser is followed by the minimal electronic freak marufura fufunjiru and Mego-darling Dr. Nachtstrom. An opulent array of innovative artists which clearly appreciate the genius and the brilliancy of the original." [Soul Seduction]

**MENCHE, DANIEL – The face of vehemence CD (Groundfault GF019, 2002) € 10.00**

„Neue Werk von MENCHE, 67½ Minuten sehr abwechslungsreiche, z.T. für ihn ungewöhnliche Klänge...er klingt elektronischer, beginnt

sehr dronend-soft (und erinnert fast an MNORTHAM), bevor er sich in expressivere Bereiche fortbewegt und auch tiefe Subbasse & sirrende Sounds einsetzt, und konkreter wird (wir denken an JOHN DUNCAN, F. LOPEZ...). Wieder genial. Sounds die süchtig machen.

Outer space monumental drones at its best, with many development & breaks, but always with a tendency to overwhelm you with pure sonic vehemence.. 4 tracks on 67½ minutes." [Drone Rec. info 2002] "vehemence (ve'hemence)

1. Characterized by intensity or forcefulness of expression or intensity of emotion or conviction; impetuous force; impetuosity; violence; fury; violent ardor; fervid: a vehement denial.

2. Marked by or full of vigor or energy; strong: a vehement storm." [press-release]

BACK IN STOCK FOR SPECIAL PRICE !

**\* MENCHE, DANIEL – Kanticle mCD (Ferns Records rhizome\_01, 2006) [lim. 500] € 8.00**

One-tracker of nearly 20 minutes, using acoustic sources (strings?), creating a contemplative and rather quiet drone-field with some shimmering elements.... great stuff again !

"Recorded in winter of 2003 and finished in summer of 2005 in Portland, Oregon, at Stereophonic studios. Dedicated to Koji Tano (1965-2005)." [credits]

**\* MERZBOW – Scene / Early Computer Works do-CD-Box (Waystyx Records WR 11 / 12, 2005) [lim. 100] € 40.00**

We could get very few copies of the lim. box-version (with bonus-CD "Early Computer Works") of this new MERZBOW-album on russian label WAYSTYX. Comes with poster & plastic-box. [label info]

„No Yakitori! Diese Musik ist für die Hühner. Achte sie esse sie nicht. Nimm Merzbows Musik zu dir, esse sie mit deinen Ohren, deinem Appetit nach elektronischem Fleisch nachgebend. CD 1 „Scene“ (2004) ist in vier unterschiedlichen Teilen aufgebaut. CD 2 „Early Computer Works“ präsentiert eine Arbeit aus dem Jahr 1999, remixed 2004. Die Musik beider CD's entstammt mehr dem differenzierterem Arbeitsfeld des merzbowschen Merzbowismus. Gut strukturiert zeigen diese Stücke einen vielfältigen Umgang mit Lautstärken. Manchmal ist sogar echte Stille zu hören. Der teilweise fragmentarische Charakter der Musik erinnert einen an Merzbows frühe K7's, wobei das Klangmaterial hier natürlich aktuell ist. Beide CD's stecken in einer Plastikbox, die zusätzlich noch ein kleines Poster enthält limitiert auf lediglich 100 Stück.

No Yakitori! This music ist for the chickens. Respect them do not eat them. Eat Merzbows music, eat it with your ears following your appetite for electronic meat. CD 1 „Scene“ (2004) is built up in four different parts. CD 2 „Early Computer Works“ shows a work from 1999, remixed in 2004. The music of both CD's is more from the subtly differentiated workfield of Merzbows merzbowism. These are well structured pieces showing a play with noise volume in many different ways. You even hear sometimes real (!!!) silence. The sometimes fragmentary impressions of the music reminds one of his early k7's but with his sounds of today. The work comes in a plasticbox including the two CD's and a small poster. Limited to only 100 items.“ [Peter Schlewinski for Drone Records]

**\* MERZBOW – Houjone 6 x CD Box (Dierter Promotion DPROM 55, 2006) [lim.1000] € 45.00**

„Nach der wahrhaft epischen 50er CD Merzbox kommt jetzt der nächste Extrem-Release: sechs CDs, prall gefüllt mit brandneuem Material, von dem das Meiste 2005 aufgenommen wurde, mit einem kompletten Liveset von 2004 als Extra Schmankerl. Verpackt ist das Ganze in einem schicken Amaray Case mit Full Colour Booklet und Goldschrift plus Vollfarb Booklet. MERZBOW können sich mit Fug und Recht als Champion des japanischen Noise bezeichnen; alle Möchtergern Freaks bleiben da zu 100% chancenlos. Nach 1000 Stück wird die Produktion dieses Sets für immer eingestellt.

The most sensational and luxurious Merzbow release since the epic 50 CD Merzbox comes as a 6CD set of all new material, recorded mainly in 2005, and including a blistering live set recorded in 2004. It is wonderfully packaged in a 6-disc amaray case, housing a full colour cover with lavish gold text. Inside the box is a round full colour booklet. Merzbow remains the undisputed champion of Japanese Noise, as many imitators and "wannabies" fall by the wayside - accept no substitute. This pressing is a one-off. 1000 copies ONLY and then the set will be deleted. Demand is certain to outstrip supply for this incredible piece." [label info]

**\* MGR (MUSTARD GAS AND ROSES) – Nova Lux CD (Neurot Recordings NR038CD, 2006) € 15.50**

Wenn man MGR zuhört, weiss man wer für die melancholischen Stimmungen bei ISIS zuständig ist. Sehr reduzierte, rein instrumentelle Gitarren-Klänge, die unglaubliche Einsamkeit & Trauer ausstrahlen....

„MUSTARD GAS AND ROSES (kurz MGR) ist das Solo Projekt von ISIS Gitarrist Mike Gallagher, der sich durch den Bandnamen auf Kurt Vonneguts semiautobiographischen Roman „Slaughterhouse Five“ bezieht. Das Album umfasst fünf unbetitelt Stücke mit einer Spielzeit von 52 Minuten. Gallagher wurde bei Track#1 von Greg Burns (RED SPAROWES) am Pedal Steel und bei Track 4 von Octopus (DÅLEK) durch dessen geniale Sampletüftelei unterstützt. „Nova Lux“ schiff sich, nicht untypisch für Neurot, durch eher ruhige Ambient-Post-Rock Gewässer und steht dabei ISIS sehr nahe. Gallagher generiert majestätische Atmosphäre mit telekinetischer Kraft, die auf Gitarrenarbeit basierenden Songs lassen in Verbindung mit Homerecording-Electronica Landschaften erwachsen, die deutlich greifbar auftauchen und sich dann doch wieder in unscharfer Fomlosigkeit verlieren...“ [Cargo]

“With Mustard Gas & Roses, guitarist Mike Gallagher (of renowned dirge architects ISIS) unveils a compendium of sparse ruminations culled from years of underground musical experience. An artistic—and entirely instrumental—departure from band-based disseminations, Gallagher’s solo debut is nonetheless in accord with the general aesthetic of ISIS, exploring the same telekinetic atmosphere via more personal and austere means.” [label info]

**MIRROR – Eye of the Storm CD (Streamline ST1017, 2002) € 14.00**

„Endlich die CD-Version dieser mega-raren zweiten LP von 1999 (kam in einer Auflage von 100 Stück), wo sie das „Auge des Orkans“ hörbar & spürbar machen wollen... ultra-softes Rauschen und sanfte Gong- und Metallschläge, extrem kontemplativ und meditativ, ein langes Stück von über 40 Minuten Länge.

Finally the CD-Version of the mega-rar second LP from 1999, where MIRROR produce ultra-soft hisses and peaceful gong- and metal-hits, extremely contemplative and meditative, one long pieces with a length over 40 minutes. Definitely one of their best works, creating a quite unique dreamlike outerworldy atmosphere.” [Drone info 2002]

BACK IN STOCK !

**\* MIRROR – Still Valley CD (Die Stadt DS87, 2005) € 15.00**

“Re-release of DS78 incl. one extra track. One of Mirror’s finest works recorded by Andrew Chalk, Christoph Heemann and Jim O’Rourke between May 2002 - January 2005. The music on ‘Still Valley’ might seem calm on the surface but something mysterious is going on underneath. Edition of 1000 copies in dye-cut cover similar to the LP version.” [label info]

„...schwelgen in ewigen Momentaufnahmen, die das Gefühl eines ungemein zärtlichen Fingers aufm Auge zurücklassen. Mirror zerfleischen dabei alle Konzepte einer Temporalität, verlassen sich auf ihre flüchtigen Flächen von nirgendwo und wandeln im Raum wie deine verblasste Liebe zu Herbstbeginn. Zeit ist vergessen und Erinnerung findet während ‘Still Valley’ etwas anders statt als üblich, sie greift tief ins Nie-Gedachte und friert alle Referenz zum Jetzt rigoros ein. Meisterhaft.” [Ed Benndorf]

“...Mirror is here on the most calm moment, even when they are a trio here (core members Christoph Heeman and Andrew Chalk helped out by Jim O’Rourke), in a trio of tracks (one more than the original vinyl) that are utterly relaxing. Soft organ tones paint the living room in a deep warm color, slowly swirling and changing shape. While some of the other Mirror works are a bit more darker and dronier, this is their most relaxing piece of work. Utter minimalist and probably nerve racking to the uninitiated, but I think this is a stunning beauty. But as a devotee of Mirror (he hastened to admit), things can’t go wrong anyway.” [FdW / Vital Weekly]

**MNORTHAM / JGRZINICH – The stomach of the sky CD (Staalplaat STCD 115, 1997) € 13.00**

“the earth is the stomach of the sky”. Erste Zusammenarbeit der beiden amerikanischen Nature / concrete-sound – Composer, die hier mit “wire devices, found objects and field recordings” drei lange, energetisch anschwellende und erdige Ambient-Soundtracks.

BACK IN STOCK some copies of this first collaboration of MICHAEL NORTHAM & JOHN GRZINICH. Probably the last ever copies we could grab...

**\* MOLJEBKA PVLSE & HOROLOGIUM – Kaukasus CD (Beast of Prey bop 2.6, 2005) [lim. 555 copies] € 12.00**

Die Kaukasus-Region dient auf dieser Zusammenarbeit des schwedischen Projekts MOLJEBKA PVLSE mit den uns bisher unbekanntem HOROLOGIUM als inhaltliche Inspirationsquelle.

Trancige Mantra-Drones, hypnotische perkussionsartige Strukturen, überwiegend sehr dronig-rauschig-minimalistisch, spirituelle Atmo. SEHR schöne Verpackung: Gefaltete / Bedruckte Papphülle in Leinen, mit Siegelack verschlossen.

“The highest mountains in Europe have been a place of constant national conflicts ever since. ‘Kaukasus’ by Moljebka Pvlse and Horologium is an album devoted to this magical and spellbound region, known for its natural beauty and cultural variety. 45 minutes of experimental ambient music on a limited to 555 copies CD edition, which as always comes in a splendid packaging: 260 x 360 cm poster folded in two (13 x 18 cm). A linen clothing is added for your aesthetical pleasure.” [label info]

**\* MONNO – Error CD (Conspiracy Records core029, 2006) € 13.00**

Noisecore zwischen Industrial und manischem, dreckigen Noise-Rock! “Dense, abstract, challenging, and confrontational. Monno stands out from the legacy of doomsayers that includes Throbbing Gristle, Suicide, Whitehouse, and more recently Wolf Eyes and Lightning Bolt. Monno are impressively, expertly abrasive in sending atomic blasts of fury, but beneath the shock value of these overwhelming sonic miasmas are throat-grappling melodies evoking a dense, brutal trance. In their rather short existence Monno has toured with Isis / Jesu and Lightning Bolt. They shared stages with contemporaries Melt Banana, Martin Rev, Marduk, Mauro Pawlowski, Ultralyd,...” [label info]

“...The Swiss but Berlin based band Monno isn’t giving me such a hard time. They’re not jumping on the train, they’re rebuilding it. I am not familiar with their debut album *Candlelight Technology* so I won’t start making comparisons. All I know is that this second album grabbed me by my throat from the first listen and didn’t loosen its grip until the end of the last song. It is only after listening to it that I started reading some things about this band and realised there is actually a saxophone playing. A saxophone that I didn’t notice at all, because it is being sent through two guitar amps and makes the most fucked up distorted sound I have ever heard. Together with a wall of noise created by laptop and bass, loud pounding drums and shrieked out vocals, Monno manages dark mutated music that will not leave the listener unemotional. You’ll hate it or love it, and there is no way in-between....” [Frontline.be]

**\* MURCOF – Remembranza CD (The Leaf Label BAY47CD, 2005) € 15.00**

Das mexikanische Projekt mit dunkler, melancholischer Electronika, wo sich klassische Instrumentierung mit subtilen Rhythmen vermählt. Hat etwas stark melodramatisches, Filmmusik-mässiges, slo-mo Sehnsucht, und ist perfekt produziert. Könnte auch Freunden von BIOSPHERE oder PAN AMERICAN gefallen...

“As Murcof, composer Fernando Corona creates some of today’s most captivating music being made, in any genre. For several years he has combined musical styles in wholly new ways, adding emotional depth to robotic minimalism and under the name Terrestrefunk, brass to techno. His innovative approach reaches new heights with Remembranza, the second full Murcof album that creates a storied, layered framework within strict microboundaries. Born in Tijuana in 1970, Corona was primarily known as a member of Mexico’s celebrated Nortec (Norteno-Techno) Collective before his first full-length, *Martes*, was released in 2002. His revolutionary Murcof work recontextualizes the work of his beloved European contemporary classical composers (including the likes of Arvo Pärt, Henryk Górecki and Giya Kancheli) within minimal electronic structures. It’s a trick that others have tried to pull off, but none with Corona’s lightness of touch, or widespread appeal. The pieces here incorporate traditional instrumentation recorded especially for the album (including strings, piano and harp), working in tandem with his passion for new and unexplored rhythms. A sublime album of texture and depth, Remembranza reaches the apex of Corona’s explorations, and re-establishes him as an artist at the forefront of electronic music.” [press release]

**\* Brendan MURRAY – Resting Places CD (Sedimental cd039, 2005) € 13.00**

Uns bisher bekannt von einer CDR auf NANINANI, präsentiert der Bostoner „Experimental Drone“-Composer hier vier beeindruckende Soundscapes, die sowohl sehr atmosphärisch tönen als auch höchst dynamische Qualitäten annehmen. Inspiriert vom „Phänomen der Bewusstwerdung der Vergänglichkeit aller Dinge“, weisen seine dichten und sehr sorgfältig zusammengesetzten Dronescape eine angenehme melancholische Tiefe auf, aber auch so etwas wie eine auf den Moment bezogene existenzielle Schärfe. Not depressive but sophisticated ! Grosse Klasse, für uns eines der besten „experimental drone“ – Alben der letzten Zeit !!

“...The pieces are all inspired by thoughts about sloth, leisure and expiration and how all of those things might inform one another. That simple, severe realization that we have when we are really young: ‘We are dying from the second we are borne.’ It’s not meant to be as weighty as it sounds, but I tried to use that perplexing and morbid thought to inform these pieces. The result is not a serious meditation on mortality by any means. These are not requiems or “drones of death”. I wanted to use these very vague (and overused) concepts that everyone

has to contemplate as starting points for the tone that informs all of these pieces: how do specific locations help us to feel alive and comfortable or confused and dying or both? What happens to the places we live and die in when we leave them? Do they feel anything? This cd is very different from my first one, Not Now, which was much more about tentative and suspended moments. It's much louder and warmer and more succinctly addresses the musical concerns (repetition, drones, deliberate editing) that have interested me since I started making music on my own some 10 years ago....[Brendan Murray]

"...vast expanses of shimmering sludge, lo fidelity hover with an emotive/romantic underbelly, deep dronepools that occasionally build into charged anthemic howl. The most exciting composer in Boston..." - Howard Stelzer

"...But now he's back with, what I think, should be his second CD. Murray is a master of technology that is on the fringes of analogue and digital: using a sampler makes it digital, but he's also persistent in pushing these sounds through analogue filtering, such as mixing boards. The five pieces on this CD continue his previous work, that is pretty strong and upfront drone related works. The sources of his samples are obscured by the clouds around them, but maybe he tapes events outside his house, like ventilators, motors or plainly puts the microphone in the earth and records the movements of the ground below his feet, in addition to which adds the tinkling of bells (in 'Bed') and all of this is served up as a hot steaming mix of mostly dark electronic music. Proceedings peak at 'Tomb', the final piece, with it's immense walls of drones - upfront, loud and yet totally immersive. Great stuff, and hopefully putting more hands together as his work so far." [FdW / Vital Weekly]

**\* MUSLIMGAUZE – Speaker of Turkish CD/object (Soleilmoon Rec. SOL138CD, 2006) [lim. 397] € 33.00**

Rares bisher unveröffentlichtes Material, Erstauflage im extremen Objekt-Cover, alles Unikate !!

"Speaker of Turkish" is the first completely new Muslimgauze album to be released in more than two years. It's one of several albums recorded by Bryn Jones in a final year-long burst of creativity that peaked in the spring of 1998, shortly before his sudden and unexpected death on January 14, 1999. It consists of six long tracks, one of which is a reprised version of the opening track.

Musically, "Speaker of Turkish" is comparable to "Your Mines in Kabul", which was recorded just a few months before this album. Never one to waste space on a CD, Bryn committed 73 minutes of music to the master tape, and as with so many other of his recordings, asked John Delf to engineer the session at the Manchester studio he referred to as "the Abraham Mosque". There was no dedication made with this album; dedications are mostly to be found on his earlier recordings.

This edition of "Speaker of Turkish" is presented in a sturdy, heavy hand-made papier-mâché case closed by a beaded string that loops through notches in edge of the lid. A raised-relief mosque is glued to the front, and a highly stylized rendering of the name "Allah" is silkscreened in Arabic calligraphy on the inside. The tracklisting is screened on the back. A double-sided windowsticker and a 2006 mini-calendar card are included inside. The calendar is imprinted with the words "Speaker of Turkish" and "Your number", below which of course appears the hand written serial number. 397 copies were made." [label info]

**\* NADJA – Truth Becomes Death CD (Alien8Recordings ALIEN 058 CD, 2005) € 15.00**

Nach einigen CDRs nun die erste "echte" CD des Projekts von LEAH BUCKAREFF und AIDAN BAKER. Drei lange Stücke mit majestätischen Klängen zwischen ultra-slo-mo metal und drone-ambient, zäh und dickflüssige Riffs & Soundeffekte, durch den Einsatz von verzerrter drum-machine & vocals bekommt das ganze eine abgründige, emotionale Struktur.

Wer auf tiefe Sumpfgitarren und dunkle noise-ambient steht, muss hier einfach zugreifen !

"Finally a full-fledged metal release on Alien8 Recordings. Alright, perhaps that's a bit of an exaggeration but the music of Nadja comes pretty damn close. Nadja is an ambient doom metal monster fronted by multi-talented Toronto musician and writer Aidan Baker. The music of Nadja will certainly be name-checked with current rulers of the genre (Sunn O))) and with good reason. Having said this, Nadja is different than the bulk of bands operating in the outsider metal movement these days as they employ a much heavier use of ambient aesthetics and influences that help forge their sound." [press release]

**\* NEGRU VODA – Unplugged CD (Autarkeia acd010, 2005) [lim. 279 copies] € 13.00**

Perkussiv-industriell, mächtig, roh & ungeschliffen, low-fi & düster as hell.... eine überzeugende „ritual / death industrial“-Aufnahme des MEGAPTERA – Nachfolge-Projekts !

"Peter Nystrom, the creator of the legendary "death industrial" project "Megaptera", even working on his new project "Negru Voda" remains loyal to the traditional Scandinavian industrial music ideology and form. Inspired by the Nordic civilization Swedish man makes samples from the rates spreading of the iron mills and machines, as well as of different industry equipment functioning or failed, builds the massive rhythms from recorded sounds, transfers the sullen, frozen and oppressive industrial esthetics. Some of his works are of the lo-fi quality. The creator is striving to it on purpose, as the lo-fi often conveys the brutality and surly atmosphere better. Most suitable for the creation of such atmosphere are those festivals where the factor of coincidence or improvisation is constantly pending. Negru Voda "Unplugged" is one of such live records implementing the massive and brutal Nordic industrial philosophy, where the remixed tracks contain arduous, Scandinavian rhythm and dark psychedelic pulse generated by manipulations of the weird samples. The sounds of "Unplugged" were recorded during the festival ICETODIRON in Vilnius on 11 December 2004." [label info]

**NEW BLOCKADERS – Gesamtnichtswerk – 20th Antiversary Antiology 1982-2002 4 x CD BOX (Hypnagogia TNB20, 2003) [lim.500] € 45.00**

„LET US BOMB THE TEMPLES OF LOGIC, OF REASON, OF PSYCHOLOGY, OF PHILOSOPHY, OF PROFESSIONALISM, OF THE OLD CREATORS. THE OBSCENE PROGRESSION OF REGRESSION SHALL BE HALTED BY US, THE NEW BLOCKADERS... THE CHURCH OF THE ABSURD MARCHES ON...“  
Zum 20jährigen Bestehen des nihilistischen Projekts von Rupert Rupenus gibt es auf HYPNAGOGIA jetzt diese 4er CD-Box, welche neben vergriffenen Veröffentlichungen auch einiges an raren Bonusmaterial enthält: CHANGEZ LES BLOCQUEURS (1982), REDUCTIO AD ABSURDUM (1982/2002), LIVE OFFENSIVES (1983-1994), SIMPHONIE IN X MAJOR (1989), SIMPHONIE IN O MINOR (1991), DIE STUNDE X (1993), 20th ANNIVERSARY WRECKORDINGS (2002). Two booklets, with their famous 1982 TNB Manifesto, numbered edition of 500 copies only !  
BACK IN STOCK ! We got the definitely last copies from the label !

**NIBLOCK, PHILL – G2, 44+ / x2 CD (Moikai M12, 2002) € 14.00**

Majestic, pure & polyphonic drone-waves for contemplation: we find here two versions of his new piece „Guitar too, for four“ (both 30 min. long), one 24track TORAL-version with samples from him and others and 6 tracks added by TORAL. The other is a version where live-elements are added with extracts from KEVIN DRUMM, LEE RANALDO, THURSTON MOORE, ROBERT POSS and ALAN LICHT. NIBLOCK says: play this VERY loud. Extensive liner notes and an interview with BILL MEYER.  
BACK IN STOCK !!

**\* NIMH – Subterranean Thoughts CD (Silentes sme0505, 2005) € 12.00**

Trance-logischer dark ambient vom italienischen NIMH, field recordings, loops & drones, metallische sounds, mal noisiger mal sehr ruhig, insgesamt äusserst betörend umgesetzt...  
"About one year after the release of The Impossible Days, Nimh (Giuseppe Verticchio) explores the innermost paths of electronic experimentation again with his new Subterranean Thoughts. The album showcases a kaleidoscope of many different sounds, from the lysergic visions of Rewind to the cinematic suggestions of Recovered Memories, from the tight and dark atmospheres of Back to Laudomia to the ritual elements of Perpetual Cycles, from the rhythmic distortions of Subterranean Thoughts to the hypnotic stasis of The Liquid Dream and the lyrism of the title-track reprise at the end of the disc." [label description]

**\* NIMH / M.B. – Secluded Truths CD (Silentes sme0506, 2005) € 12.00**

"Obscure atmospheres and industrial influences in this second audible amalgam between M.B. (Maurizio Bianchi) and NIMH (Giuseppe Verticchio). Endocrine insulation for diagnostic frailibilities. Please take note that this album is available exclusively on TOGETHER'S SYMPHONY BOX (cat.no. SMEBOX-1)." [label description]

**\* NITSCH, HERMANN – Sinfonia Punta Campanella in 4 movimenti CD-Box (Fondazione Morra, 2004) € 30.00**

Mitschnitt eines Symphonie-Konzerts aus Neapel in vier Teilen. Der legendäre Wiener Aktionskünstler HERMANN NITSCH hält nicht nur regelmässig seine umstrittenen ORGIEN-MYSTERIEN-THEATER (O.M.) ab (bisher 122 Aktionen), sondern komponiert auch

eigenständige Stücke. Die SINFONIA PUNTA CAMPANELLA wurde mit dem Symphonieorchester Palermo und lokalen Folk-Bands eingespielt. Edition mit dickem Booklet und Pappschuber.

'Music plays a fundamental role in the life and work of hermann nitsch. It has always been one of the founding elements of his Orgien Misterien Theater (Theatre of Orgies and Mysteries).

The initial use of music as purely functional to action was later replaced with a necessity for autonomous composition, in which music finds its own role, independent from the theatrical sphere. nitsch's poetic is made up of strong contrasts where music represent the syntax of his theatre. Going through the scores it's possible to see how the sound image guides the flow of action. The roots of this music can be traced in the excess, the scream and the uproar. The most extreme excitation is connected to the most extreme manifestation of noise.

If at the beginning of his work the casual dimension was necessary in order to discover new forms, this later becomes an integral element of the complexity of the theatrical structure. The events within the O.M. Theater consist of an aesthetic of chance but are strongly structured, and their structure is guided by a musical weave.

The Punta Campanella Symphony is a clear example of an expression of the autonomous activity of nitsch the composer. Here, it is possible to see all the fundamental elements of his poetics. The aesthetic and Dionysian dimension are clearly announced by the continuous play of construction and destruction of musical forms. The highly dramatic dimension is rendered extreme by the extended crescendo and by a play of contrasts which go from chiarissimo to scurissimo.

Performed by Orchestra Xenarmonica del Conservatorio di Palermo including more than 40 musicians plus local folk bands, this Symphony in four movements was recorded during the World Premiere on September 22, 2004 at Punta Campanella, Naples, in front of the Capri Island at sunset.

Luxury full colour digipack and slipcase, including a 28 pages booklet with photos from the event, scores as well as two essays titled The O.M. Theater's Music and Punta Campanella Symphony.

Privately issued by the art gallery that organised the performance in order to document the event." [press release]

**\* NORTHERN SONG DYNASTY – same CD (All Is Number Records AIN002, 2005) € 12.00**

Projekt von JESSICA BAILIFF mit JESSE EDWARDS: Feiner Folk mit gezupfter Akustikgitarre & mehrstimmigem Gesang & spacigen E-Gitarren, unglaublich zart, emotional, langsam, melancholisch = abgedröhtet in reine Emotion, und doch so traumhaft schön.... mal singt JESSICA BAILIFF, mal JESSE EDWARDS....

Referenzen z.B. : SLOWDIVE, RED HOUSE PAINTERS, LOW...

"The debut album from NORTHERN SONG DYNASTY, the duo of JESSICA BAILIFF (CLEAR HORIZON, EAU CLAIRE) and JESSE EDWARDS (RED MORNING CHORUS). Ten tracks of moody, psychedelic pop, folk, and electronic sounds influenced by time, space, and weather. Features guest appearances from FRED THOMAS (FLASHPAPER, SATURDAY LOOKS GOOD TO ME) and COURTNEY BIRD, and cover art by IKER SPOZIO (Ptolemaic Terrascope)"

"....If you've never heard Jessica Bailiff or Jesse Edwards' work, then this might actually be the best place to start. The balance between desperation and happiness on this album might make it more attractive to some who have approached either's work and found it akin to reading Sylvia Plath. After enough exposure, neither sounds particularly cold and the subtle magic they both work on this record will permeate everything, making whatever darker themes are present seem less important than the sonic brilliance demonstrated in their work." [Lucas Schleicher / Brainwashed]

**\* NULL, KK – ERG per GALAXY CD (Opposite Records OPCD02, 2002) € 14.50**

Kinetische Energie in NOISE umgesetzt? KK NULL benutzt hier ziemlich extreme & hohe Frequenzen, die um die Wette knirschen und fiepsen... hat was mächtiges, zermalmendes, reine Energieströme werden sichtbar... kosmischer harsh noise.....ein elektrisch-monumentales Klanggewitter.... dann aber auch viel leiser, seltsame Strukturen & Pulsationen ausbildend... Galaktische Trance? No easy listening, aber ziemlich einzigartig, KK NULLs Tonkunst !

"ERG: A measurement of kinetic energy.

A snowflake falling on Earth = 1 erg.

ERG per GALAXY: The total amount of kinetic energy in a galaxy.

Kazuyuki calls this album one of the best works he's ever done. We here at Opposite Records are incredibly excited about this release!

One of the finest works of KK Null's career, he modestly calls this "high-quality cosmic noise." A fierce expression of Nulltronics created without synthesizers, guitar, or computers. I say it brings to mind radio transmissions from other planets and electrical storms being shaped by KK's hand. Intensely trance-inducing." [label info]

**\* NULL, KK / CHRIS WATSON/ Z'EV - Number One CD (Touch TONE 024CD, 2005) € 14.00**

Komplexe Power-Drones und quasi-rhythmische Elektro-Geknirsche, Watsons Tieraufnahmen tauchen irgendwo im Mix auf, sirrende Metall-Pfeile schießen durchs Noise-Geäst: stranger Dschungel-Industrial wie man ihn wohl selten / noch nie? gehört hat....das alles folgt auf den 5 Stücken einer bestimmten „Theaterplay“-Struktur ..... grosse Klasse, laut hören!

"American performance/noise/percussion artist Z'ev, Japanese composer/performer K.K. Null, and field-recording artist Chris Watson (formerly of Cabaret Voltaire and the Hafner Trio) conjoin in a first collaboration for Touch. The idea for this recording, generated by Z'ev, has three elements: 1) to use the structure of the Noh Theatre cycle as the basis for the composition; 2) to consider the initial sound development in terms of developing "characters" which would then interact with one another through the specific "scene;" and 3) to place the "character interactions" as the "figure" inside of particular soundscapes as the "ground." In the production process, Z'ev framed his and K.K. Null's electro-acoustic musics inside Chris Watson's field recordings from East Africa. A dynamic dialogue and inside-outside mirroring of natural and synthetic sound is the result: where the click and rhythm of an insect merges with K.K. Null's drumming; where the calls of the elephants combine with the electronic bass frequencies; where bird and frog song and Z'ev's harmonic structures produce surprising counterpoints. This is carefully-constructed, pure avant-garde." [press release]

"...An unlikely combination perhaps, but surprisingly it works very well. The bird and insects sound electronic and the electro-acoustics sounds sound quite natural. Z'ev's responsibility is to mix all these elements together, and he does a great job, much along the lines of his 'Headphone Musics 1 To 6' (see Vital Weekly 444). Densely layered pieces of sounds swirling in and out, which work best with headphones one (despite the fact that no such reference is made on the cover). It's music that is hardly to be described as 'ambient' or 'soundscaping' or even 'industrial', but which is very much its own thing, defying any category (well, perhaps 'avant-garde' comes in place then?). A highly vibrant disc of beautifully dense music." [FdW / Vital Weekly]

**\* NULL, KK – Kosmo Incognita maxi-CD (Thisco THISK.31, 2006) [lim. 200] € 8.00**

After the RAPOON-maxi another limited maxi-CD on Thisco, this time from our beloved power-electronic-droner KK NULL ! Act fast if you're interested !! This is a 20 min. trip of very pure electronic vibes, pulses, noises, somewhere between weird BAD SECTOR, JOHN DUNCAN and industrialized TELEPHERIQUE maybe....

"The emergent portuguese electronic scene continues to expand its frames of reference with a compelling exercise in high-speed navigation from Kazuyuki Kishino funded by Fonoteca Municipal de Lisboa. A single piece constructed from live recordings from various locations in Tokyo, Kosmo Incognita is 20 minutes object lesson in how lines of extreme contrast, wild leaps in effect and bludgeoning laptop excess can engage the senses rather than simply overpowering them.KK Null not only has the skills to capture the listener's attention, he also shows how to keep it." [The Wire]

**\* NURSE WITH WOUND – Salt Marie Celeste CD (United Jnana 2001CD, 2003/2006) € 14.00**

Memorandum für den verstorbenen NWW-Freund Daragh Greally – ein Einstunden-Stück von wallender, dunkel-dröhnender Qualität, eine Atmosphäre von dramatischer Traurigkeit und Verzweiflung verbreitend. Das ganze entwickelt sich allmählich weiter und tönt sehr emotional, wie eine letzte Seefahrt in den Hades hinein.... eine fantastische Veröffentlichung!

Contains one long one-hour piece with a very waving, dark & drone quality, spreading an atmosphere of dramatic sadness & despair, slowly developing, and very emotional. A fantastic release!

"The all new Nurse With Wound studio album presented in a lavish digipak format contains one of the most radical pieces the band have ever recorded; similar in concept to Gavin Bryars 'The Sinking Of The Titanic'. Salt Marie Celeste delves even deeper into the theme of dropping into unknown darkness and ultimate demise. Recorded by Steven Stapleton and electronic wizard Colin Potter in 2002. This is a landmark recording in the field of contemporary electronic music.

Artwork by Ruby Wallis and Babs Santini." [label description]

Our favourite NWW – disc (from 2003) has been re-released finally !!

**\* NURSE WITH WOUND - Shipwreck Radio Vol.2 / Gulls just wanna have fun do-CD (IRC 51, 2005) € 19.00**

"More 'enigmatic episodes from Utvaer", courtesy of Steven Stapleton and Colin Potter, whose field recordings translated into unstructured desolation are the skeleton of the whole "Shipwreck Radio" project. In this second instalment, the duo seems even less physically present

than before, choosing to remain completely camouflaged in the contrasting sonic images they create; the overall sound of "Vol.2" is centred around metallic (and often pitch-transposed) resonances and distant drones, each track introduced by the voice of various participants, the whole accurately deformed, digested and thrown up by an "abstractly rigorous" effect processing. Stapleton and Potter manipulate human activity, cars, voices and animals to generate their unique paintings in which straight lines and angles are totally absent - everything sounds sinuous or parabolic. Apparently psychotic yet absolutely descriptive, these wrecking balls for mental balance find their way to our appreciation with every additional listening; furthermore, the special edition - whose price is already skyrocketing in the online auctions - contains a third CD (the above mentioned "Gulls") made of residual recordings and oddities which contribute to give NWW additional rights to be considered a cult icon on today's scene. In my opinion, this triple set - paired with the first volume which is even better - counts much more than several of their earlier overquoted albums to define this status." [Massimo Richi / Touching Extremes]

**\* OKLAND, NILS – Bris CD (Rune Grammofon RCD2042, 2005) € 16.00**

"Nils Økland is an innovative violinist and Hardanger fiddle specialist who is creatively expanding the range of the traditional music of his homeland. He is a renewer of folk music, consistently building bridges to classical, contemporary and improvised musics. His playing combines freedom with respect for Norway's musical heritage. He is concerned both with the preservation of the oral folk music tradition and with the experimental possibilities of the music when it is charged with modern impulses. *Bris*, meaning 'Breeze', is Økland's third album, his second for Rune Grammofon, and the first where practically all the material is written by himself. This is quite unusual for the genre, but only emphasizes his interest to move in new directions and to explore new possibilities in his instruments and his playing, both solo and with a group. The group assembled for this recording is in itself ample proof of genre crossing, with Sigbjørn Apeland the only one left from previous albums *Blå Harding* and *Straum* (RCD 2015). Per Oddvar Johansen and Mats Eilertsen (Food, etc.) are young veterans of the flowering Norwegian jazz scene, while Håkon Stene, who appeared on Jono El Grande's *Fevergreens* (RCD 2031), comes from the classical world. Parts of the album are based on music Økland wrote for *Melankolia*, a play based on Jon Fosse's novel about the Norwegian painter Lars Hertervig (1830-1902)." [press release]

**\* OLIVEROS, PAULINE – Primordial / Lift CD (Deep Listening Publications DL 33-2006/IEA9, 2006) € 14.00**

Wiederveröffentlichung der vergriffenen TABLE OF THE ELEMENTS-CD; eine live-Aufnahme eines Konzerts vom März 1998 mit TONY CONRAD, DAVID GRUBBS und ANDREW DEUSCH (u.a.), welches die langjährige Entwicklung der Erdresonanzen-Frequenzen nachbildet – der Oszillator, der diese für das menschliche Gehör nicht-hörbaren Frequenzen aussendet, moduliert die Klänge der Performer... herausgekommen ist dabei ein 70 minütiger „experimental drone“ one-tracker, sehr vital & tänzelnd bewegt sich der Soundfokus zwischen den verschiedenen eingesetzten Instrumenten wie Harmonium, Violine, Akkordeon... Mastering: STEPHEN VITIELLO.

"Originally released on the Table of the Elements label and long out of print, this version of the recording contains an additional 30 minutes of material not included on the original release. Recorded live on March 20, 1998 at Hallwalls, Buffalo, NY. Primordial/Lift is based on information concerning the shift in the resonant frequency of the earth from 7.8hz to 13hz given in Awakening to the Zero Point by Gregg Braden, Radio Bookstore Press (1997). According to Braden, the resonant frequency of the earth was measured as 7.8hz in 1960 and by 1994 the measurement was at 8.6hz and it will rise to 13hz by 2010. At the same time the magnetic fields of the earth are diminishing in strength towards zero point. By the time that 13hz is established as the resonant frequency the magnetic fields will reverse their polarity - North will become South and vice versa. The acceleration from 7.8hz to 13hz of the earth's resonant frequency is represented in Primordial/Lift by a low frequency oscillator." Pauline Oliveros - accordion & electronics, voice; Andrew Deutsch - electronics & toy piano; Tony Conrad - electric violin & ring modulator; Anne Bourne - cello & voice; Alexandria Gelencser - electric cello; David Grubbs - harmonium; Scott Olson - low frequency oscillator." [label info]

**\* (the) ONE ENSEMBLE OF DANIEL PADDEN – Live at VPRO CD (Brainwashed HAND002, 2006) [lim. 500] € 14.00**

"VOLCANO THE BEAR's multi-instrumentalist DANIEL PADDEN returns with a live performance recorded at VPRO radio in Holland. Joined by an ensemble of players, Padden delivers seven tracks of "new folk" delight with guitar, cello, viola, bouzouki, vocals, drums, and

more. Limited edition pressing of 500 copies packaged in letterpress sleeves." [label info]

**\* ONIROT – Avgvsta Tavrinvorum CD (Inner Gravity Records IGR 003, 2005) € 13.00**

Italienischer dark ambient mit neo-klassischen & experimentellen Einflüssen & historischem Bezug. Für Freunde von COLD MEAT und CYCLIC LAW. Wuchtig und unglaublich düster & pathetisch... "Onirot is a malignant project showing the darkest side of human isolationism. 8 tracks of pure insane sonic anxiety will bring the soul in the infinite fear of natural essence of nothing. A great mixture between early MEGAPTERA and LUSTMORD musical experience. Included a bonus video track full of extreme realities of human weakness." [Cold Spring]

**\* ONIROT – Deus ex Machina CD (Inner Gravity Records IGR 004, 2006) [lim. 500] € 13.00**

Dritter und letzter Teil der "ONIROT"-Trilogie, hier sehr traurig erhaben & emotional, mit einigen obskuren & surrealistischen konkreteren Elementen... atmet eine filmische Atmosphäre von Verlust & Post-Apokalypse. Für RAISON D'ETRE-Fans definitiv zu empfehlen! "The final chapter in the Onirot trilogy (following on from "Augusta" and "Ritualis"). "Deus Ex Machina" delves into the dark heart of obscure contemporary cold ambience: Mechanical / Industrial sounds sprawl across heart-wrenching and inhuman, dark, deep and ancient star filled landscapes full of subtle sound threads. "Deus Ex Machina" is full of violent beauty delivered across five tracks of pure sonic anxiety. A fine Dark Ambient feast in the vein of Raison D'Etire or Herbst9 etc. Great black & white photography throughout. Limited to 500 copies only and thoroughly recommended!" [Cold Spring]

**\* ONTAYSO – Score of an imaginary Island CD (U-Cover 40-01, 2003) [lim. 500] € 13.00**

"ONTAYSO consists of former members of LLIPS. & STARFISH POOL, here returning on the new U-Cover sublabel U-COVER 40. Each release will contain 40 minutes of music and will be limited on 500 copies. 'Score Of An Imaginary Iceland' brings a combination of acoustic instrumentation and fine electronics. Lofi guitars, melodic sax and subtle percussions are mixed with layers of electronic manipulation of acoustic sounds, field recordings, samples, and several synthesizers. The result is very cinematic, you can picture the imaginary movie of this 'soundtrack' in your head, floating in dark and breathtaking ambient surroundings. A fresh delivery for the land of contemporary electronics. -Special cardboard packaging-" [label info]

**\* ONTAYSO – Magical Tone Tricks CD (Silentes CD200508, 2005) € 13.00**

Minimal, trancy, technoid electronics, very ambient, very atmospheric, softly rhythmic, very well done & intertwined with field recordings! Third album of this belgian duo! "Magical Tone Tricks was created during the silent night hours as Ontayso's third full length album and their ninth release since their birth in 2002. Ontayso frequently collaborates with several musicians and acts but for this release Ontayso exists mainly by their two core members Koen Lybaert and Esther Santoyo. For this release Ontayso has been mainly focused on electronic manipulations and field recordings. The overall atmosphere spread over the 4 long tracks come close to the well known early Basic Channel sound. Magical Tone Tricks still keeps it's unique experimental Ontayso sound. It is their response to the excellent Rod Modell's releases on Silentes and shows their mutual love for this early 90ties Berlin sound and their joy of working with field recordings and minimal sound manipulations." [label description]

**\* OÖPHOI – Mare Vaporum CD (Umbra 032, 2005) € 13.00**

Re-release of deleted CDR from 2000.... "newest private release of Gianluigi Gasparetti aka OÖPHOI - sad, lonely & quiet minimal ambient created entirely with analog synths & voice" [drone rec. 2000]

**\* OPIUM – Sympathetic flying Objects CD (Silentes CD200507, 2005) € 13.00**

Was neues von OPIUM, bekannt von seiner Zusammenarbeit mit ALIO DIE. „Sympathetic flying Objects“ ist ein einziger transzendentaler ethno-ambience trip, alles scheint hier zu verschmelzen und in Watte gelegt zu sein, Perkussion und Gitarrensounds tauchen auf, werden aber perfekt im Gesamtfluss integriert... mit einigen Gästen, u.a. STEFANO MUSSO (ALIO DIE), Artwork von AKIFUMI NAKAJIMA (AUBE). "Another extraordinary journey to past, present and future... Ancient instruments sounds, rhythmic ritual progressions, ancestral visions... But present nightmares too, electronic tensions, obscure inner

conflicts... And a restless glance to the future... An ambient-rituals new music pearl." [label info]

**\* ORGANUM - Die Hennen Zähne mCD (Die Stadt DS57/DS66, 2005) [ed. of 600] € 9.00**

Vier grossartig komplex scheppernde & ritualisiert-perkussiv tönende ORGANUM-Stücke, die eigentlich als zwei 10"es rauskommen sollten, wobei nicht ganz klar, ob es sich komplett um älteres Material handelt. 'MAUS' ist ein geniales metallurgisch-obertoniges Power-Drone-Stück, wie es wohl nur ORGANUM hinkriegen kann!  
„A four track mini CD combining the never released two 10inch's 'Maus' (DS57) and 'Die Hennen Zähne' (DS66). 'Die Hennen Zähne' opens with 'Die Kralle', actually a David Jackman track from his archive recorded in the early 1980's. Next is the title track 'Die Hennen Zähne', a joyful noise not unlike some of the TNB/Organum material incl. the sound of broken glass and tibetan horns, best to be experienced LOUD. 'Maus' is the centre piece of this mini album and typical 'old school' Organum. The album closes with the more quiet and haunting 'Kazi', a live improvisation featuring collaborator's Michael Prime and Emma O'Bong. Digipack. 600 copies. Total playing time: 18:18 min." [press release]

**\* ORGANUM – Sanctus CD (Robot Records RR-35, 2006) € 15.00**

Nach langer Zeit gibt es doch wieder ganz neues Material unter dem Namen ORGANUM! Dieser erster Teil einer Trilogie beschert uns vier Stücke mit minimal-meditativen Orgel-Drones, die ins Unendlich-Objektlose hineinvibrieren zu scheinen, wobei darin immer wieder kraftvolle Klangpunkte auftauchen (Klavier- und Gongsounds), die das ganze anschieben und der Komposition eine Kraft verleihen, mit der man zunächst gar nicht gerechnet hätte....  
"The first album in a trilogy of new material, Sanctus represents the new architecture of the Organum sound. Recorded utilizing an implicit graphic score, the album is comprised of four discrete parts, each a variant of the others. These are not parts as in a movement or continuation of the composition, but rather four distinct audio canvases that represent a continuum of the elements at large. Composed in the spirit of the early Organum material, David Jackman has resurrected the droned-based, percussive turbulence of earlier years with a distinct new form of compositional systems. These new systems are scored for grand piano, Hammond organ, tower bell, and gong. The results convey an ecstatic sense of presence, vast expanse, and, ultimately, infinitude." [press release]

**\* OSTERTAG, BOB / FRITH / NOYES – Getting a Head CD (ReR Megacorp ReR B02, 1980) € 14.00**

"Second in the metal box limited edition re-releases, this one from 1980 with Fred Frith (guitar) and Charles K. Noyes (percussion) and featuring unorthodox instruments built from tape recorders and helium balloons." [ReR]

"....Best known for his work with computers, here a young Ostertag plays an instrument consisting of a highly unstable and peculiar recording system, which uses helium balloons to hold up tape loops between three tape recorders made to malfunction in a variety of ways. The record marks one of the first, and to this day one of the only, times that tape manipulation techniques developed by the first generation of electronic composers for use in the studio were adapted for live performance and improvisation. Ostertag uses this rather sculptural and bizarre contraption to manipulate the brilliant guitar playing of Fred Frith, and the elusive percussion work of Charles K. Noyes. Originally released 21 years ago as an LP, the 1,000-copy run quickly disappeared into the abyss of the collectors item." [bobostertag.com]

**\* OSTERTAG, BOB – Sooner or Later CD (ReR Megacorp ReR B01, 1991) € 14.00**

"Long out of print, now reissued in limited edition metal boxes by Bob himself, Sooner or Later is a powerful piece (for sampler) derived from the sounds of a Salvadorian boy burying his father: a shovel striking rock, a voice, a buzzing fly. Some guitar sounds by Fred Frith are added in part two. This tells only of the sources; what Bob does with them is compelling and hypnotic.categories CC, SAPT, EL, CL" [ReR]

**\* OVRO – Gegendurchgangszeit CD (Some Place Else SPECD0034, 2005) € 12.00**

Drittes Album für OVRO mit seltsamen deutschem Titel, bei dem sie sich diesmal ganz in isolationistische, archaische dark-drone Sphären begibt: ein einziges Grummeln, Grollen und Beben, das Assoziationen an riesige Höhlen, Tunnel, Stollen und gewaltige Naturphänomene weckt (Wind & Wasser-Sounds). Hier geht es tief hinab, auch ins eigene Unbewusste, so man dies zulassen kann.... die Wiederaneignung des Musik-Erlebens als „heiliges“ Ritual und Transformations-Erfahrung!? filed under: archaic earthquake underground-ambience. TIP !

"An exercise on aural pathworking. Cinematic isolationist dark-ambient soundscapes, very evocative... you are taken through rainy seas, soaked, shipwrecked, underwater, underground... and what sights you see, what beings you meet on the way is left for your subconscious to reveal. Deep listening for small hours. Sit back, relax and let your mind go." [label info]

"This is the third Ovro release, following 'Malice In Wonderland' (see Vital Weekly 395) and 'Live In Placard #7' (see Vital Weekly 448) and originally it wasn't intended to be released. Ovro made the music as a gift, in an edition of one copy, and gave that Niko Skorpio, aka Some Place Else's main man. He liked the music so much, that he convinced Ovro to release it on CD. It's moves sideways from the two previous albums, in that sense that this is an entire instrumental album, and nothing of her voice. Ovro plays music here that can best be qualified as dark ambient. The music was recorded live 'to an audience of none' and the seven tracks flow into each-other. It's hard to tell what it is that Ovro does, but it seems that she uses extended sampling of field recordings and that in the process of making music she treats these with all sorts of sound effects and filters. A dark, unworldly journey - maybe a space trip but than one that has an uncertain outcome. Everything is sucked into a black hole. Ambient music with a strong twist for the darker undercurrents in life. Not music that one can easily dream by, but certainly one that reveal some of your darker thoughts." [FdW / Vital Weekly]

**\* PACIONE, ADAM – Sisyphus CD (Elevator Bath eeaoa023, 2005) [ed. of 329 copies] € 14.00**

Ein neuer Name auf ELEVATOR BATH. ADAM PACIONE's Debut CD verzaubert mit ruhigster, „organischer“ Drone-Wolken-Ambience, die an VIDNA OBMANA oder WILLIAM BASINSKI erinnert, melancholisch & loopig..... hätte auch gut auf MYSTERY SEA gepasst....  
"Adam Pacione's debut album (following some beautiful limited edition CDRs) is Sisyphus, an organic and fluid collection of haunting ambience, brimming with warmth and emotion. The recordings have a contemplative, solitary air about them, and this is a stunningly gorgeous set - leading the listener through these sound-works in perfect succession, with each piece flowing effortlessly into the next. Sisyphus has an aquatic or womblike feel, as if the composer were calmly observing and documenting his surroundings while completely submerged. And the weight of water has never been so meticulously described as within these sounds. Much like the album's mythical namesake, Sisyphus is largely concerned with repetition: Sounds and melodies are reiterated; Passages are looped with deliberate pacing. And there is beauty and ultimately reward to be found in these recurrences. The desired effect is flawlessly delivered, and the bliss of Sisyphus entangles. Pacione takes cues from 70s ambient pioneers such as Brian Eno and artists on the Brain and Sky labels, as well as from current masters William Basinski and those from the Touch label. Packaged inside two elegant printed sleeves of 100% recycled paper, this compact disc has been issued in an edition of 329 copies." [label info]

**\* PALESTINE, CHARLEMAGNE – Shlongo!!! 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 Orgelpfeifensolokonzerts, 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...  
"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 as a brook cascades across boulders and rocks. As Heraklitus 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 Montgometry]

**\* PARKIN, NICK – Refract CD (Soleilmoon Rec. SOL 140 CD, 2006) € 13.00**

Zu Unrecht ist NICK PARKIN immer noch ein Geheimtip im Genre des experimentellen Transzendental- / Subjektlosigkeits- / Unterwasser- / Mutterleibs-Drone (nein es ist KEIN „New Age“!). REFRACT zieht seine Inspiration aus der Bewegung von Licht und Wasser, viele fragile Mikrosounds kommen an die Oberfläche, das ganze schimmert metallisch, viele Sounds basieren auf Gongs und anderen Metallobjekten.... exzellent!

"Refract", Nick Parkin's latest release on Soleilmoon Recordings, draws its inspiration from the movement of light and water. To create this album Parkin electroacoustically manipulated and blended a variety of gongs and other metallic percussion with environmental field recordings. It's eight tracks of intense, multi-layered work evoking hidden subterranean waters and gloomy oceanic depths, where shards of light only occasionally penetrate. Sonic images conjuring reverberant aquatic chambers, stormswept surfaces and horizons abound, while winds and other elemental phenomena bring about transmutations, distillations, evaporations and cycles of tides. This CD is presented in a standard jewelbox, in a limited edition of 500 copies. Nick Parkin works with a variety of dance and theatre companies in the UK and Europe. He studied Electroacoustic Composition at the University of East Anglia, and in 2001 won a first prize in the Bourges International Electroacoustic Competition. He has more than 10 solo and collaborative CD releases to his name now, and continues to specialize in electroacoustic compositions derived from landscapes, environments, and his interest in geology. His Soleilmoon releases include three solo albums, "Island of Dust", "Entropolis" and "Geomorphic Resonance", along with "Red Shift", a project recorded with Tom Gillieron (Day for Night, Southern Comforters)." [press release]

"If I'm not mistaken this might be already the fourth CD (five if you count his album with Tom Gillieron) by Nick Parkin on Soleilmoon. Somewhere in my book, I associated the name Nick Parkin with ambient with the big A, but that chapter needs to be re-written, I guess. Parkin won a first prize in 2001 at the Bourges International Electroacoustic Competition and on 'Refract' he uses a 'variety of gongs and other metallic percussion with environmental field recordings. That may sound the best ingredients for a good ambient album, but Parkin takes the material a bit further, and makes it much more edgy and angular than y'r average ambient album. Parkin takes the techniques of modern classical electronic composing, but it's to effect on his own sound material, and starts playing around with the result. Now unlike a lot of the modern composers it's not the usual pitching up/down of the material, making sounds roll over each-other or that kind of thing that is popular amongst his contemporaries, but he makes minimal pieces of slowly evolving sound material, in which 'water' is a recurring theme. The music washes by like an endless stream of sound. At times it sounds like a friendly creek and at others like an ocean. It's throughout the entire a fine balance of ambient music and modern music, thus breaking with both traditions and making a very, delicate and intense album." [FdW / Vital Weekly]

**PARMEGIANI – De Natura Sonorum CD (INA GRM Ina C 3001, 1990) € 13.00**

„Die Komposition *De natura sonorum* wurde 1975 als zweiteiliges Werk mit zwei mal sechs Sätzen uraufgeführt. Es gibt verschiedene kürzere Versionen, in denen einzelne Sätze entfallen, sowie eine Kurzfassung, die aus den letzten drei Sätzen besteht: *ondes croisées - pleins et déliés - points contre champs*.

*Ondes croisées* (Gekreuzte Wellen) 2'01''

Hörbare Schwingungen (von Pizzikatoklängen)

überlagern sich mit Schwingungsphänomenen, die auch visuelle Assoziationen wecken: Vereinzelte, dicke Wassertropfen über einer Klangfläche aus zahllosen kleinen, dicht massierten Tropfen.

*Pleins et déliés* (Fülliges und Feines) 4'49''

Dieses Stück läßt sich hören wie eine klangergetische Studie: Körper geraten in Bewegung und prallen zurück - die Bewegungsenergie schwächt sich ab und verebbt.

Wichtige, blasenartige Klänge verbinden sich mit zart bewegten Klangpunkten.

*Points contre champs* (Punkte gegen Felder) 8'31''

In diesem Satz geht es um verschiedene Klanggewebe, die ein Netz - oder, um es in einem anderen Bild auszudrücken, ein Feld - durchdringen. Die Punktklänge, die anfangs die dominierende Klangebene bilden, werden gleichsam eingefangen und mehr und mehr absorbiert. So kommt es dazu, daß sich neue Figurationen durchsetzen: Ein Klangfeld - anschwellende, sich ausweitende Gesänge.

BERNARD PARMEGIANI (1927, Paris) : Bernard Parmegiani arbeitete zunächst als Toningenieur im Fernsehen. 1959 trat er der von Pierre Schaeffer begründeten musikalischen Forschungsgruppe GRM bei und wurde in der Folgezeit zu einem der wichtigsten Komponisten dieser Gruppe, der nicht nur zahlreiche Tonbandkompositionen für Konzertaufführungen realisierte, sondern auch Musiken für Radio, Fernsehen und Film (u. a. für Filme von Pierre Kast, Peter Foldès, Valerian Borowcyk, Jacques Baratier, Robert Lapoujade). In seinen ersten Jahren seiner Studioarbeit hat er auch anderen Komponisten assistiert (u. a. Iannis Xenakis). In seinen eigenen Produktionen artikuliert sich eine Fülle wechselnder Ansätze - von der technisch virtuoseren Verarbeitung vokaler und instrumentaler Klänge (auch in "gemischten" Musiken in der Kombination der Tonbandwiedergabe mit live-Partien) bis zu polystilistischen Versuchen der Verbindung elektroakustischer Klänge mit Elementen von Jazz, Pop und minimal music sowie zu audiovisuellen Experimental-Produktionen." [Rudolf Frisius]

Classic 1975 recording of mostly quiet, resonating electronic sounds. "With the music of Bernard Parmegiani something in us is freed and comes out of passivity. This thing, which I know now was blocked without my knowing where, is the buzzing and Time within the flesh -- a humming of millions of closed mouths between the cells. What is the murmur made up of? The body develops a tongue in listening to this music, and there is within it great movement of the sound material... it is music that makes the organic breathe, lifts it up and stretches it... music that takes the ear 'beyond' work, but touching the inner side." [Bernard Noel]

**PARMEGIANI, Bernard – La Creation du Monde CD (INA GRM Ina C 1002, 1996) € 13.00**

Eindrucksvolles Werk des 1927 geborenen Komponisten, entstanden 1982-1984. "Das Flüchtige, das Vergängliche, die Bewegungen der Luft, die Transparenz oder Dichte des Raums in welchem er seine Tiefen aufschichtet, das Repetitive und der 'Spiegeleffekt' sind die Elemente, deren er sich für seine Notion der Metamorphose bedient, in welcher ein grosser Teil seiner Werke fundiert." Klänge erschaffen Formen und umgekehrt. Die in Musik enthaltene Energie ist dieselbe Ur-Kraft die schon bei der Erschaffung des Universums „tätig“ war. "...On this first CD Parmegiani tries to acoustically recreate "The Creation Of the World" -- starting with the Black Light of the pre-"Big Bang": "The absence of tonality that characterizes a good deal of sound material in 'Black Light' is due to the use of 'white' noises, that is to say sounds whose mass theoretically contains all the frequencies that can be accumulated statistically..." And then leading on to "The Metamorphosis Of the Void" & "The Sign Of Life." And so on. Parmegiani is one of our favorite of the French electroacoustic composers, his attention to sonic detail always a marvel to witness; recordings are few and far between. "What [Parmegiani's] compositions have in common is a strong emphasis on sounds produced by matter and sounds recorded from nature which he uses as a model. The concept of metamorphism which characterizes many of Parmegiani's works is expressed in his use of such elements as the ephemeral, the fleeting, the motions of air, the transparency or non-transparency of the space in which he arrays different levels of depth, the repetitive, the 'mirror effect'." [Forced Exp.]

**\* PARMEGIANI – L'oeil écoute CD (INA GRM Ina C 2026, 2005) € 13.00**

„Die CD enthält auf 51:47 Minuten drei Kompositionen des 1927 geborenen französischen Elektro-Akustikers. Das Titelstück „L'Oeil Écoute“ (1970) setzt einen langen Zug in Bewegung. Zeit wird in Raum umgewandelt. Eine komplexe Fülle an teils harsch anmutender Klangbearbeitung evoziert Kontinuität und strömende Bilder in Linearität. In „La Roue Ferris“ (1971) steigen organische Spiralen auf. Sie überlagern sich in ständiger Bewegung, schonungslos angetrieben durch metallene Keulenschläge. „Especies D'Espace“ (2002 03) besticht durch eine heterogene Fülle akkurat gesetzter Klänge. Knarrend tun sich Räume auf, zwitschernd werden sie wieder verlassen. Die Geräuschwelt eines Urwaldes dringt hervor und auch die Stimmen der Menschen, die an seine Tür pochen, in strenger Würde Einlass begehrend. Fold-out-cover mit Booklet.

The CD contains three electro-acoustic compositions from this well known french composer (born 1927). The piece „L'Oeil Écoute“ (1970) starts a long train of complex and sometimes harsh sound treatments. Time is transformed into space. The composition evokes continuum and

streaming images in linearity. In „La Roue Ferris“ (1971) you hear increasing organic spirals combine in constantly moving, relentlessly urged through metallic blows with a cudgel. „Especies D'Espaced“ (2002 03) is attractive through the heterogeneously abundance of accurately setted sounds. Space reveals itself with a creaking, becomes deserted with a chirp. The noisy world of a primeval forest comes out and the voices of humans knocking on its door, with the desire for getting in there. Fold-out cover with booklet.” [Peter Schlewinski for Drone Records]

**\* PELICAN – The fire in our throats will beckon the thaw CD (Hydrahead Industries HH666-91, 2005) € 13.00**

Nach ISIS das nächste grosse Ding auf HYDRYHEAD? PELICAN aus Chicago stehen für instrumentellen hypno-power-drone-Rock mit urlangen Passagen und grosser Dynamik. Irgendwo bei/zwischen MOGWAI, GODSPEED YOU BLACK EMPOROR, KONG, ISIS... „...Mit „The fire in our throats will beckon the thaw“ haben Pelican einen absolut veritablen Instrumental-Monolithen rausgerotzt. Recht flott sind Vergleiche zum großen Letztwerk von Isis bei der Hand - Pelican sind aber bei allen Ähnlichkeiten schon eine sehr eigene Tasse Tee, nicht zuletzt durch den kompletten Verzicht auf Gesang. Jedoch: Auch hier werden riesige Bögen gespannt in ihren Klang-Epen. Die zehn Minuten-Dauer wird im Vorbeigehen geknackt. Nur langsam, fast minimalistisch malmen sich die Stücke vorwärts, leben von den behutsam gesteigerten Wiederholungen, jedes Mal um eine winzige Facette reicher, einen minimalen Tick schneller, lauter, eindringlicher, ehe der Druckwellenkamm erreicht ist und die aufgetürmten Schichten zusammenbrechen.

Urplötzlich tauchen dann klare, unverzerrte Gitarrenklänge aus der Stille die Stimmung in völlig anderes Licht. Zerbrechliche Zartheit ergreift für wenige Momente das Zepter. Der Drummer nimmt die Sticks hoch, ruht sich einige Zeit aus, um Kraft zu tanken für das folgende, nach vorn brettende Doublebassgewitter. Nach knapp einer Stunde herrscht plötzlich völlige Stille. Vorbei. Erschöpft sinkt man zurück in den Stuhl. Überwältigt, mitgerissen, gebannt, verzaubert. Doch nach kurzem Durchschnaufen zuckt der Finger gleich wieder in Richtung Play-Taste. Ein großer, hypnotischer Trip.“ [Ole Cordsen] “With their newest epic, Pelican bring on new levels of complexities to their already distinctive auditory stamp. Acoustic guitars take their place beside the group's traditional (read: highly amplified) power-droning and awe-inspiring instrumental anthems. Whether this signals the end of the underground musical landscape as we know it, or the beginning of a new one is anyone's guess. Luckily, it rules either way.” [label info]

**\* PHILLIPS, DAVE – IIIII CD (GroundFault Rec. GF031, 2004) € 10.00**

Extreme Dynamiken, extreme Wechsel zwischen Stille und konkretesten Noise-Attacken, die wie Schläge in die Magengrube wirken, aber auch ruhigere field recordings & microsounds zwischendurch, das Unerwartete GERÄUSCH ist hier allgegenwärtig. Sehr expressive Geräuschmusik, DAVE PHILLIPS ist ein Meister darin Klänge fast physisch einzusetzen ! 99 tracks !!

“...continues the tradition of the unique Schimpfluch-Gruppe style found in the previous four titles; I, II, III and IIII released on various other labels. The random bursts of sounds are great but the sporadic silence is the glue that brings it all together to form a brilliant listening experience. Powerfully mastered by Randy Yau, this release has all the aggressiveness of a Series III release but the small sounds and important silence found throughout forces it into the Series II group. Dave Phillips has been performing since 1987 and is also involved in Ohne (1997-present), Fear of God (1986-88 & 2002-2003), Sudden Infant (1990-1996) and Schimpfluch-Gruppe (1991-present). Fans of Runzelstirn & Gurgelstock will love this CD.” [label info]

**\* PHILLIPS, DAVE & R.H.Y.YAU – Illusion is a natural condition CD (Auscultare Research aus023, 2005) € 13.00**

ACTION CONCRETE! Zwei Extrem-Performer in Zusammenarbeit: (fast)-Stille kontrastiert immer wieder mit ausuferndem Gewalt-Noise, das alles wird in kurze Stücke, Collagen und Fragmente gepresst; konkrete Körpergeräusche sind allgegenwärtig und vermitteln die Aura eines gehetzten Tieres... sehr intensiv, sich diesen physischen Klängen auszusetzen....

“In the sense of a therapeutic exposition, testing limitations, reactions of the psyche and of the body, of the realities and the senses, relating to direct social and behavioural environments and surroundings, of mankind and its un/doing. Instinctive, animalistic and emotional sides of existence, in search of an origin, not as much as a reduction but in the sense of a release from the omnipresent infatuation and swoon of the idiots and assholes and their reduction of being that debase dignity. Illusion is a natural condition.

Dave Phillips + R.H.Y. Yau presents “Illusion Is A Natural Condition” , the long anticipated Phillips + Yau collaborations culled between 2000–

2005. Dave Phillips began his musical career when he was 17, co-founding the hardcore extremists Fear of God in 1987. As Fear of God developed Phillips began to see that their faster, shorter, noisier approaches to grindcore were merely a springboard for more psychologically challenging and physically demanding artforms. Soon after Fear of God's demise in 1989, he joined the actionist Schimpfluch-Gruppe which has followed the traditions of abjection and transgression as dictated by the Viennese Aktionists. Phillips has further developed these transgressions along with sociopolitical actionism in his solo efforts. R .H.Y. Yau is a curator and sound artist who has been active in the sonic arts since 1993. Yau's sonic works are inspired by sound poetry, actionism, and the processes of musique concrete. But bored by the musique concrete's academic cliques, Yau creates what he calls “action-concrete.” These organic synapses of voice, body, and raw materiality are then combined with raw electronics to sound experiences of both ultra-violence and absolute absurdity at its most base level. This release features ten lithographic reproductions of original drawings by Leif Elggren. Limited edition of 1000.” [press release]

**PIMMON – secret sleeping birds CD (Sirr 2005, 2002) € 13.00**

“Neues PIMMON-Werk auf dem portugiesischem SIRR-Label, ambientier, melodischer und orchestraler als gewohnt, aber auch mit weiden Collagen/ Loop-Stücken, den Markenzeichen-digital-Effekten und und und...wie immer kaum kategorisierbare, abwechslungsreiche, überraschende NEUE Experimental-Musik.“ [Drone info 2002] “ a new work from this sidney-based sonic sculptor. birds are the leitmotiv for an involving and warm listening experience. a mastery of intertwining, beautiful melodic lines, densely layered, rich tones and granular surgery. Pimmon demonstrates in this disc why he is considered "one of the best". [press-release] RE PRESSED ! BACK IN STOCK

**\* POUSSEUR, HENRI / MICHEL BUTOR – Paysages Planetaires 3 x CD-Box & Book (Alga Marghen plana-P 21NMN.051, 2004) € 54.00**

Grossartiger, epischer Release von POUSSEUR, mit begleitenden Texten von MICHEL BUTOR.

Field recordings & found sounds verschiedenster Quellen dienen hier als Grundlage zur Erschaffung sehr experimenteller und schöner Passagen, die wiederum in einem auf- und abwellenden grossen Soundscape münden, alle Kulturen der Menschheit & Klänge der Welt scheinen hier akustisch aufeinanderzuprallen, beständig ist v.a. das das wellende Element....

“In year 2000 Henri pousseur was asked by Philippe Samyn, architect of Brussels who likes to work in association with other arts, to lend his support to the plan for the construction of a business complex by one of the most important building enterprises in the country. There were four low buildings arranged like different parts of a medieval castle-village, grouped around a kind of large open central court. Leaning on the suggested image, pousseur immediately suggested that the first spinal-column be composed of an electronic carillon, sounding in variations every hour, thus making the hours between 6 a.m. and 10 p.m. Henri pousseur imagined then a connection between the time of Nivelles (a city 40 km south of Brussels, where this large project will be situated) and the time of the entire planet and the more or less metaphoric sonic and musical realities attached to it. He made on the one hand the 16 hours of a theoretically complete day of work (from the cleaning service up to the last researches in the office) correspond to the 24 hours of a complete terrestrial revolution. And divided the globe into eight large north south slices, themselves divided into three perpendicular rings: north, center, south, with the understanding that only inhabited lands were taken into consideration. To each of the 8 great hours of the total duration, pousseur associated 3 regions, one of each ring (north central south) set out as far apart as possible on the terrestrial globe.

Over a background of a fairly continuous variety of noises which are perpetually evolving: sea, fire, city, swamp, industry, forest, etc. there are ethno-musical samples from one region or from several regions involved, more or less worked over by all sorts of numerical methods which vary their capacity to be recognized and their effectiveness as quasi-traditional music. This work once finished (realised in the Studio of the composer's son Denis), pousseur made a synthesis on three discs by superimposing the landscapes (a bit in the manner of the previous Etudes paraboliques) in 16 Paysages Planetaires. The titles of the landscapes expresses by their contraction the simultaneous or alternate presence of several regions; for example, Alaskamazonie is self-explanatory. Something like Gamelan Celtibere brings out a play; between the West Coast of Europe with the Indonesian archipelago and even the northern part of Australia. Continuing like this you could find it amusing to reconstruct the circum-planetary movement of the work. Michel Butor, for forty years accomplice of Henri pousseur, has been

willing to write the prose-verse alternating poetic structure, very luminous, which makes a global accompaniment to the procession of these landscapes. His text is included in the 60 pages documentation booklet, also featuring 2 long essays by Henri Pousseur: Paysages Planétaires and Atmospheric and Cultural Sources for Each of the Landscapes.

Finally, by this work, Henri Pousseur renders homage to all the singers and instrumentalists, sound engineers, ethnic musicologists and editors who have either produced, or gathered and transmitted, all the marvellous musical invention which inspired and nourished the work and which, with the sounds of the world, of nature, of society and of industry, are supposed to represent a kind of formal summing-up of life's multiplicity on this sailing Earth as she travels through cosmic space. All the images, obtained through extensive digital treatments, were conceived and manipulated by Henri Pousseur. Heavy cardboard slipcase with 3 CDs and 60 pages booklet (French and English). [press release]

**\* PREDOMINANCE – Dark Stars unfolding do-CD (LOKI Foundation loki 40, 2005) € 16.50**

Abschiedsveröffentlichung mit rarem Material von frühen Alben und Compilations auf einer CD, live-Aufnahmen auf der zweiten...

PREDOMINANCE stand für eindringliche, kosmisch-monumentale, elektronische dark ambience mit Gesangsparts mit Hang zum Esoterischen..

"...Arisen from the fields of white ashes and bathed in tears of the world's genocidal slavery Predominance started 1995 to drown in the ruins of an unconcious mind. The evolution of Gerd Zaunig's project was mystified by the learning beauty of a silver ship and ended illuminated at the threshold to astral gates on nocturnal skies. This "Dark Stars Unfolding" is an essential journey through the mind of the south saturn delta into the polar stargate. The circle of the four symbols is closed and the work of Predominance will remain in the ungained gorge of a swelling universe...

After nearly 10 years of activity and with just three regular albums in this decade Gerd Zaunig placed with Predominance one of the main pillars in the wide area of dark ambient music. The unique sound of Predominance combines dense and atmospherical soundscultures with symphonic structures, pulsating rhythms and visionary-majestic vocals. This double album now marks the final release of Predominance as the project already ended in 2003. Devided into 2 parts the Disc One: ARCHIVUM contains selected tracks from the first tape (White Ashes), the first LP (Obliteration), various compilation tracks and unreleased material. Disc Two: LIVE collects high quality live recordings from the whole period of activity and includes all the outstanding vocal tracks for what Predominance was especially known for. Comes in beautiful double digipack." [press release]

**\* PROPELLOR – Argento CD (Scratch Records # 41, 1999) € 15.00**

Zweite Solo-CD von MARK SPYBEY (ex ZOVJET FRANCE) unter dem Namen PROPELLOR !

"Mark Spybey returns with his second full length under the name Propellor, and as with his earlier Rame, delivers the dream-flow once again. Carefully sculpted sound improvisation/compositions utilizing electric objects for droning, acoustic based pulses, processed electric and acoustic guitars, and the vocal improv and chanting of Lab Report's Eric Pounder. Packaged in a gold-embossed envelope sleeve designed by the Climax Golden Twins." [label info]

**\* PROTAGONIST – Songs of Experience CD (Cold Meat Industry CMI.135, 2005) € 13.50**

„...Mit einer Rezitation von William Blakes "The Sick Rose" durch Jonathan Grieve beginnt das Werk, das unglaublich düstere Soundteppiche und -szenarien mit sich bringt und den Hörer komplette 45 Minuten mit intensiver Wucht und Atmosphäre fest in sein Sesselchen drückt. "Songs Of Experience" ist dabei unheilvoll, lieblich umherschwirrend und imposant und wartet mit bedrohlichen Soundflächen, dunkler Instrumentierung, filigranen Streichern und bösem, martialischem Gegröle auf. Jedes einzelne Stück strahlt dabei eine erhabene Eleganz aus und besitzt eine dichte Atmosphäre, daß es zum Luftanhalten ist. Ungewiß ist die Reise, auf die man sich begibt, ebenso wie deren Ziel. Auch "Strife" beinhaltet gesprochene Passagen, die von niemand Geringerem als Tomas Pettersson (Ordo Rosarius Equilibrio) stammen, "La Fin De La Journée" wiederum ist ein Gedicht aus der Feder Charles Baudelaires. "Songs Of Experience" ist dabei ein gelungenes Werk in der Schnittmenge aus Neoklassik und Dark Ambient; orchestral, bombastisch, entspannt und aufwühlend zugleich. Für Liebhaber dieser beiden Genres ein absolutes Muß." [Shadowshire] "Are you one of those that wondered whatever happened to The Protagonist? After the much acclaimed debut A Rebour from 1998, fans of meticulously crafted music at the intersection where dark

ambient meets neo-classical have waited in vain for a new album. However, this shouldn't be mistaken for seven years of idleness on the part of Magnus Sundström. Rather the focus shifted to his other musical endeavour, the evil twin des Esseintes, as well as the launching of his own imprint, the much productive Fin de Siècle Media label. But after this summer's strong comeback, the Interim EP, the time has finally come for a new album. Just like A Rebour, the title Songs of Experience betrays the literary impact on the music. And just like the poems of William Blake, these compositions strive to forge a perfect marriage between romanticism and darkness, with most emphasis on the latter this time around. Of the eight tracks, some are reworked versions of rare compilation tracks and some are completely new. Taken together they show the steady evolution of The Protagonist in the 21st century, of an artist that treasure an impeccable end-product over fast turnarounds and proliferation." [label description]

**\* RABELAIS, AKIRA – Spellewauerynsherde CD (Samadhi Sound sound cd ss003, 2004) € 17.50**

Mit grosser Überraschung entdeckten wir kürzlich auf DAVID SYLVIAN'S Label dieses Album des amerikanischen Komponisten. SPELLEWAUERYNSHERDE enthält sanft gesungene isländische Acapella-Folklore als Klangquellen, die RABELAIS gekonnt effektiert und schichtet, so dass anrührende & hoch-emotionale Gänsehaut-Stücke entstehen, mitunter löst sich alles in choralen Hallsphären auf. Traurig-schön und melancholisch-verzaubernd, dazu poetisches Textgut von RABELAIS, ein echtes Highlight. Unsere wärmste Empfehlung !

"Latest release on David Sylvian's Samadhi label, Akira Rabelais works with found sounds, taped field recording of traditional Icelandic acapella lament songs recorded in the 1960s & 70s lost until recently. Their sounds of sorrow were the inspiration for a series of compositions, creating a matrix of voice, weaving the voices into a dissolving tapestry of expression." [label info]

"A tapestry of frail shards. Elliptical voices of ghostly presences are put under a lens that reiterates their silent cry rather than magnifying it; in the darkness of anachronism this swollen river of gliding sadness is barely visible. Old melodies standing inconspicuously behind our ability of comprehension, fragments of ancient knowledge we'll never be able to share, hard as we try. Possessiveness is left behind; we must learn a new language, which is silence itself, as only the silence solicited by many useless words is the right answer to the sourness of mechanical thought. Akira Rabelais tried to start reasoning about the signals sent by these distant calls and found a new way to show their ancestral beauty; we can only reap the fruits of such a homogeneous effort, just grateful of that handful of vocal embodiments smiling at us from nowhere." [Massimo Richi / Touching Extremes]

"Spellewauerynsherde breathes sublimity through your CD player circuits." [The Wire]

**RADIGUE, ELIANE – Kyema, Intermediate States CD (Exp. Intermedia Found. XI 103, 1990) DM 25**

„Sphärische und surreale Drones... inspiriert vom "Bardo Thodol", dem tibetanischen Totenbuch.. ELIANE RADIGUE ist eine französische Komponistin, die bei SCHAEFFER und PIERRE HENRY studiert hat und zum tibetanischen Buddhismus übergetreten ist... sehr schönes und versunkenes Werk von 1988." [old Drone info]

**\* RADIGUE, ELIANE – L'île Re-Sonante CD (Shiin1, 2005) € 14.00**

Endlich etwas neues von der bemerkenswerten Komponistin, ein 55 minütiger one-tracker der sich wahrlich erhaben von allerruhigster Drone-Grundlage in monumental-schwebende Bereiche begibt, und durch verschiedenste Drone-Areale führt....

New work from this impressing composer, a 55 min. one-tracker that leads sublime through various exalted drone-areas...

Composed in 2000 at CCMIX (Alfortville, near Paris)

"...The success of a piece such as 'L'île re-sonante' lies in the fact that, more than he happy outcome of a synthesis of the composer's earlier work, it now seems to be the result of a natural osmosis. It is a perfectly autonomous work which, in accordance with her wishes, ends up be escaping from its author because of the infinitely varied interpretations that can be placed on it every time is heard." [Daniel Caux, from the liner notes]

**\* RADIO KUOLEMA – Cielo Drive CD (Ars Benevola Mater AMB20, 2006) [lim. 545 copies] € 14.00**

Eine Art Meditation / Traum / Industrial-Hörspiel-Soundtrack inspiriert von den Untaten der „Manson Family“-Sekte mit Lynch-artigen Qualitäten... melancholische Parts, Sprach- & Geräuschpassagen, tiefster dark & drone ambient, elegisch Synthflächen... numbered edition. "With this new release Radio Kuolema attempts with closed eyes a real documentary, where the tragic events linked to the Manson "family"

offer the black humus on which the music ideally sticks the obsessions of homicide mysticism which marked out an enduring trail of blood in the american collective unconscious. "10050 Cielo Drive" is the sound, the image, the memory. In these atmospheres the innocence and the frenzy of a world already on the edge of the abyss find shelter: an abyss where the children stare silent at whole cities devoured by flames, while they are still holding tight long knives in their hands." [press release]

**RAPOON – Navigating by Colour CD (Soleilmoon Recordings SOL71CD, 1999) € 12.00**

„Soundmäßig erleben wir recht schnell-rhythmische Tracks, aber auch endlos schwebende Sphären, mega-ruhige Soft-Drones, und kathedralenverhaltene Choräle, im typischen & unnachahmlichen RAPOON-Stil, immer auf- und abwellend & pulsierend lebendig. Mag man Robin Storey auch mangelnde Innovation vorwerfen, die emotionale Tiefe dieses Sounds spricht (zumindest mich) immer wieder an...“ [BarakaH, 1999]

Second ed. without postcards! "Reissue of Robin Storey's most ambitious project to date. Reissue is not limited. Booklet and cover reprint seven images from the twelve cards that came with first edition." [label info]

**\* REED, RICK – Dark Skies at noon CD (Elevator Bath eeaoa025, 2005) [ed. of 328 copies] € 14.00**

Einigen vielleicht bekannt von der schönen BETA LACTAM 10 "Music for the Rothko Chapel" (nach wie vor erhältlich); hier drei neue Stücke von RICK REED, der von KEITH ROWE (Gitarre & Radioempfänger) sowie TRAVIS WELLER (Violine) begleitet wird. Dronige Improvisationen mit bizarren analogen Sounds, Klangfelder voller elektrischer Transmissionen, der Aether aufgeladen mit ominösen Radio-Schwingungen....

"Rick Reed is a self-taught composer/improviser who has been working in the Austin underground music scene for the past 25 years. Dark Skies at Noon is his definitive statement. Over the years, Reed's sound has taken on a life of its own – that of a magnificent monster capable of both ferocious intensity and lulling tranquility, yet perfectly controlled under Reed's masterful care.

Dark Skies at Noon's title track was utilized by legendary filmmaker Ken Jacobs as soundtrack to some of his recent works. And it is an apt accompaniment to Jacobs' surreal, otherworldly images (the Jacobs/Reed collaboration is ongoing). The second piece in this collection is a live recording (made by Tom Carter of Charalambides) featuring ex-AMM guitarist Keith Rowe in a stunning duet. The album's closing piece is pure Rick Reed, demonstrating his wholly unique sound and compositional style in an ear-bending, yet always restrained blur of sine waves, field recordings, short-wave radio, and Moog synthesizer. Reed has defined his sound while performing solo and with various groups including Frequency Curtain and the Abrasion Ensemble. Since the mid 90s, Reed has released several LPs and CDs on labels such as Ecstatic Peace, Beta-lactam Ring, Pale Disc Japan and Elevator Bath. Packaged inside two elegant printed sleeves of 100% recycled paper, this compact disc has been issued in an edition of 328 copies." [label description]

"...Very nice work throughout indeed, perhaps his strongest until now." [FdW / Vital Weekly]

**\* REHBERG, PETER – Fremdkörper CD (MOSZ 007, 2005) € 14.00**

"Peter Rehberg born 1968, is an author and performer of electronic audio works living and working in Vienna, Austria. Rehberg has given numerous live performances both solo and collaborative all over the world. he has collaborated live and in studio with Ramon Bauer, General Magic, Jim O'Rourke, Christian Fennesz, Tina Frank, Tujiko Noriko, Kevin Drumm, Russell Haswell, Florian Hecker, Carlos Giffoni, Mika Vainio, Zbigniew Karkowski, Sonic Youth, Rosy Parlano, Keith Rowe, Kaffe Matthews, Marcus Schmickler, AMM, Dennis Cooper as well as being a member of MIMEO.

Rehberg took part in the 2nd Göteborg Art Biennale (Against All Evens) curated by CM von Hausswolff. Collaborations with choreographers Meg Stuart, Chris Haring, Gisele Vienne (DACM), Gyula Berger. He took part in the 2nd Goeteborg Art Biennale (Against All Evens) curated by CM von Hausswolff." [label info]

**Christian RENOU – Fragments and Articulations CD (Groundfault Recordings GF023, 2002) € 10.00**

Der Alt-Meister des konkret-intensiven Flows, BRUME, macht nun unter seinen bürgerlichen Namen Christian Renou weiter. Auf „Fragments and Articulations“ überwiegen die atmosphärischen Parts – geblieben sind Fülle, Dichte und Detailreichtum der Klänge. The old master of the concrete-intense flow, BRUME, continues under his real name, on this release the more atmospheric sounds predominate.

“ -- Fragments & Articulations #1 - A short, isolated sequence, taken from a drum part of an URIA performance (a mutant jazz rock band that Christian played in) from 1982, was used as the basic sound source which was then processed and manipulated with a computer. Final recording, May 2002.

-- Fragments & Articulations #2 - A field recording (Riva-Bella, 1997) has been re-injected into an old computer with a damaged CYRIX processor which decomposed the sounds into something much better. Final recording, April 2002.

-- Fragments & Articulations #3 - Very dirty frequencies, generated by a home-made Galene receiver were processed by computer. Final recording, June 2002. Samples of each track are available at [www.groundfaultrecordings.com](http://www.groundfaultrecordings.com) [press release] BACK IN STOCK !

**\* RH BAND – Third Order Parasitism CD (Drunken Fish DFR-33, 1997) € 15.00**

Die RH BAND (eine mysteriöse Drone-Impro-Combo aus Kalifornien) schmeissen alles an was elektrisch vibriert, sirtt und fräsend summt: verzerrtes elektronisches Piano, elektrische Orgel, Sinuston-Generator, Feedback-Generatoren, Drahtaufhängungen & Instrumente, etc...diese Aufnahmen sind von Ende 1996 / Anfang 1997 und bewegen sich zwischen ruhig-konkreterem Material bis hin zu energetisch-schwirrenden, komplexen Dronespaces.

"Improvisational California quartet messes with your head. Subtle droning interaction puts idle LFO-jockeys to shame." [label info]

**\* RLW – i.k.k.-purpur CD (SIRR Records sirr025, 2006) € 14.00**

Wenn das CHRISTOPH SCHMID wüsste ! Sein Weihnachtslied IHR KINDERLEIN KOMMET (1794) erschien schon, basierend auf Gesangsversuchen des RLW-Töchterchens Sonja, auf einer wunderbar schrägen Christmas-Single für MEEUW MUZAK. Diese Basics wurden nun von RLW und diversen anderen weiterverwurstet, so dass z.T. nicht mehr wirklich viel davon übrigblieb (z.B. lediglich Sonja's ATMEN). DAN WARBURTON, ANDREW DEUTSCH, CHRIS HALLIWELL, STROTTER INST., STEPHEN VITIELLO, und eine Improvisation von RLW mit JOHANNES FRISCH und BHOB RAINEY.

Das Spektrum reicht von konkreten Impro-Collagen bis hin zu undurchdringlichem Nebel-Drone-Geäst (z.B. ANDREW DEUTSCHS fantastische Bearbeitung), kein einziger Ausfall ! Etwas zum konzentrierten Zuhören und definitiv zu empfehlen !

[Es sind übrigens noch viel mehr Bearbeitungen des Stückes von anderen Anti-Christen in die Welt gesetzt worden, auf dieser CD nur eine erste Auswahl!!!]

"the i.k.k.-project started in 1794, when christoph schmid wrote the lyrics for ihr kinderlein kommet, using a melody by contemporary composer johann abraham peter schulz. it was performed soon after in thanhausen an der mindel for the first time. in 2001, a few weeks before xmas, i recorded my daughter sonja (aged 5 then) singing some of her favourite xmas tunes. wonderful recordings. her singing is full of emotional power and she even hits the right notes from time to time. the interesting moments are when her voice is moving around those notes. instead of burying those recordings in the archive i came back to them soon after, because jos moers (the owner of the label meeuw muzak) was asking me to contribute to a series of xmas 7"s he does once every year. so i recorded one for him early in 2002 for 2003's yearly event: merry merry. side 2 has a funny piece composed from a transformed ihr kinderlein kommet. when the 7" was done i had the impression that the transformed sounds had a quality of their own, so i used them for further transformations, as well as to compose a new piece of about 15 minutes: i.k.k. - purpur - scharlachrot. following my inclination for collaborative works i thought that this material could be of interest, not only for me, but also for other artists to work with. so i prepared a cd-r with the existing versions and some basic material from the piece. pieces have been submitted by dan warburton, andrew deutsch, chris halliwell, strotter inst., stephen vitiello and frisch/rainey/wehowsky." [label info]

"Neurodegenerative interpretations of a piece by Ralf Wehowsky, based on a Christmas song named "Ihr Kinderlein Kommet" which he recorded in 2001 as sung by his daughter Sonja - five years old at that time - then excruciatingly altered for his own compositional purposes. Some of the basic materials were later sent to Dan Warburton, Andrew Deutsch, Chris Halliwell, Strotter Inst., Stephen Vitiello, Johannes Frisch and Bbob Rainey who all invented completely new works for the occasion - alone or with RLW himself. The potential of these electroacoustic protrusions is immeasurable, but something stands higher than the rest for my own taste: both the author's opening track and Warburton's handpicked segments are ruthless and moving, juxtaposing elements of purity (little Sonja's breath intakes, to name one) and subhuman feelings; we're left incapacitated of redrawing the boundaries separating our instinctive attraction to something we don't know and the invisible guard forcing us outside the chance of fronting a

bitter truth. Strotter Inst. manipulates Lenco turntables and RLW sounds to raise a growing sense of mental fuss, like if he wanted to melt us with boiling vinyl. The final collaborative track sees Wehowsky, Frisch and Rainey making acousmatic riptides of uncomfortable, user-unfriendly remarks which elicit welcome ruptures in our flavourless normality." [Massimo Richi, Touching Extremes]

**ROACH, STEVE & ROBERT RICH – Soma CD (Hearts of Space HS11033-2, 1992) € 14.00**

Hochkarätige Zusammenarbeit der beiden US-Ethno/Trance/Ambient-Composer, very ethnic/percussive/world musical work!! Wieder da! "Hallucinogenic master work from the Roach - Rich team. The evolution of "somadelic" music continues at a high level. It's all here, tribal grooves, organic sound-worlds, rich harmonic formations and breathy melodic flutes blend effortlessly. Numerous highest-rated reviews and top 10 best-of lists for 1992." [label info]

**\* ROACH, STEVE – Early Man do-CD (Projekt Records 111, 2001) € 19.50**

Eines der Hauptwerke von STEVE ROACH ist „Early Man“, das wie ein Soundtrack für die Vergegenwärtigung des prähistorisch-mystischen Menschen und dessen Umwelt klingt! Mysteriöse Drones, Geflüster- & Atem-ähnliche Klänge, wiederkehrendes Geknirsche & Geknacke wie von Pflanzen, ein untergründig treibender Percussion-Strom, alles eingebettet in dunkle, aber warme elektronische Drone-Wellen, sehr organisch-natural, alles scheint hier von Leben erfüllt zu sein. „Steve Roach - the master of space and time altering atmospheric soundworlds - has created another spellbinding look into our primordial unconscious memory bank. The music is best described as primeval innerspace deep ambient. On Disc One (previously released in a slate cover by Manifold), a day in the life of Early man moves through six different zones that conjure up ancient atmospheres of elemental soundworlds. Occasional distant and subdued primordial rhythms call one to the next place of dreaming. The sonic archeology continues with Disk Two (all new material) moving deeper into the substrata of time and memory. Elements from Disc One are decomposed and reformed along with new material to create a different perspective on another ancient day." [press release]

**\* ROACH, STEVE – Dreamtime Return do-CD (Projekt Records 175, 2005) € 19.50**

"Since its release in 1988, DREAMTIME RETURN has earned its reputation as a genuine classic. The two-CD Magnum Opus is perhaps the most important, widely known and highly respected release in Steve Roach's vast body of work. It serves as an essential benchmark within the Ambient-Ethno-Atmospheric genre. DREAMTIME RETURN still sounds like a transmission from the near future and the very distant past. Roach's travels in the Australian outback, along with studies of the Aboriginal Dreamtime, and his desert walkabouts in California were the lifeblood for this recording which still defies the boundaries of genre classification 17 years after its release... This 2005 edition has been lovingly remastered using a 24-bit process, and sounds better than ever. It also features never-before seen photos from Steve's Australian adventure during the making of this recording." [label info]  
"Steve Roach demonstrates that electronic music's greatest potential may lie in bringing our most elusive dreams and ancient memories into focus through potent, highly imaginative soundscapes. This is without question Steve Roach's masterpiece." [10-10 rating, CD Review]

**\* RODEN, STEVE – Ear(th) CD & book (Alyce de Roulet Williamson Gallery / New Plastic Music IBTN051, 2005) € 15.00**  
OHR und ERDE: Minimal-meditative Glockenspiel-Installation vom US-Klangkünstler, bei der 80 Glockenspiele mit Roboterarmen bedient wurden - das derartig erzeugte mechanische Klackern & Klopfen vermischt sich mit galerietypisch verhaltenen metallurgischen Klängen... kommt inkl. 24-seitigem Büchlein mit Texten und vielen Farbfotos von der Klanginstallation, die Ende 2004 in einer Galerie in Pasadena, Kalifornien stattfand.

"Things have been quiet for Steve Roden, well on the side of releasing CDs as no doubt he's busy with sound installations and paintings. These two new CDs deal with those installations. Something more to look at is the catalogue of 'Ear(th)', which has photographs of the installation and a lot of text. The installation uses 80 glockenspiel bars and robot arms to strike them, using a score made related 'of the earth's movement during an earthquake'. The piece on the CD is the unaltered field recording of the installation recorded in the exhibition space. Here too, but then twice as long as the other CD, the work is of an entire minimalism and without any drama or movements. Designed to be played at a low volume this work, it resembles Christina Kubisch' CDs on Semishigure. Very minimal, almost meditative in approach, this is an even more minimal work than 'Transmissions', and

like Kubisch, this works best when played at a soft volume for a day or two - that is if you have the time." [Vital Weekly]

**\* RODEN, STEVE – Airforms CD (Line\_022, 2005) [ed. of 500] € 14.00**

LUFTFORMEN? ÄTHERFORMEN? Ja, wie organische Skulpturen in grossen Räumen wirken RODENS akustische Installationen - wie in Form gegossener Klang. Dabei basieren die Sounds hier auf gepressten ATEM, inspiriert von den „airform constructions“, das sind Häuser die auf organischer Ballon-Struktur basieren. AIRFORMS ist ein one-tracker von 56 min. Länge bestehend aus kontemplativen drones in zeitlupehafter Bewegung, leicht klingend und rasselnd. Die Sounds dienen als Installationsklänge zur Beschallung aus ähnlich geformten „Luft-Skeletten“, welche die Luft physisch im Raum präsent werden lässt... schönes Konzept und betörende Klänge !!

"Line is proud to present the latest full length recording from visual and sound artist Steve Roden. airforms was first presented at the Scottsdale Museum of Contemporary Art [Scottsdale, Arizona] in April of 2004. The work was inspired by a group of experimental houses designed by Wallace Neff in the 1940s using a process he called airform construction. The houses were built by spraying concrete over an inflated balloon structure. Inspired by the nautilus sea shell, the houses were an investigation into the aesthetic possibilities of structures formed by air, and the psychological effects of living inside a kind of organic space. The installation attempted to reflect Neff's ideas in the use of air as an inspirational skeleton and physical presence in the construction of the forms as well as the audio. Five objects were built by laying plaster over small balloons. The sound work was created using the transformed sound of a breath blown through an old wooden organ pipe. Both essentially built from Roden's own breath. The original multi-channel audio work consisted of five small speakers, each placed within a single plaster form. The version for this CD has been re-organized for stereo listening. The lack of narrative structure attempts to create an audio space in line with Neff's architectural interests in the airform projects." [label info]

"...As beautiful as it is modest, the Airforms CD ripples with a slow procession of of abstracted pipe organ loops periodically scratched with distant crackle." [Aquarius Records]

**\* ROSENFELD, MARINA – Joy of Fear CD (Softl Music SOM501, 2005) € 13.50**

Filed under: New Classical Music? Auf dem Kölner SOFTL-Label geht es weiter mit aussergewöhnlicher Experimentalmusik jenseits aller Grenzen, zwischen „field recording, neuer elektroakustischer Musik sowie Klangkunst“. Die New Yorker Komponistin und Klangkünstlerin MARINA ROSENFELD entwirft hier 6 Stücke, die sich grösstenteils aus elektronischen Quellen (von selbstgemachten Acetaten / Dubplates) und von ihr gespielten, halb-improvisierten Klavier & Cello-Klängen zusammensetzen. Eine minimale, zeitlupehaft-schleppende Atmosphäre mit Vinyl-Geknister wird geschaffen, die zugleich zu verstören und faszinieren vermag.... sehr sehr ungewöhnlich, zum neu-entdecken !!

"...On this record, the improvisatory, experimental mode of Rosenfeld's turntablism merges in a new and extraordinary way with a true compositional practice, resulting in pieces of a profoundly musical nature that seem to transcend the category "experimental". Infused with the sound of her original acetate records, or dub plates, that have been the idiosyncratic content for almost a decade of improvised live work and recordings, this disc reintroduces the acoustic instruments and compositional practice of her earliest musical life. Rosenfeld's delicate writing for cello and piano fuses dissonant, floating harmonies and minimalist repetition, acoustic recording with computer manipulation. joy of fear opens with the sound of an ancient 78 disc played on lowest speed, and concludes with a complex symphony of ambient noise, cello harmonics and vocal fragments. A beautiful, and challenging work." [label info]

"One aspect of working with dub plates is that the sound on the records is in a continual process of intermingling with the material of the plate itself, which, like memory and music, is unstable and subject to transformation with time and handling. Another is the clumsiness, the furniture-ness of the record player, whose popular history of pleasure and invention both matches and recasts the different 'sublime' of cello&piano. With this record, I feel like I've come full circle in some way, with the very concept of sonic disappearance that has driven much of my music for turntables beginning to disappear behind a new, more expansive idea or musical structure..." [Marina Rosenfeld]

"Composer, musician, artist and turntablist Marina Rosenfeld is based in New York City. Her music includes large, multi-player performances involving custom playing techniques, graphic scores, visual elements, costumes and improvisation by both musicians and non-musicians; electro-acoustic sound installations for multiple speakers; and solo and ensemble compositions involving acoustic instruments, turntables and

electronics. On turntables Marina Rosenfeld plays exclusively her own custom acetate records ('dub plates') and performs frequently as an improviser in the U.S. and Europe. Her music has been commissioned and/or presented by numerous U.S. galleries, museums and theaters... Marina Rosenfeld is the creator of the "sheer frost orchestra," a 17-woman electric-guitar performance, which had many versions between 1995 and 2002, and the recent "emotional orchestra," a stage work for expanded electric string orchestra, which was premiered in December 2003 at Deitch Projects in New York City and will have its next performance at the Tate Modern museum in London in September 2005. Other recent projects include a commission by The Kitchen House Blend Ensemble to create "bone canopy/tine palace", for 11 players a 1 dancer (premiered November '03); a public sound installation for the reopening of New York's Winter Garden after 9/11, called "Cepheiss landscape"; and original sound installations for the Whitney Biennial Exhibition ('02) and New York's Diapason Gallery. She was also a member of the "Turntable Hell" tour in 2002, sponsored by the London Musicians Collective. In 2004 with turntablist Dieter Kovacic, Marina premiered and recorded Bernhard Lang's composition "DW8," for 2 turntablists and orchestra, with Munich's Symphonieorchester des Bayerischen Rundfunks (Col Legno, Koeln). Marina has also recorded with Christian Marclay, Toshio Kajiawara and DJ Olive (DJTrio, Asphodel, SF); with Tim Barnes and Toshio Kajiawara (a water's wake, Quakebasket, NY); and has collaborated with many others, including the Merce Cunningham Dance Company, Sonic Youth, Ikue Mori, Kaffe Matthews, Alan Licht, George Lewis, Nels Cline, Lee Ranaldo, Martin Tétreault, Otomo Yoshihide, Philip Jeck, Tony Conrad, Kim Gordon, Christof Kurzmann, Elliot Sharp, Dieb 13, Raz Mesinai, and many others. Performers in her sheer frost and emotional orchestras have included numerous artists and musicians, including Laurie Anderson, Kembra Pfahler (aka 'Voluptuous Horror of Karen Black'), Kaffe Matthews, o.blaat, Okkyung Lee, Chiara Giovando, 'Honeychild', Jutta Koether, Josephine Meckseper, Jacqueline Humphries, Jennifer Baron, and many others. Marina's music appears on the recent compilations Melatonin (Room 40, Melbourne), Mono: New York Soundtracks remixed (Human Highway Records, Tokyo), among others. A DVD of her surround-sound works, from Harvestworks/Tellus, is scheduled for release in 2005." [biography info]

**\* RUIZ, MIGUEL A. – Grosor CD (Monochrome Vision mv03, 2005) [lim 500] € 13.00**

MIGUEL A. RUIZ gehörte zu den aktiven spanischen Experimental-Komponisten der 80er & 90er Jahre und betrieb das TORACIC-Tapelabel. GROSOR besteht aus 14 Stücken düsterer Sample-Elektronik, die eine postindustrielle, apokalyptische Atmosphäre heraufbeschwören. Erinnert durchaus an z.B. ASMUS TIETCHENS. Ein Teil des Materials erschien 1991 auf der "Encuentros en la Tercera Edad" LP. MONOCHROME VISION ist ein russisches Label, das sich auf die Wiederzugänglichmachung vergessener Klassiker spezialisiert hat!

"This is the new, remastered version of classic material recorded back in 80s, next to postindustrial aesthetics priority in electronic music. Rigorous and austere, ascetic but dynamic, this music rearranges everyday being into mindchallenging imagination, reserving the leading parts for the habitual processes and domestic objects. From the deep underground of Spanish industrial music, it comes to be rediscovered after 15 years. Release date is 10 December 2005. Limited edition of 500" [label info]

**\* RUNZELSTIRN & GURGELSTOCK – Dein Mund so rot CD (RRRRecords) € 10.00**

"One more album from the master of weirdness and brutality. Total uneasy listening experience built out of acoustic noise, silence and sudden, fierce sonic attacks. Packed in a light-weight carton sleeve as usual for the Pure series of RRRRecords. Affordable, consumer-friendly noise?" [Some Place Else]

**\* RUSSELL, BRUCE & RALF WEHOWSKY – Midnight Crossroads Tape Recorder Blues CD (A Bruit Secret ABSBlue02, 2005) € 12.00**

"Bruce Russell : acoustic guitar, vocal, analogue tape treatments, mixing and composition  
Ralf Wehowsky : sitar, digital sound processing  
Recorded 2003-05, Lyttelton, New Zealand and Eggenstein, Germany. Digital mastering at the Temple of Music.

*It is midnight during the summer of 1951, the scene is a rural crossroads somewhere outside Paris. A man called Pierre Schaeffer is sitting in the grass by the side of the road. As the village clock strikes the hour he invokes Eleggua, the Yoruba god of crossroads and tricksters, and throws a reel of analogue recording tape over his shoulder. The rest, as we say, is history...*

Well, no doubt it did not happen that way, but the relationship between the blues and 'old school' electro-acoustic music is not as distant as it might at first appear. Both the blues and sound recording are children of the twentieth century. In fact, the blues are the first musical genre to owe their ongoing historical existence – their 'tradition' – almost entirely to the technology of sound recording ...

... This album took form as a purely conceptual project, several years in advance of its actual realisation in sound. Part of my intention was to evoke the 'sound world' of the old blues, by using analogue recording technology; the hiss and grainy analogue texture of the sound is integral to the concept. Ideally I should have mastered it to acetate before making the digital transfer. I also aimed to make use of the limited technical palette of 'old school' tape music to create an 'homage' to the blues heroes. Equalisation; speed changes; tape splicing, looping and reversal; reverb; and ring modulation; these were my colours. I recruited Ralf Wehowsky to throw in some wild cards of computer sound processing, which I then returned to analogue tape and put under my razor ..." [Bruce Russell (liner notes' extracts)]

**\* SALA – Shcut ente Ring worts CD (Autarkeia acd006, 2004) [lim. 500] € 13.00**

Wer auf beschwörenden Okkult-Ambient-Industrial steht, ist bei SALA genau richtig. Geisterhaft tönende Loops & verfremdete Stimmenfetzen, Glöckchen- oder Triangel Sounds, alles in sehr hypnotischer Bewegung irgendwo im Hallraum tauchen seltsame Geräusche auf (Akustikgitarren)..... gewidmet Jhonn Balance!

"Shcut enteRing worts" consists of two forceful tracks of "ritual ambient" style. They are not distinguished in the compact disk as the ritual couldn't and shouldn't be accelerated or perceived in separated pieces. Starting from hypnotic "mantra", music gradually unravels to the strong and mystical "ambient", the main feature of which being reiteration transmitted by the sound loops. These are organically supplemented by the tabors, bells, magic spells and mysterious sounds floating from the distance and generating only the strong mystic mood of the audience. Actually, concerning the impact, this music is in line with the works of world's famous artists acting in this field – Coil, NWW, Omenya, Hybryds, Deutsch Nepal. The "Shcut enteRing worts" album was recorded by the participants of SALA project when experimenting with Brion Gysin's dream machine, which formerly inspired the well-known William S. Burroughs and had a strong psychedelic effect.

Album's tracks listing:

1. His: Entering The Dream
2. The Last Words Of Hassan Sabbah

Album lasts for 36 min. 26 sec. It's packed in a nontypical black plastic DVD case. We recommend you to listen to "Shcut enteRing worts" only on Hi-fi stereo. Limited edition 500 copies. CD is covered with special lackuer which smells like an almond." [label info]

**\* SALA – En-trance CD (Autarkeia acd008, 2005) [lim. 500] € 13.00**

Zweites Album dieses Projekts auf AUTARKEIA, dem litauischen Label. Wilder und perkussiver als „Shcut ente..“, werden hier schamanistische Tänze & Ekstasen aufgeführt, alles handgespielt und ungeordnet, Blasinstrumente, beschwörende Vocals & Geschrei.... im gleichen Geiste wie Z'EV, 23SKIDOO, alte PSYCHIC TV, aber auch VIBRACATHEDRAL ORCHESTRA oder wilde MAEROR TRI oder rituelle HYBRYDS kommen einem in den Sinn... und wieder duftet die CD nach MANDELN.

"En-trance" was recorded, but still wasn't released by the magic-practising artists almost a decade ago. This album compiles two lasting live-recorded tracks. Ritual pulsing, archaic sound of wind instruments, deep-dark "ambient" and surrealistic, unexpected music bends immersing the audience to the swirl of phantasmagoric moods. There are some movies classified as of the "noir" stylistics, the main feature of which is highly forcible and strong atmosphere. If the records also have the classification of the "noir", "En-trance" could be considered one of the most emphatic works of this style. Emotions generated by the "En-trance" music could be compared with the psychedelic atmosphere of the first albums of NWW, Hybryds. Interesting record and mystic ritual having sustained the challenge of social disregard during the years.

Album's tracks listing:

1. neophile gets ex-sited
2. and now s-he starts laughing

Album lasts for 40 min. 36 sec. It's packed in a nontypical black plastic DVD case. Limited edition 500 copies. CD is covered with special lackuer which smells like an almond." [label info]

**\* SANDERSON, PHILIP – Seal Pool Sounds CD (Seal Pool 02, 2005) € 16.00**

"Seal Pool Sounds" is the first CD release of new material from Snatch Tapes founder, Organum Collaborator, and British installation artist, Philip Sanderson. Seal Pool Sounds picks up where Sanderson's Storm Bugs project left off sometime in 1981. Sanderson's DIY software and

electronics conjure whimsical, plaintive electronic tones and rhythms: sounds that recollect the light-hearted, yet melancholy nature of the 20th century zoos. *Seal Pool Sounds* is a natural extension of his *Reprint* CD on Anomalous Records, and at once evokes LAFMS, Raymond Scott, Marcel Duchamp, and French New Wave film music." [press release]

**\* SCHAEFFER, JANEK – Migration CD (Bip-Hop bleep31, 2005) € 14.00**

Die fünf schönen Abbildungen dieses 6-panel-Digipacks zeigen feinste Mikrodetail-Naturfotos in tänzelnder Bewegung oder deren unnachahmlichen komplexen Strukturen – das passt zu dieser 4-teiligen „Migration“ und Soundreise, die field recordings von verschiedensten Orten der Welt mit elektronischen Klangobjekten (Drones, Sirren) zu ausgeruht-dynamischen Stücken verbindet, wo am Ende alles in hell schimmernden Licht-Vibrationen-Drones versinkt. Das ganze wurde für eine Tanz-Choreographie von NOEMIE LAFRANCE benutzt, bei der die Tänzer an einem Bungee-Seil hängend über dem Publikum „tanzen“... für uns die bisher überzeugendste Veröffentlichung des Londoner Klangkünstlers, unsere wärmste Empfehlung !

"live : music on a nighttrain :: 12.11.05 - vk/brussel \*\* 'migration' is the new studio album by one of the most individual composers working in the field of sound art.the first half of the journey unwinds slowly and calmly, drifting through night trees and ethereal spaces until radio waves bounce off the stratosphere at first light in the heart of the amazon. during the second half, sparkling sequences glitter in the sunshine and sounds circle overhead. dense organ drones from lourdes cathedral land as embers fly into the sky revealing hovering melodies. the tension unfolds into a progressively intense climax as we depart into the blinding white light of day." [label info]

"Originally conceived as a soundtrack for a site-specific dance by Noémie Lafrance, "Migration" is also a fine specimen of Schaeffer's audio documentary, music that crosses the boundaries between a sheer description of a trip - being it real or just imaginary - and the uncomfortable sensation of standing in front of a giant door introducing to an onerous world where acoustic phenomena have the same importance of magnetic attraction in opposite poles. Through his well known ability to squeeze evocative images of sonic biology from the manipulation of locked vinyl grooves and competent sampling, Schaeffer creates textural experiences that can be sublime - throbbing underground pulses accompany our heartbeat; organ loops depict the movement to a superior sphere - or, in some case, a tad more predictable, with natural/environmental sounds and city noises (which, thanks to Janek compositional dexterity, are nevertheless equally pleasing). Everything seems to spring from an extraordinary dimension, alimented by many unknown forces in conjunction with a strong interiority." [Massimo Richi / Touching Extremes]

Dancers were attached by bungee cord so they could lean forward into open air and defy gravity - hovering above the audience. Much like the dancers above the audience, the music is inspired by birds, which migrate above us and culled from Schaeffer's library of field recordings comes the sounds of Nairobi, Madrid, Perth, New York and Madrid - to mention a few. The piece, divided in four parts, starts out softly in the first two parts, with carefully processed field recordings, but with lots of small events happening. In the next two piece things start to work into a mighty crescendo of organ like sounds (thanks to Lourdes) and orchestral sounds in the final 'To New York to Eugenie to Perth'. Here is where things take off and starts flying around (including sounds of a helicopter). Quite a captivating piece of work here. Even without a dance it sounds great." [FdW / Vital Weekly]

**SCHAEFFER, PIERRE & PIERRE HENRY – L'Oeuvre Musicale 3 x CD-Box (INA GRM 1006/7/8, 1998/2005) € 25.00**

Werkchau des Vaters der "musique concrete" zum special price!! Auf CD 1 die allerersten Aufnahmen von 1948-1950, CD 2 zeigt SCHAEFFERs Zusammenarbeiten mit PIERRE HENRY (1950-1953 und 1988), und auf CD 3 schließlich wurden spätere Arbeiten (1957-1979) verewigt sowie Überarbeitungen von Stücken von 1948-1952. Dazu ein informatives 80seitiges Booklet! Essentiell!

FINALLY RE-PRESSED THIS CLASSIC !  
"2005 repress with new cover art; this is a new version of the co-release with EMF (former cat# of EMF 010). Finally available again, the complete works compilation of the groundbreaking work by the electronic music pioneer; released in collaboration between INA-GRM in France & EMF in the U.S.. "This 3-CD package is the definitive and complete collection of Pierre Schaeffer's musical works, beginning with the first of his musique concrète compositions, continuing with the collaborations with Pierre Henry, and concluding with Schaeffer's late works from the 1970s. In 1948, Pierre Schaeffer, then a radio engineer at Radiodiffusion Française, took a radio sound truck out to Batignolles, near Paris, to record railroad locomotives. He used those sounds in a

sound collage called 'Etude aux Chemins de Fer' ('Railroad Study') and then named his new approach 'musique concrète'. He composed four other sound collages in 1948, using thin-metal instruments, wooden percussion, and two whirligigs ('Etude aux Tourniquets'), an orchestra tuning up ('Etude pour Orchestre'), noises derived from a piano that is played in a variety of ways ('Etude au Piano'), and pots, pans and voices ('Etude aux Casseroles'). The five compositions were then broadcast from Paris on October 5, 1948 as a 'Concert of Noises,' and the broadcast was so successful, and evoked such widespread interest, that Schaeffer was granted an assistant. Pierre Henry worked with Schaeffer from 1949 to 1957. Their first collaboration was 'Symphonie pour un Homme Seul' ('Symphony for One Man Alone'), which was eventually used by Maurice Bejart in a 1955 performance by his dance company. Their next major collaborations were 'Orphee' and 'Orphee 53.' One of the special surprises to be found in these recordings is Pierre Henry's 'Echo d'Orphee, pour P. Schaeffer,' composed in 1988 as an homage to Pierre Schaeffer. Henry referred to it as a 'patchwork (of the existing) 'fragments' from 'Orphee' ('Orpheus 51 and 53,' a 1950 collaboration between the two composers) ... conceived in your style rather than mine ... a magnetic present.' These discs also include Schaeffer's works from the late 1950s and 1970s, some of them revisions of his early music, some of them technically improved, some of them reworked and shortened. You'll also find an extensive and informative booklet in French and English, with essays and tributes by Schaeffer's colleagues (among them François Bayle, Michel Chion, François Weyerigans, and Jean-Christophe Thomas), a history, bibliography, excerpts from his books, letters, and photographs. It's a rich collection of material. Schaeffer was one of those people who changed the world, and this package will give you a good idea of how it happened." [press release]

**SCHAEFFER, PIERRE – Solfège de l'objet sonore 3 x CD-Box & book ! (INA-GRM; INA C 2010/11, 1998/2005) € 25.00**

Wiederveröffentlichung eines obskuren Werkes von 1967, mit fettem Buch! Wieder nachgepresst !

"*Solfège De L'objet Sonore* (Music Theory Of the Acoustic Object) is a sound recording that accompanied 'Traité des Objets Musicaux' (Treatise On Musical Objects) by Pierre Schaeffer, originally issued by ORTF (French Broadcasting Authority) as a long playing record in 1967 (a more common 3 cassette version was distributed later)." It features 282 short "sound examples", including the works of: Bernard Parmegiani, Ivo Malec, Pierre Henry, Françoise Bayle, Edgar Canton, Iannis Xenakis." [from the press release]

**\* SEAMUS – Forever CD (Silentes CD200506, 2005) € 13.00**

New project of AMIR BAGHIRI and STEFANO GENTILE (of AMPLEXUS / SILENTES), trance-percussive electronics, more technoid and cosmic, with long ambient parts.....

"On the wing of a new chapter in Amir Baghiri and Stefano Gentile's musical career the SEAMUS carries us to their latest sounds-statement to the mystical side of our industrial world. In the musical labyrinth of the SEAMUS project, the fractal grooves continually changing themselves from each sound colour into another one ...and all that with Amir's excellent balance between the dynamic elements and morphing atmospheres, between emotional energies and spiritual experiences . Refined and elegant electronic music, discreet rhythmical and pleasant movements, blended to cosmic-ambiental suspended sonic landscapes, bass lines, sequencers parts, voices, radio meddles, ambient distant noises, whispers, soft melodic elements... A moving and variegated sonic trip around a limitless electronic universe." [label info]

**\* SENDER, RAMON – Worldfood CD (Locust Music L55, 2004) € 15.00**

Ein wenig bekannter Pionier der experimentellen "Tape-Musik" ist RAMON SENDER, der Mitte der 60er Jahre einen grossen handwerklichen Aufwand betreiben musste, um mit ausgeklügelten Techniken Loops und aufgetürmte multi-dimensionale Geräuschmusik zu erzeugen. Hier ein fast 30minütiges Stück von 1965 („Worldfood VII“), bei dem sich Sopranengesänge tausendfach zu multiplizieren scheinen, und das weitaus elektronischer klingende urlange „Worldfood XII“ aus derselben Zeit, das auf Sounds eines „Ampex computer testers“ basiert und nach elektronischen Vögeln klingt. Minimal & obskur zugleich.

"In those pre-Buchla Box days, we cobbled together whatever odd bits of equipment we could beg, borrow, steal and occasionally buy to coax whatever squeaks and chirps or sequences of noises we could from their complaining depths.' -- Ramon Sender. *Worldfood* is a wild, psychedelic warble & drone of looped, overlaid tape pieces produced by 'goosing' an ampex tape player with a computer calibration device. The resulting two pieces -- 'Worldfood III (To See With my Eyes)' and 'WorldfoodX!!' -- both part of a number of variations in a series -- make

for gorgeous, careening sungazing music. Leave your glasses behind. Ramon Sender is a legendary figure in the Bay Area scene -- first paving the way for the San Francisco Tape Center with Mort Subotnick (*Silver Apples of the Moon*) and Pauline Oliveiros at the dawn of the 1960s where the stunningly out pieces on this disc happened. In subsequent years, he played an active role with the San Francisco Diggers -- the anarchist guerilla street theater group that challenged the emerging Counterculture --and co-founded the legendary Morningstar Ranch Commune in Sonoma County. *Worldfood* is the first in an ongoing series of archival discs to come from Ramon Sender's exceptional vaults." [label info]

**\* SEPHIROTH – Draconian Poetry CD (Cold Meat Industry CMI.152, 2005) € 13.50**

„Sucht man nach ritueller Musik, geschaffen aus elektronischen Elementen, einschließlich Tribaleinflüssen, dann wird man entweder bei der Formation This Morn' Omina fündig oder bei dem Schweden Ulf Söderberg, der sich durch sein musikalisches Können so etablierte, dass er unter anderem auch an Soundtracks arbeitete und hierzulande bekannt ist durch sein Projekt Sephiroth, auf das nun das Augenmerk gelenkt werden soll. Mit „Draconian Poetry“ nämlich stellt Söderberg sein jüngstes Werk vor. Und wie auf dem Vorgänger auch, weiß er gekonnt und technisch versiert den Hörer in eine Welt zu versetzen, in der - hört man genau hin- ein Paralleluniversum zu existieren scheint, fern ab von der heutigen schnelllebigen konsumorientierten Gesellschaft, eine Art Regenwald, in dem man nur auf sich konzentriert zu leben scheint und entfliehen kann in geistige Abenteuer. Keine Frage, das, was Ulf Söderberg musikalisch darbietet, ist eine gelungene Mischung ruhiger Ambientpassagen, Klangcollagen, die geheimnisvoll seicht dahinschweben, gemischt mit rituell wütenden Trommelrhythmen, die aus dem Nichts herausbrechen und einen mit Sicherheit durch ihre antreibende Monotonie in Trance versetzen könnten. Es scheint alles perfekt ausgeklügelt, nichts ist dem Zufall überlassen. Aber gerade das könnte bei mehrmaligem Hören und Vergleichen der vorigen Werke Söderbergs dazu führen, dass man diese Tatsache als Mangel ansieht. Man erkennt ein Schema, nach dem sich Söderberg richtet, das Kommende scheint so manches Mal voraussehbar und vielleicht hat der Musiker ein wenig zu viel auf sein technisches Können Wert gelegt, gewinnt der Hörer vermutlich letztendlich doch den Eindruck, dass es manchem Stück etwas an Seele fehlt.

Nichtsdestotrotz ist „Draconian Poetry“ zu einem musikalisch ausgefeiltem und vor allen Dingen qualitativem Stück Musik geworden, das man sich nicht entgehen lassen sollte, gerade nicht, wenn man zuvor noch nichts von Söderberg kannte, denn Vergleichbares findet sich in der deutschen Musikszene einfach recht selten.“

[Ikonen]

„Draconian Poetry is the new album by Sephiroth, a much anticipated sequel to the 1999 debut, *Cathedron*, which in itself still finds and enthralls new listeners six years down the road. Once again, Sephiroth takes us along on a trip to the twilight zone inbetween darkness and dawn, to forgotten cities and distant, barely remembered lands, where ancient rituals and Eastern influences meet pounding metallic poly-rhythms emanating from subterranean catacombs. If *Cathedron* moved along the deep green/blue axis on the chromatic scale - as in the hues of the jungle and the ocean - Draconian Poetry arrives in the earth-tinted spectrum: the brownish soil, the corroding greyness of withering, weather-beaten ruins, and the blindingly green setting sun. Sephiroth is there to meet you, bidding you welcome at the crossroad where civilization ends and the unexplored begins; the threshold where dull reality is terminated in favor of boundless fantasy....

**\* David SHEA – The Book of Scenes CD (Sub Rosa SR224, 2005) € 13.00**

Anspruchsvolles Werk für Viola & Piano & Sampler in 29 "Szenen", die thematisch orientiert sind und sehr stimmungsvolle neo-klassisch-

geräuschhaft-improvisatorische, z.T. elektronisch prozessierte Muster ergeben. Uraufgeführt 2003 auf dem „Why Note“ Festival.

“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]

**\* SIGUR ROS – Svefn-G-Englar mCD (Fat Cat CDFAT036, 1999 / 2006) € 8.00**

“Formed in January, 1994, Sigur Rós are an Icelandic four-piece band who, if the startled reactions to the pre-release CDs of this 12” are anything to go by, look set to be huge. Although until now Sigur Rós have remained unreleased outside of their native country, to date they have released 3 albums in Iceland (all on the Smekkleysa label) – ‘Von’, their debut in 1997; a remix of this, ‘Vonbrigð’, a year later; and a month ago, the awesome new ‘Ágætis Byrjun’, which has been number 1 in Iceland since, garnering some amazing press reviews.

First spotted playing live at a Gus Gus party in Reykjavik, at which FatCat were Dj-ing, the band forge a stunning brand of beautifully-orchestrated, deeply atmospheric music. Layering a huge, rich and emotional space through a mixture of guitars, keyboard, flute, accordian, bass, drums and vocals, their tracks become extended soundscapes that shift and slide, flowering in massive crescendos, hooking the listener and dragging him /her with them.

If you're looking for reference points, check God Speed You Black Emperor or Rachel's (and yes, they are really that good). What marks out a major difference though, is singer Jónsi's distinctive vocal style. Sung in a mixture of Icelandic and 'Hopelandish' (the band's own made-up language – recalling Liz Fraser's babytalk in The Cocteau Twins), his voice slips across the music, following its rises and falls.

Just as impressive are the band's live performances. Two tracks on the CD single bear witness to their power as a live force: ‘Nýja Lagið’ and ‘Syndir Guðs’ (both exclusive to the CD). \*\*PLEASE NOTE THAT CD IS A REPRESS VERSION AND NOT IN THE ORIGINAL SLEEVE” [label info]

**\* SIGUR ROS – Ny Batteri mCD (Fat Cat Rec. CDFAT039, 2000 / 2006) € 8.00**

“Following the near unprecedented reception for their debut EP, ‘Svefn-G-Englar’, Iceland's Sigur Rós deliver an equally extraordinary second record in the shape of ‘Ny Batteri’. As with its sold-out predecessor, ‘Ny Batteri’ comes as a four track EP with three otherwise unavailable new compositions. First track ‘Rafmagnið Búið’ (trans. ‘Electricity Over’) is a remix based around the brass section from ‘Ny Batteri’ (‘New Battery’), which follows (and is taken from the group's forthcoming debut album, ‘Ágætis Byrjun’. Third track ‘Bíum Bíum Bambaló’ is a breathtaking rendition of an old Icelandic lullaby, which research reveals has never been recorded before, being handed down instead by oral tradition. The last track is ‘Dánarfregnir Og Jarðarfari’, which translates as something like ‘Death Announcement and Funerals’. This is based on the Iceland radio service which each day announces to the nation who has died and what their funeral arrangements are. This is “theme” music, as interpreted by Sigur Rós.

The last two tracks have been chosen for the soundtrack of ‘Angels Of The Universe’, a forthcoming movie from Oscar-nominated Icelandic film director Fridrik Thor Fridriksson, which is based on a book by winner of the Karen Blixen prize for literature, Einar Mar Gudmundsson. Following their inclusion on this limited edition EP, both ‘Bíum Bíum Bambaló’ and ‘Dánarfregnir Og Jarðarfari’ will be available only on the ‘Angels Of The Universe’ soundtrack.

\*\*PLEASE NOTE THAT CD IS A REPRESS VERSION AND NOT IN THE ORIGINAL SLEEVE.\*\* [label info]

**\* SILVERMAN – Nature of Illusion do-CD (Beta-Lactam Ring Records mt096a, 2005) [lim. 700 with bonus CD] € 16.00**

Starkes neues Material vom LPD-Mitspieler, zwei lange experimentelle Soundscapes mit Unterstützung von EDWARD KA-SPEL (no lyrics!). Perkussive Strukturen und vokale Mantra-artige Lautäusserungen tauchen auf, Feedbacks und organisch klingende Geister-Sounds, Klangobjekte die nach Atmen und langen Blasinstrumenten klingen, ziemlich odd & düster und wonderful; das zweite Stück ist weniger dunkel und besticht durch Resonanzen-werfende Obertöne und eine meditativer Atmosphäre.

Die ersten 700 Stück kommen mit Bonus-CD und einem 65minütigen one-tracker, der die „klingelnden“ Oberton-Drone-Qualitäten SILVERMANS noch einmal besonders betont. Fantastisch, alleine dieses Stück wäre das Geld wert. Das ganze kommt im übergrossen und sehr stabilen „heavy cardstock“-Klappcover! Definitiv seine beste VÖ bisher und von uns hiermit wärmstens empfohlen!

“A 5 color boardstock gatefold wallet. The first 700 copies include the bonus CD ‘Woodland Calling’. Features Edward Ka-Spel on vocals.

One of the truest indications of a good record is when it sounds like something is starting to go wrong with the car while listening to it. The latest Silverman sounds at turns like the breaks are going, the belts are slipping, the timing needs adjusting, the drive shaft has a shot bearing and the clutch is failing. Perhaps this is the very nature of illusion bespoke in the title. NOI is a much more amorphous excursion than some of Silverman's previous slow trance explorations, though it does display his trademark fondness for going to very quiet places. Through a polar silence comes a ringing metallic that fades off into contrapuntal, subsonic drones. A brief essay of percussives trails back into the liquid void. The album is a series of such interlocked and subtle sonic, largely non-melodic shape shifts whose darkness is not so much morose as it is simply casting shadows of and off the unknown. Silverman has carved an abstract chasm of distant, organic electronics that is best first opened away from one's car.” [label info]

“Happy to see The Silverman's (aka Philip Knight) new CD finally getting a release. NOI features two long ambient tracks created by using various analogue and digital synthesizers. Not to worry though; The Silverman knows his trade - the two untitled tracks sound like anything but sterile machinery. The opening track features mantra-like vocals (a first) whereas the second track has gorgeous washes of sound, perfect for meditation. The first run of this CD (as well as the vinyl pressing) come with a bonus CD entitled Woodland Calling, featuring a one hour long mesmerizing track, which is worth the purchase of this set by itself. Sounding a bit like Nurse With Wound's "Soliloquy For Liliith", but with more variety, space and depth, it is one of the Silverman's best. Listening to this, it's easy to imagine the open fields and wide horizons, which inspired these recordings. Even though the Silverman would probably advise you to listen to the birds and the wind, this CD is the perfect soundtrack for a long walk in nature.” [FK, Vital Weekly]

**\* SIX ORGANS OF ADMITTANCE – The Manifestation CD (Strange Attractors SAAH026, 2004) € 13.00**

Wiederveröffentlichung der vergriffenen 12" THE MANIFESTATION von 2000 (BaDaBing Records), plus 20 Min. Bonus-Material, mit Gastauftritt von DAVID TIBET! Eine Art „Psychodelic ritual folk“, mit beschwörenden Vocals und trancig-perkussiver Note und leicht orientalem Flair....

“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 info]

**\* SIX ORGANS OF ADMITTANCE – School of the flower CD (Drag City DC282, 2005) € 14.00**

„Immer wieder erstaunlich, was bandmäßig so alles an einem vorbeigeht. Denn der seit "Blue Cathedral" bei COMETS ON FIRE als zweiter Gitarrist geführte Ben Chasny spielt schon seit 1998 in einer Band namens SIX ORGANS OF ADMITTANCE - davor tauchte er noch bei PLAGUE LOUNGE auf -, die mit "School Of The Flower" ihr erstes Album für Drag City aufgenommen haben. Wenn man COMETS ON FIRE als Acid-Rock bezeichnen will, dann sind SIX ORGANS OF ADMITTANCE eher mal Acid-Folk, der durch seine hypnotische

Eindringlichkeit und mystische Atmosphäre durchaus an die Soloaktivitäten der NEUROSIS-Leute Steve Von Till oder Scott Kelly erinnert. Dabei entsteht ein recht eigenartiger Sound, getragen von Chasny's ungewöhnlicher Stimme und überwiegend akustischen Gitarrenklängen, unterlegt von seltsamen anderen Sounds und minimalem Schlagzeugeinsatz, was mehr den Eindruck von Improvisation als richtigen Songs hinterlässt. Parallelen zu COMETS ON FIRE kann man höchstens ziehen, wenn am Ende des Titeltracks disharmonisches, psychedelisches Gitarrenfeedback auftaucht. Ansonsten ist das hier eher leicht hippiesker, akustischer Experimental-Folk, der einer gewissen Eingewöhnungsphase bedarf, aber aufgrund seiner grundsätzlichen strukturellen Offenheit eine gleichbleibende Faszination erzeugt.“ [Thomas Kerpen / OX-Fanzine]

“This is the first Six Organs of Admittance record to be recorded in a studio. No computers were harmed (or used) during the making of this record. Free-jazz sensation Chris Corsano contributes drums with the greatest sympathy. It's a fantastic new album, as just a fraction of a listen will reveal. The highly prolific Six Organs of Admittance returns with a sixth or seventh album, *School of the Flower*.” [label info]

**\* SKIN AREA – Journal Noir / Lithium Path do-CD (Cold Meat Industry CMI.150, 2006) € 16.00**

Sicher eines der ungewöhnlichsten COLD MEAT-Alben ever: Genre-sprengendes Werk dieses schwedischen Duos, oft eher ruhig und songorientiert, viel handgespielt neo-psychedelisches mit spokenword vocals, aber auch harsh noisiges & rituelles, Industrialeinflüsse sind natürlich da, werden aber ständig überschritten.... Beschreibung fast unmöglich, selbst anhören!

“Genre - Industrial, Noise, Experimental, Ambient, psychedelic pop Talk about being open-minded and actually being it is a virtue. The two gentlemen Martin Bladh (from IRM) and Magnus Lindh, set out on a journey to blow up the everyday expectations of common industrial music and we must say they really surpassed themselves. Years in the making, this experimental set of tracks presented as a double CD should be seen as two different works. Blending raging noise, ritualistic, flowing ambiances, shimmering guitar drones, intelligent beats, strangely structured bass-lines, hypnotic percussion, surreal and psychotic vocals as an instrument. Sublimely paying homage to golden creation, it never offers what you expect. Should you be the LEAST interested in something out of the ordinary and got the shakes for drastic changes, fast turns and full spectrum visions, look no further, you've got it right here! Might be chilly outside, but this certainly gives your body both physical warmth and mental discomfort. Featuring vocal contributions from Carl Abrahamsson and Ann-Marie Thim and several other guest appearances.” [label info]

“Everything from calm guitar drones to up-building walls of screeching noise, you never know what's next. Really professional stuff! These guys should get some more attention, never mind it's on CMI.” [Segerhuva]

**\* SKULLFLOWER – Exquisite fucking boredom CD (Tumult Records TM212, 2003) € 14.00**

“The first release in seven years from mighty UK heavy/drone/psych gods SKULLFLOWER. MATTHEW BOWER (SUNROOF, TOTAL), resurrects his slumbering free-noise behemoth with 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. Packaged in two-tone digipaks, and featuring contributions from NEIL CAMPBELL (VIBRACATHEDRAL ORCHESTRA) and COLIN POTTER (NURSE WITH WOUND).” [label info]

“...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 Records]

**\* SPOONBENDER 1.1.1. – Stereo Telepathy Academy CD (Helen Scarsdale HMS006, 2006) [lim. 333 copies] € 14.00**

Die Zahl 3, Synchronizität, Telepathie, David Cronenberg, „Third Mind“-Technik: San Francisco's SPOONBENDER 1.1.1 ist eher ein Projekt zur Erforschung parapsychischer Phänomene als eine reine Musikgruppe.

Hier enthalten ein 40 minütiger one-tracker mit elektronischen Sounds & Film-Text-Schnipseln, der ein Experiment dokumentiert, das auf Burroughs / Gysins – Third Mind-Technik basiert, wo zwei Filmquellen miteinander verbunden werden, die eigentlich nichts miteinander zu tun haben, um synchronizitäre Verbindungen herzustellen. Nummerierte Auflage von 333 Stück, und bereits weg beim Label !

"Spoonbender 1.1.1's Stereo Telepathy Academy is fucking mental. And essential. Truly alien, Truly progressive, and likely to be misunderstood by all but the committed. A true classic on par with COILANS and NWW's Soliloquy For Liliith. I've listened to it obsessively for weeks, and i'm afraid to go near this whilst on drugs! DEEP AND ESSENTIAL!.." [UKDave, KFJC Reviews]

"In 1913, Marcel Duchamp dropped three pieces of string, each a meter long, from a height equal to their length. He then cut shapes into pieces of wood in order to document the rumpled line of his three fallen strings. In essence, Duchamp conceived his 3 *Standard Stoppages* as a preservation of chance, which he viewed as a means to combat logical reality. In addition to Duchamp's self-proclaimed antipathy to the rational world, he was quite particular in how he contextualized and executed his ideas through readymade objects, chance operations, and his notorious psycho-sexually charged dioramas. It is this dualism between the chance operation and an absolute intellectual/technical control which brings us to the present age, and to Spoonbender 1.1.1 in particular, where the acceptance and integration of opposites results in the 3rd option: everything.

The San Francisco-based Spoonbender 1.1.1 outlines itself as the 'teleambient dream self' of the critically-acclaimed, 'populist avant-tronics and media group' I Am Spoonbender. It is important to note that Spoonbender 1.1.1 declares itself not a side project of I Am Spoonbender, but a psychologically immersive extension of the central IAS concept. Both projects uncover the hidden connections that lie beneath the surface of reality by delving into the arenas of paranormal research - the exploration of the occult significance surrounding the number 3 and its strange laws, for example - but the intended outcomes for these concepts are decidedly different. For *Stereo Telepathy Academy*, Spoonbender 1.1.1 exercises psychic community through the architecture of the soundtrack.

At the beginning of the first transmission of *Stereo Telepathy Academy* on November 3rd, 2004 - a performance where the group supported Genesis P-Orridge's PTV3 - 1.1.1's Dustin Donaldson announced that "tonight's Spoonbender 1.1.1 show is governed by chance operations and the 'third mind' technique. Spoken text was taken from one film, overlaid onto images from another film, and the score was composed while viewing a third (and secret) film source. The synchronistic results appear to be intentional." Such was the strategy of Duchamp's aforementioned piece nearly a century ago; but Spoonbender 1.1.1's collision of artforms also employs the technique found in the William S. Burroughs / Brion Gyson classic *The Third Mind*. As the images of David Cronenberg's rarely seen film *Crimes Of The Future* flickered, Spoonbender 1.1.1 radiated an inverted telekinetic minimalism of undulating tones supporting the third piece of the puzzle: spoken text from Cronenberg's *Stereo*, a faux-documentary detailing a surgical procedure for the advancement of telepathic communication. The result is a sort of *Wizard Of Oz / Dark Side Of The Moon* for the mimetic engineering mindset.

The same principles and elements apply for *Stereo Telepathy Academy*, the group's long-awaited debut studio recording (1.1.1 has existed solely as a live group for years). This marks the second of three editions to be released. The first was an edition of 111, documenting the aforementioned live performance; the second is this edition of 333, sporting handsomely letterpressed artwork; the third and final edition will be a unique art piece in an edition of a mere 3 copies." [label notes]

**\* STORMFÄGEL – Den nalkande stormen CD (Cold Meat Industry CMI.149, 2005) € 13.50**

Very romantic, emotional and minor-harmonic submerged electronic "real songs" with influences from wave, folk, neo-classic, soft martial stuff, with east-european influences due to great female singer! "Deep in the forests of Sweden we found a lumberjack (but he's ok..) and a Transylvanian songbird... - together they become STORMFÄGEL. The act itself may be new, but the main character in the band, mr lumberjack himself, Andreas Neidhardt has been lurking the neighborhood for a good 10-15 years in various less successful constellations. This time he has manage to surpass himself and created something charming and different. A mixture between folk, martial and neoclassical music! - Strange perhaps, but what about adding a very unique and personal female voice in Hungarian to all this?! Not heavenly, but hellish and folkish.... Their sound whispers of

atmospheres from the past; romantic yet decadent, at times even with a bombastic touch, and if necessary, they may even be compared to the very early Blood Axis or The Moon Lay Hidden beneath a Cloud." [label press release]

**\* STROM.EC - Laboratorio Suomi CD (Freak-Animal Records FA-CD-014, 2003) [lim. 500] € 13.00**

"This disc proves that Strom.ec is as good - or even better when doing live sets! Collected tracks from various live assaults during 1998-2002! Includes mostly songs known from their albums, but because Strom.ec often plays 100% live, without play-back or computers, result is very different and gives new view to those tracks even to people who have listened studio albums. Includes also tracks which are released for the first time, including songs from their very first live show. Over 70 minutes of playing time. In jewelbox, with 8 paged booklet with lyrics. Essential and not to be missed!" [label info]

**\* SUNN O))) – Black One CD (Southern Lord SUL50, 2005) € 14.00**

Das BLACK ONE – Album bedeutet für SUNN O))) nicht nur den Einzug in die Feuilletons der grossen Tageszeitungen (New York Times: „art metal“, Die Zeit: „Laute Mönche“), es ist auch das bisher experimentellste und ausgefeilteste Dokument ihres Schaffens, reine Geräuschkmusik-Stücke wechsell mit den typischen sub-bass-metal-drones, gequälter Zombie-Gesang taucht auf, aber auch ganz ruhige Zen-Klänge von OREN AMBARCHI, der bei vielen Stücken mitgewirkt hat.... Definitiv das beste SUNN O)))—Album bisher, mit dem sie in neue Bereiche vordringen anstatt den etablierten Stil endlos zu wiederholen. „...Im Idealzustand (live!) erreicht dieses Schichten von Sounds und Feedbacks eine Intensität, die mit dem Phänomen der Singularität aus der Astrophysik vergleichbar ist. Masse nimmt exponentiell zu, bis ihre Dichte nicht mehr messbar ist. Ihr Zusammenbruch ist Ende und zugleich Neubeginn. Der Punkt, an dem bei Sunno))) die Gesetze der Physik und Empirie versagen, neue Kategorien entwickelt werden müssen, ist der Moment, in dem der Zeuge dieses subsonischen Spektakels ins schwarze Nichts hinaustritt und von dort seinen leeren Körper betrachtet. Sunno))) machen ultimative Höhlenmusik. Grottenrock. Und wäre diese Welt eine bessere, Steve O'Malley und Greg Anderson wären die neuen Sly & Robbie: eine runtergebrochene Rhythmussektion, geeicht auf den metronomischen Pendelschlag des Weltalls....“ [Andreas Busche / Spex]

"The anticipated new album from sonic-doom powerhouse SUNN O))), and the band's darkest, most obliterating album to date. Seven bleak and crushing tracks of aural asphyxiation, delivered with tonal magma explosions, subsonic ferocity, and the blackest atmospheres known to man (or beast). Includes guest contributions from OREN AMBARCHI, WREST (LEVIATHAN, LURKER OF CHALICE, TWILIGHT), JOHN WIESE (BASTARD NOISE), and MALEFIC (XASTHUR, TWILIGHT), who armed with a microphone and severe claustrophobia, recorded vocals from inside a casket, loaded in the back of a Cadillac hearse." [label info]

**\* SVARTSINN – Traces of Nothingness CD (Cyclic Law 13<sup>th</sup> Cycle, 2005) € 15.00**

"The 3rd offering from Norway's Svartsinn could be acknowledged as the end of a trilogy, the first opus "Devouring Consciousness" was an album containing stories made during what the artist explains as being some difficult and rough times. The second offering, "Of Darkness And Re-Creation", was the process of trying to deal with these struggles and reflect on them. "Traces Of Nothingness" is simply the reaction, result and the path ahead in this ongoing, seemingly endless darkness. A slightly more melodic, sad and obscure side of Svartsinn that still keeps the cold and dark atmosphere that defines his sound." [press release] "....Beatless, desolate dark ambient soundscapes. Traces of Nothingness opens with the words "It lives ... in the dark ... something in the dark" - an appropriate introduction to this collection of brooding thunderclouds. Whale-like groans and distorted, distant impacts populate this world of shadow and bubbling ooze - there is at times the sound of a colossal drum pounding a broken beat, there are huge air movements and amorphous disturbances. On a number of tracks tonal material bleeds in briefly toward the end - drones, strings, humming textures - strikingly beautiful against the vast bleakness of the background atmospheres...." [Morpheusmusic]

**\* TACTILE – Bipolar Explorer CD (Elseproduct 11, 2005) € 15.00**

"Originally intended for release on Coils' Eskaton label, Bipolar Explorer is finally made available via elseproduct in digipack. Bipolar Explorer is a journey through the mind of an amazing artist, John Everall. He brings you into the isolation and beauty of his psyche and presents a glimpse of his internal landscape. "For one brief moment the eternal solitude is broken by a hive of human insects; for one brief moment they settle,

eat, sleep, trample, and gaze, then they must be gone, and all must be surrendered again to the desolation of the ages". This is for those who appreciate Timemachines and ELPh. exclusive limited edition cd. *Bipolar Explorer* from John Everall's Tactile project is an electronic realisation of his fractured mental state. Like the illness that informs this release the sonic evocations are all-encompassing in their ability to irritate and agitate. It's a knowing, gnawing, grating release of serated electronic tones and throbbing electronic pulses that act erratically in a totally alien fashion. Like currents of electricity overworked and perilously close to exploding. It's irksome and quite unsettling as sounds blur, blend and spark, punctuated by sound washes.

Occasionally the mechanized hum evokes an industrial wasteland but more often than not the series of abstract tones and pulses are magnified and exaggerated to the point of irritability. *Bipolar Explorer* was originally intended for Coil's Eskaton imprint but was shelved due to Everall's "chaotic mental state". In fact 'Watching The Spiders' (whose incessant throbbing recalls Killing Joke's 'Requiem') was informed by conversations between Everall and Coil's Jhonn Balance about their shared hallucinations of spiders appearing at the periphery of their vision. *Bipolar Explorer* has elicited comparison with the Coil related projects Elph and Time Machines but musically the archaic equipment more closely resembles the work of Mount Vernon Arts Lab or Dieter Müh, while the depth of sound and sheer physical nature of

*Bipolar Explorer* is closer to Pan Sonic. *Bipolar Explorer* is an uneasy ride but it is a genuinely affecting realisation of the mood shifts that define bipolar disorder." [label info]

**\* Masayuki TAKAYANAGI – Action Direct – live at Zojoji Hall 1985 CD (Tiluu Records til501, 2005) [ed. of 800] € 25.00**

„Takayanagi, ebenso wie Frith oder Rowe ein „Alter“ an der Gitarre zwischen Improvisation und Komposition, entwickelte sein hier vorgestelltes Tischgitarrenkonzept in den frühen 80er Jahren. Diese Wiederveröffentlichung einer längst vergriffenen Live LP von 1985 zeugt von einem wiederum ganz eigenen Stil in dieser Spielart. Zwei Walkmen, Mixer, Effektgeräte und zwei Gitarren, eine mit Kontaktmikrofonen bestückt und eine auf dem Tische liegend, Buttermesser, Säge, Streicherbogen etc. zur Bearbeitung, Zuspieldänder mit Stimmen von Mishima Yukio, Hitler und anderen Märschen, Eimert, Wagner sowie Industriesounds dienen Takayanagi zur Herstellung seiner Collagen/ Montagen. Trotz der Fülle an Mitteln, ist sein Stil druckvoll und wohl überlegt. Man hat die Gitarre stets vor Augen und „sieht“ beim Hören doch mehr und weiter. Jeder seiner Eingriffe, jede neue Geräuschlage wirkt hochkonzentriert und bar jeder Hektik. Gitarrenimprovisationen jenseits von Jazz und/oder Neuer Musik. Schönes Foldout-Cover und ein Minibooklet mit Linernotes von Alan Licht und Johan Wellers.

Like Frith or Rowe, Takayanagi is an „oldtimer“ on guitar playing between improvisation and composition. He developed his concept of table guitar in the early 80ties. This rerelease of a long time sold out live LP from 1985 shows his very own style in this genre.

„The instrumentation (...) consisted out of two walkmans, a mixer, various effect pedals and two guitars, of which one was wired up with contact microphones, while the other was stretched out across the table, manipulating its sound with effects while using a bowstring and other utensils like butterknives and chains (...) modulated tapes of music by Wagner, Eimert and Eissler, snippets and fragments of speeches by Mishima Yukio, Hitler and accompanying Nazi marches, pieces of a Richard Wagner opera, Sergei Prokofiev's second symphony and sound bits of industrial machinery and other heavy industries were put to use“ (from the linernotes) to create the sonic collages/ montages. In spite of the abundance of sound sources his music is powerful and well-considered. Always the guitar in your eye while listening you „see“ more and further. Every step, every noise layer seems high concentrated and cool. These are guitar improvisations beyond Jazz and/ or New Musik. Nice foldout jacket included a small booklet with linernotes from Alan Licht and Johan Wellers.“ [Peter Schlewinski for Drone Records]

The CD version is carefully crafted and housed in a deluxe fold out sturdy carton mini-LP styled record sleeve (hand numbered) complete with fully detailed and extensive liner notes by Alan Licht and Johan Wellens.

**\* TATE & LILES – Without Season CD (Twenty Hertz TH008, 2005) € 14.50**

Feine Collaboration der ORA-Hälfte DARREN TATE mit dem aufsteigenden Brightoner ANDREW LILES. TATE hat wieder field recordings beigesteuert (z.B. Holz- oder Bootknirschen, leises Bachrauschen, Äthersounds, Vögel & andere Tiere, Laufgeräusche, Unterholz-knirschen), die unverarbeitet im Mix auftauchen, während ruhige drones und Instrumentalklänge (Piano, Akkordeon) das ganze kontrastieren... WITHOUT SEASON klingt überwiegend getragen, dunkel und etwas bedrohlich & ist von einer gewissen surrealistischen Bizarrität, irgendwas „stimmt hier nicht“ oder lauert im Geäst...

“There is a playful madness, an eccentricity running through the veins of this recording. Disembodied sounds flit around the margins of our consciousness, barely recognisable, separated from obvious meaning, snatches of the almost familiar. We're nearly home, but not quite. It's more dreamlike, a perverse version of home, where something isn't quite right, something is out of place. Our sanity perhaps?

'In that direction,' the Cat said, waving its right paw round, 'lives a Hatter: and in that direction,' waving the other paw, 'lives a March Hare. Visit either you like: they're both mad.'

'But I don't want to go among mad people,' Alice remarked.

'Oh, you can't help that,' said the Cat: 'we're all mad here. I'm mad. You're mad.'

'How do you know I'm mad?' said Alice.

'You must be,' said the Cat, 'or you wouldn't have come here.'

Quote from Alice In Wonderland by Lewis Carroll  
Sonically flawless and wrapped in superb visuals, this is some of the strongest work from either artist." [press release]

**\* TAZARTES, GHEDALIA – Une Eclipse totale de Soleil CD (Alga Marghen plana-T 1TES005, 1997) € 16.50**

“the first record released by ghedalia tazartes in 1979. far away from contemporary music intellectualisms or from synthetical noise purists, this was certainly one of the most original and creative records of the 70s featuring a new form of musical expression...the value of this work was underestimated and only a few people had a chance to listen to its beautiful music. now, due to the new growing interest, alga marghen has taken the decision to reprint all tazartes records, starting with his first work. originally conceived in two parts, une eclipse... has been remastered and is now integrated by a 25 minute new piece ('part iii'), composed expressly for this cd." a unique record, utilizing collage, strange vocals by tazartes, trance-ethno backing splices, droning organ and childish naivete, in a spirit all of its own." [label info]

**\* TEMPLE OF TIERMES - Delirium Sadomaso CD (Freak Animal Records Freak-CD 023) [lim. 300] € 13.00**

Endlich mal was neues von den finnischen Ritual-Noiseern. DELIRIUM SADOMASO beginnt mit einem wahren Noise-Feuersturm-Intro, welches aber schon bald abgelöst wird von untergründig harmonischen Distortion-Rauschwellen, Hypno-Drone-Noise und schleppender Gong-Perkussion der feinsten Sorte, wobei die Betonung auf HYPNO liegt, auch in der grössten Feedback-Echo-Eruption steckt hier ein trancier Kern.... das meiste hier scheint mit Gitarren erzeugt zu sein, oftmals ist das aber nicht eindeutig zu erkennen, es könnten auch Tiergeräusche, prozessierte Objektsounds oder reine Feedbacks sein.....das hier ist Noise mit transzendentaler innerer Glut ! We love this stuff !  
“Finnish esoteric ritual industrial noise. Long delayed release Finally put out by Freak Animal as 300 copies edition. Comes in jewelbox with poster cover.“ [label info]

**\* TEMPORÄRES KLANGMUSEUM presents.... CD (Temporäres Klangmuseum tkm2) € 15.00**

Das TEMPORÄRE KLANGMUSEUM ist eine regelmässig stattfindende Veranstaltung in München von KALLE LAAR und BARBARA HOLZHERR, bei der in plunderphonischer Manier, jedoch meist strikt themenbezogen, obskure Hörabende zusammengestellt werden. Auf dieser Compilation des KLANGMUSEUMS gibt es einen Querschnitt durchs unglaubliche Archiv, enthalten sind 33 Stücke und Extrakte von weilder und noch weilderer Musik, als da wären: fieser Synth-Tango, Gymnastik-Übungen, irre asiatische Stücke, Hawaii-Gitarren, edle südamerikanische Rhythmen, alter ägyptischer Streicher-Pop, russische Kinder- Kampf- oder Trinklieder (wer weiss das schon so genau?), Gamelan-Musik aus Indonesien, alte Ami-Musikkurre, health excercises von 1927 („one-two“), Formel 1-Mitschnitte, ein Medizin-Kurs mit Herztönen, altes JOHN CAGE-Getöne, Aufklärung der DDR-Regierung („Signale zur Warnung und Alarmierung“), Heuschrecken-Sounds, Ruhehypnose bei der man garantiert nicht hypnotisiert wird (von Dr. Karl Marx), taiwanische Kitsch-Musik, und ne Menge Menge mehr.....uns erinnert das an die „Incredibly strange music“-Reihe, nur ist die Bandbreite hier noch grösser, da auch viel sprachbasiertes, politisches, etc. zum Einsatz kommt. Wer obskure alte Schallplatten aller Richtungen mag, für den öffnet sich eine wahre Fundgrube !

„Anfang 1996 fand die erste Nacht der verlorenen Musik in der Städtischen Galerie im Lenbachhaus statt. Gleichzeitig wurde das TEMPORÄRE KLANGMUSEUM gegründet, geleitet von Barbara Holzherr und Kalle Laar. Seitdem hat das tkm mehr als 50 Veranstaltungen mit unterschiedlichsten Themen zu Musik und Klangkunst in der Städtischen Galerie durchgeführt, weitere 40 fanden an anderen Orten statt. Kaum jemand hätte es anfangs für möglich gehalten, diese Veranstaltung über so einen langen Zeitraum kontinuierlich fortsetzen zu können. Zur Jubiläums-veranstaltung 5 Jahre tkm. rare & obscure erschien die erste CD. Samisen-Big-Band-Swing, Winnie The Pooh auf Russisch, DDR Alarmsignale, Farfisa

Hongkong, Ambient made by Kunst oder Unfall, Satellitenträume, Easy Listening aus Indonesien, hypnotische Fitness und echte Hypnose: eine Reise durch die Welt des Temporären Klangmuseums." [website-info] The „Temporary Soundmuseum“ presents an overview about their unbelievable archive after more than 40 theme-based events having happened in Munich. All kinds of crazy plunderphonics and much more, you find the weirdest from weird here....

**\* TESTA, ANTONIO – Radioforest CD (Tantric Harmonies TANTRA X27, 2005) € 12.00**

Der italienische Ethno-/Drone-Musiker ANTONIO TESTA ist zurück, er verquickt field recordings aus Mexiko, Afrika & Italien mit vielen handgespielten Instrumenten (Flöten, Perkussion) und elektronischen Quellen in traumtänzerischer Sicherheit. Mit den Gastmusikern ALIO DIE und OPIUM sind 10 sehr spirituelle & meditative Stücke entstanden, manchmal mit perkussiven Strukturen & ethnischen Originalgesängen versehen, die an südamerikanische Indianerkulturen denken lassen....für ethno-ambient Freunde ein Muss!  
"Covering a wide range of sounds from ethno-ambient to ritual and field recordings, Radioforest takes the listener on an exotic aural journey to the faraway lands, to unknown gods and bizarre rituals. Guest stars: Alio Die and Opium." [label info]

**\* THE WARDROBE – Cups in Cupboard CD (Tursa 033CDOn, 2005) [lim. 500] € 14.50**

THE WARDROBE ist ein Projekt von ANDEW LILES mit TONY WAKEFORD; folkloristische & neo-klassische Elemente werden bearbeitet und zu einem ruhigen, nostalgisch-märchenhaften und mitunter etwas obskuren & dunklen Soundtrack verarbeitet. Sehr schön.....  
"Limited edition CD of 500 signed copies "The Wardrobe is a collaboration with Sol Invictus driving force Tony Wakeford and Andrew Liles; the release more resembles Wakeford's work with Matt Howden than Sol Invictus. Cups in Cupboard is limited to 500 signed copies and is released on Wakeford's own label Tursa.

Throughout the album images arise of time passing, empty and dusty rooms filled with the distorted tinkling of a music box, furniture left behind in an abandoned manor, and an atmosphere of grandeur faded and forgotten but not gone. Pianos, strings, and chimes are manipulated, layered, and paired with underlying low snarls. Almost-liturgical chants mingle with muted brass. The music is harsh at times but always stately, muted but never muddy, shrouded but not obscured. "Arcade" begins as something like a carousel or circus tune, but distorted, dark, and muted as if echoing through thick fog, then deteriorates into something more foreboding before sliding into soft chimes. "Wind in the Willows" brings in footsteps, trickling and bubbling water, and wind sweeping past age-rippled windows. The penultimate track "Windows" has more of a Sol feel than the rest of the album with prominent acoustic guitar.

At a brief 46 minutes Cups in Cupboard still had the power to distort all my perceptions of time. The feeling that's left is of a gentle dread and a yearning for things lost. [Jen Warren / Brainwashed]

**\* THIGHPAULSANDRA – Chamber Music CD (Lumberton Trading Company LUMB002, 2005) € 15.00**

„Will man die Musik von THIGHPAULSANDRA einem Uneingeweihten beschreiben, kommt man in die Bredouille und muss als Einstieg erst einmal aufzählen, dass THIGHPAULSANDRA mit COIL, SPIRITUALIZED und Julian Cope zusammengearbeitet hat. Allein diese Kollaborationen sollten schon herausstellen, wie vollendet und visionär dieser Musiker ist, der sich hinter THIGHPAULSANDRA versteckt. "Chamber Music" ist sein neuestes Unterfangen und kombiniert musique concrete mit Electronica, verwüstetes Summen mit prog-angehauchter Dynamik, atmosphärische Töne mit den verschiedensten Instrumenten, die sich manchmal bedacht und manchmal mit Pathos ins Geschehen einmischen. Info (eng): When asked to describe Thighpaulsandra's work, it is difficult to find the right words to serve any justice. Perhaps the best thing to therefore do is simply illustrate this highly accomplished and visionary musician has been known for his working with groups and artists as diverse as Coil, Spiritualized and Julian Cope as much as his own albums during recent enough memory. 'Chamber Music' is his latest venture and combines musique concrete, quasi-dimensional electronics, ravaged hums, Prog-like dynamics, atmospheric tones and all manner of different instruments nodding either gently or abruptly into focus. His most cohesive work to date, to simply declare it the result of an active imagination would still fall far short of giving it enough credit. Active imaginations have, after all, been known to deliver far less than a solitary Thighpaulsandra track..." [press release]  
"...There's an audible grandness of sound to *Chamber Music* that evokes some kind of depraved royalty, and when combined with the sinister darker side to this amiable bright collaborator of the stars, there

lies the unique futurepast hybrid of Thighpaulsandra's sound..." [Brainwashed]

**\* THUJA / MY CAT IS AN ALIEN – From the Earth to the Spheres # 2 CD (Very Friendly, 2005) € 15.00**

"Der zweite Teil der "From The Earth To The Spheres" Split Serie. Das Projekt THUJA ist eng verwoben mit der in San Francisco beheimateten "Jewelled Antler Music" Szene und eines der interessantesten und aktivsten Avantgarde-Rock Ensembles. Neben einem eigenen Label, auf dem die verschiedenen Nebenprojekte (THE BLITHE SONS, THE FRANCISCAN HOBBIES...) veröffentlicht werden, haben Gründungsmitglieder Loren Chasse (OF, COELACANTH) und Glenn Donaldson (MIRZA, SKY GREEN LEOPARDS) beide eine beeindruckende Solokarriere vorzuweisen: Donaldson als BIRDTREE und IVYTREE, Chasse als einer der besten audiovisuellen Künstler, der Kunstgalerien überall auf der Welt mit seinen Performances bereichert. Der hier vertretene Song "The Magma Is The Brother Of The Stone" ist eine der mutigsten und hypnotischsten Arbeiten in der Diskografie der beiden. MY CAT IS AN ALIEN liefern den zweiten Song des Albums und widmen sich weiterhin der Thematik Außerirdisches. "When The Earth Whispered Your Name" ist eine neue Reise in Richtung der Weite des Kosmos, wo Hochfrequenz-Ektoplasmen nicht länger wie Heulen klingen, sondern eher wie ein mehr und mehr vertrauter Blues. In der Tat...[Cargo] "Thuja mine minimalism and sound textures within elaborate, real-time compositions that examine the nature of sound. Audiovisual artist Loren Chasse (Coelacanth) and Glenn Donaldson (Mirza, Sky Green Leopards, Birdtree and Ivytree) are joined on one of their more adventurous and hypnotic works, "The Magma Is The Brother Of The Stone" by Rob Reger and collaborator Greg Bianchini. My Cat Is An Alien scan obscure and scattered drones as the world collapses into silence. The Italian duo's high-frequency ectoplasm drifts away from the raw howl of the past toward a blues-y intimacy." [label info]

**\* Asmus TIETCHENS – Seuchengebiete CD (Die Stadt DS88, 2005) € 15.00**

Re-Release der meisterhaften und sehr raren LP von 1985, deren Material ausschliesslich aus den Klängen der Studio-Toilettenspülung zusammengesetzt wurde. Mit 12minütigen Bonustrack aus der gleichen Zeit und Mini-Poster mit Reproduktion der Original-Coverartwork!  
„7th part in the re-release series of all early Tietchens albums between 1980 - 1991. Another early Tietchens classic, the first where he only used a single sound source as the basis for a complete album. Originally released on A-Mission in 1985 the CD version includes one bonus track. Full colour fold-out booklet featuring the original cover artwork plus liner notes by Tietchens. Edition of 1000 copies. Total playing time: 56:59 min." [label info]  
"ASMUS TIETCHENS 'Seuchengebiete' (A-Mission Records PRO 18:4) 1985. Immediately after the completion of 'Hydrophonie 1' (from 'Formen letzter Hausmusik', Die Stadt/DS84) I began to work on similar pieces based on the same working method (see sketch). There was a significant difference to the former piece though. This time no other sound elements but those directly derived from a jet of water were used. This jet of water was simply produced by a tap in the studio toilet. The sounds produced were recorded on three separate tracks with two mono microphones and one contact microphone, in order to get the optimum basic sound material for my succeeding work in the studio. My main tools for the realization of these pieces were a new mixing desk with parametric equalizing, and a digital reverb machine. As a result of the recently upgraded studio equipment I was able to produce concrete music with more filigree structures. Also the handling of the sounds created by the water presented me with such a variety of possibilities, that I kept working on the series of 'Hydrophonien' well into the 1990's, and after an interruption of 10 years, I started thinking about a new approach to this material again. There were two reasons for offering this album to the english label A-Mission Records. Firstly United Dairies - who released the predecessor 'Formen letzter Hausmusik' - had a policy to only release one album by each artist not connected to their own group project Nurse With Wound. Secondly my decision resulted from a disappointing listening experience. In 1983 A-Mission Records released an album by the justly forgotten group Metgumbnerbone, which produced crude ritual rumbblings with human skulls in hell. The liner notes featured the usual mumbblings of devastated industrial sites and forbidden cults, in short: An admittedly contemporary expression of Zeitgeist, but also a fairly secondary one. After listening to this album I was convinced that I could deliver a better description of an atmosphere of emptiness and isolation than them, because firstly I'd be doing it without all that childish theatre, and secondly because I'd be able to describe it much better soundwise. To my surprise the owner of the label agreed with me after having listened to a demo copy of 'Seuchengebiete'. The album was actually released after the usual waiting period of one year. I then recieved 25 copies of

the album for my personal use and never heard from this label again. I assume they just stopped sometime in the second half of the 1980s. A-Mission Records had a policy to use quotes from the bible (english version) as catalogue numbers. Therefore PRO 18:4 also stands for a verse. Because I never owned a bible myself, nor did I really care to decipher it, and the label itself also remained silent about this, I only found out what it meant lately: THE WORDS OF A MAN'S MOUTH ARE DEEP WATERS, BUT THE FOUNTAIN OF WISDOM IS A BUBBLING BROOK (PRO 18:4). Well... Editorial notes: Because of the big dynamics and the resulting quiet passages in the pieces I decided to get rid of the tape hiss with the help of a recent computer programme. Actually this was an easy decision for me as already 20 years ago I was very unhappy with being confronted with even the slightest bit of tape hiss. 'Hydrophonie 4' was supposed to be part of a follow-up release which only saw the light of day as 'Seuchengebiete 2 (Syrenia) on CD in 1992. 'Hydrophonie 4' didn't make it onto this album as time had passed it by." [Asmus Tietchens, 2005]

**\* TIETCHENS, ASMUS – zeta-Menge CD (Line\_025, 2006) [lim. 500] € 14.00**

"LINE is proud to present Z-Menge the new installment of the continuing Mengen series from influential German electronic music pioneer Asmus Tietchens. LINE will be releasing the subsequent works in this series. Zeta-Menge means Zeta quantity. "Another approach to ultimate situations, nearly stillness before becoming silent as Samuel Beckett taught us. End Game. Microtones and structures are only the tools. The Night Of Lead revisited..."

Asmus Tietchens' first released his unique electronic music in 1980, but created works since the late 1960s. Since then he has produced over 37 full length solo works and more cutting edge recordings on numerous international labels dealing with electronic sound and concrete music. Some of his over 20 full length collaborative projects include the ongoing Kontakt der Junglinge with Thomas Koner. Tietchens' focus is the manipulation of found sound in ways suggested by the material itself. German label Die Stadt has begun to reissue his groundbreaking early works on cd in limited edition. His latest critically acclaimed project, a series based strictly on sine tones and white noise is the "Mengen" series released by Ritornell/Mille Plateaux (Alpha-, Beta- and Gamma-Menge)." [label info]

"As a non-classical trained person, I don't know how many letters the Greek alphabet has, but Asmus Tietchens reaches with Zeta-menge the sixth letter, following Alpha, Beta, Delta, Gamma and Epsilon. It's a specific group of works, like not is uncommon with Tietchens to work in groups (one could think of his various works with water sounds called 'Hydrophonie'), that deals with the processed sound of sine waves and white noise. In all his work, the 'menge' series is Asmus in his most reduced form. Somewhere there is a basic hum, that in 'Teilmenge 37' sounds like someone is breathing. Somewhere there is a sound that leaps in and out, sometimes there is a slight variation in that sound. There is somewhere some change, but not much. And that's about it. Highly reduced material, but full of intensity. Play this loud and very detailed variations will occur in the material. Play this soft and only the 'top' sounds will be clearly heard, which would be a pity. In all this vast emptiness there is a lot of stuff to discover. Maybe with six albums, the concept of the 'Menge' series is quite clear, but perhaps Asmus will give it another dimension in the future. He can do that." [FdW / Vital Weekly]

**TORAL, RAFAEL – Sound Mind Sound Body CD (Moikai M7CD, 1994) € 14.00**

„Endlich da, die frühe (erste?) TORAL CD auf dem er eindrucksvolle Guitardrones & ungewöhnliches Gitarrenspiel verewigt hat. Early TORAL CD that appeared originally on the portugiesian label AnAnAnA in 1994, this is the re-release on the Chicago-based label MOIKAI." [old Drone info]

"Rafael Toral's music is guitar based, but doesn't seem to involve any of the usual guitar histrionics. Instead he focuses in on the little details, the expansion of the sustained note. *Sound Mind Sound Body* is indeed a sustained note; the music is not dissimilar to Fripp and Eno's classic extrapolations, to Toral's mentor (and former NYC landlord) Phil Niblock, or to other like-minded drone masters. What is special is its (for lack of a better word) tenderness and hands-off gentleness. For this reissue, Toral has restored some pieces that were edited from the original and remastered the whole bloody thing for maximum drone effect." [label info]

**\* TRIBES OF NEUROT – Meridian CD (Neurot Recordings NR-0401, 2005) € 14.00**

„Natürlich klingelt bei allen Menschen, die Bescheid wissen, beim bloßen Namen von TRIBES OF NEUROT schon die "Ich weiß es, ich weiß es"-Glocke, allen anderen sei dann aber verraten, dass es sich bei der Band um die Komplettbesetzung der Noisejungs von NEUROSIS plus Extramusiker handelt. TRIBES OF NEUROT befassen sich im

Grunde mit den gleichen Konzepten wie NEUROSIS, nur aus einem radikal anderen Blickwinkel. Die Musik kocht und brodelt genauso mit apokalyptischer Anspannung wie die von NEUROSIS, der große Unterschied liegt jedoch in den dunklen Texturen aus organischen Samples, langsam peitschenden Rhythmen und bewusst eingesetzten Gitarren bei TRIBES OF NEUROT. Anstatt sämtliche Sinne in die Luft zu jagen, finden die TRIBES den sorgsam versteckten Hintereingang zum Unterbewusstsein des Hörers und nisten sich als dichter finstere Nebel in den gemütlichsten Räumen ein. Von da aus haben die ausgeklügelten, herausfordernden Sounds freie Hand, die Atmosphäre des Bewusstseins nach ihren düsteren Wünschen zu gestalten. Hinhören!" [Cargo]

"The latest from the ten-year-running TRIBES OF NEUROT project-- NEUROSIS along with added musicians. Ten tracks that seethe and boil with tension, as the band delivers brooding atmospheres, filtered soundscapes, organic textures, and dense melodic noise. For fans of heavy music, as well as experimental, drone, and other forms of sound expression." [label info]

**\* TROUM / CHRISTIAN RENO – Dissolution CD (Fario CD 08, 2005) [ed. of 500] € 13.00**

Die Nummer 8 in der feinen Split / Collaboration-Reihe des FEAR DROP-Labels FARIO. CHRISTIAN RENO (einigen vielleicht immer noch besser bekannt als BRUME) hat ein 4-teiliges Opus beigeuert namens HIMMELWEG und 2 Stücke mit Basismaterial, welches von TROUM bearbeitet wurde. RENO's eher elektro-akustisch konkrete Düsterscapes treffen hier auf Troum'sche Power-Melancholy-Sphären... TROUM beenden die CD mit dem 27minütigen IN-GALEIKON (= verwandeln), welches den Transformationsprozessen des Lebens & der „Ur-Energie“ gewidmet ist.... für viele jetzt schon eines der besten TROUM-Stücke aller Zeiten !

"the fario label was created in 1998 by the staff of the french magazine fear drop. the concept behind fario is: presenting collaborations between two artists. each record shows two halves created separately and a common track (here: two), a moment to share views or to oppose feelings. all tracks are previously unreleased. long time partners christian renou (ex-brume) and troum (ex-maeror tri) were asked by fario to join the split-cd collection and they both chose an expression of melancholy, a questioning about life / end of life. for this record, christian renou composed some of his most melodic and textural pieces, four tracks united under the name 'himmelweg' (way to heaven). subtle drones and shiny metal chimes join and spread in stretched flashes of postindustrial waves. he also worked very nice percussions, from the background as well as from the foreground: roarings and shy attacks. the whole composition is a wonderful soundscape, autonomous as he is used to do. after the two common pieces, 'dissolution' 1 & 2 (composition by troum using sounds provided by c. renou), the german duo troum use a ritualistic approach to dive to the core of the strong themes they link to dissolution: life, suffering, death afterdeath? all obscure and magmatic, their long piece in-galeikon brings brown flashes from time to time, treated guitar drones exploring the resources of sadness in their most creative qualities. this ambivalence stands in the duo's project for this record: expressing dissolution into light. orange light (these waves of melancholic string vibrations) and dark soil (distant drumming for the end of a world) melt together in one magnificent piece which is much more than mere dark ambient: an abstract and eternal drama, the search for light." [press release]

**\* TSUNODA, TOSHIYA – Ridge of Undulation CD (Häpna H24, 2005) € 14.00**

TOSHIYA TSUNODA bringt hier die Vibration von Metalplatten mit ozeanischem Wellenrauschen in eine direkte Verbindung, ohne sie klanglich übereinanderzulegen. Neben den sirrenden Metalldrönes & rauschenden Naturgewalten gibt es auch noch field recordings von Sinustönen, die mit vibrierenden Oberflächen kollidieren. Wie immer bei Tsunoda höchst minimal & konkret, in die Mikroebene der akustischen Welt eindringend.... am Kamm der Wellenbildung....

"new release from japanese toshiya tsunoda who was the first artist to be released on häpna in 1999. this household name in the art of fieldrecordings has produced a discography of highly sublime recordings capturing the finest details of sound, and ridge of undulation is no exception. this new work is exploring sonic phenomena of very different magnitudes, from roaring waves at sea to experiments with high frequency sine waves and vibrating objects. piezoceramic sensors were placed on the objects and the vibrations were transmitted in voltage, which can be recorded. toshiya tsunoda is a yokohama based artist who has studied at the tokyo national university of fine art and music. tsunoda is concerned with the relation between sound space and cognition space and the hidden beauty in the tiniest sonic details. since 1994, he has been operating the wrk label, which he co-founded with minoru sato. he has previously released works on the wrk,

selektion, lucky kitchen, staalplaat and häpna labels. his work has been shown at the icc, tokyo, and the kawasaki city museum, among others." [label info]

**\* TUXEDOMOON – Soundtracks / Urban Leisure Suite CD (LTM Publishing LTMCD2331, 2002) € 15.00**

Bisher unveröffentlichte Film-Soundtracks & anderes 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 sleeve notes. Design by Andrew Prinz." [label description]

**\* 23 SKIDOO – The Culling is Coming CD (LTM Publishing / Boutique, 2001) € 17.50**

Re-release of this cult ritual gamelan-ambient LP from 1983, with DAVID TIBET as guest-musician. Contains 26 min. bonus-material, a whole unreleased session rec. in Belgium Oct. 1982 !!

**\* ULLMANN, JAKOB – A catalogue of sounds CD (Edition RZ 1017, 2005) € 15.50**

„Konzertschnitt vom 3. Oktober 1997 im Sendesaal des Hessischen Rundfunks. "Ullmann's Musik realisiert mit grosser Bestimmtheit ein unendliches Spektrum von Abstufungen in allen Bereichen musikalischer Gestaltung. Dass die Musik des "catalogue" fast durchgehend zuerst leise erklingt, führt eher die Wahrnehmung kleinster Differenzierungen; es versetzt das Ohr in einen Zustand nie nachlassender, höchster Aufmerksamkeit." [label info]

„Eine Komposition für Violine, Viola, Violoncello und Ensemble (1995 97). Fast durchgehend erklingen 73.16 Minuten verhaltener Epik. „Der musikalische Strom erleidet fast ständig kleine Irritationen, bildet Schwellen oder spritzt (...) kurz auf wie durch hineingeworfene Kiesel.“ (Linernotes) Im leisen Spiel haben die Variationen eine ungemaine Wirkung. Sie tröpfeln einem förmlich ins Ohr. Fremde Stimmen beginnen bald zu raunen, zu tuscheln und zu stöhnen. Diese Musik ist weder meditativ noch ist sie der minimal music zuzuordnen. Hörerin und Hörer lauschen einer epischen Tondichtung, die in stringenter Weise jede Überfülle vermeidet.

A composition for violin, viola, violoncello and ensemble (1995 97). These 73.16 epic minutes are played nearly always in a reserved manner. „The musical stream is constantly subjected to small irritations, sometimes it flows quickly, sometimes there are brief splash-like noises caused by pebbles thrown into water.“ (linernotes) In this softly playing the variations are exceptionally effective. They are dripping in the listener's ear positively. Soon strange voices begin to murmur, to whisper and to moan. Neither this music is meditative nor is it in the style of minimal music. It's an epic sound poem of conciseness avoiding every overflow of expressivity.“ [Peter Schlewinski for Drone Records]

**\* VELEHENTOR – Boeing: There and Back again CD (Gravestench Productions STENCH01, 2004) [lim. 500] € 13.00**

VELEHENTOR ist die dark-noise-wavig und zynisch-industrielle Seite von CLOSING THE ETERNITY, dem sibirischen Cosmic-Drone-Projekt. „Boeing“ widmet sich drei Sternstunden menschlichen Barbarentums, HIROSHIMA, dem Oklahoma-Bombenanschlag (19.04.1995) und dem 9.11.2001. Die sechs Stücke sind meist in elektronisch-rhythmischen Bereich angesiedelt, zwischen tief-melancholischer Tristesse und rasender Industrial-Manie. Authentisch und abwechslungsreich. Kommt in DVD-Box mit Vollfarbbooklet.

VELEHENTOR is the dark-noise-wavely and cynical industrial side of CLOSING THE ETERNITY from Siberia. This release confronts with three extreme incidents of the human monsters (Hiroshima, 9/11 and the Oklahoma-terror-assault). Six pieces between deep melancholic sadness and manic industrial sounds, mostly electronic-rhythmic based. Very authentic and varying enough. Comes in DVD-box with full-colour booklet.

**\* VON HAUSSWOLFF, C.M. – Leech CD (Raster-Noton r-n 67, 2006) € 14.00**

"With his works the Swedish artist Carl Michael von Hausswolff takes interest in revealing and using acoustic, visual, social and cultural phenomena. For the CD Leech he acts as a parasite on works by Olafur Eliasson, Carsten Höller, Tommi Grönlund/Petteri Nisunen and Richard James. In the three first pieces he sucked energy/sound out from the electric functions of those works; sounds that normally can not be heard. On James' work he bruises the skin surface as leeches usually do before they penetrate the body. This is a new way of sampling; a reading of the un-readable in certain types of art work. It might be a "art pour l'art"-production but this was unavoidable as this "search for the real"

continued. Leech is the second release by Carl Michael von Hausswolff on Raster-Noton." [label info]

**\* WALL, JOHN – Cphon maxi-CD (Utterspalm CD7, 2005) € 11.50**  
"Cphon' (2003-2005). This single composition, lasting slightly over its 20-minute pre-set constraint, comes up just short of wall's longest piece to date, 'Fractuur'. Given its constructive process: the patient and precise piecing together of thousands of heavily worked minute samples, each one with the potential to exert a generative pull on the caring listener, demanding listening is our diet here. The reward: an intense engagement with a bizarre and various compositional soundfield whose restless agitation hallmarks this composer's work..." [Rob Holloway]

**\* WANDER – same CD (Small Voices SVR05015, 2005) € 13.00**

Viermal pure Drone / Minimal Music – Stücke vom BEEQUEEN-Seitenprojekt, warm und analog und sachte schwingend.... klingt sehr „klassisch“ wie die Vorbilder aus den 70er Jahren.... am besten das vierte Stück wenn sich zu tiefen Drones Wassergeräusche mischen... Dies ist die EINZIGE jemals erscheinende WANDER CD, da sie auf jeden Format nur einmal veröffentlichten !

"Wander are Freek Kinkelaar and Frans de Waard, also known as Beequeen. Since changing Beequeen's musical direction in the summer of 2000 (drones out and 'popmusic' in). However, since they both love drone music, they founded Wander in 2001. In Wander they explore drone music in its widest possible form, with each new release exploring a specific concept. Wander will release their music on various formats, but every format only once. Each release is called Wander, and there is a total absence of any information on the cover. So far they have released a 10" on their own Plinkity Plonk label, a LP for En/Of, a split 7" on Plinkity Plonk (a split single with Beequeen), a CDR on XZF and a 7" on Edition... and a forthcoming split 7" recorded in collaboration with Andrew Liles.

The material was recorded in the analogue studio Geluidswerkplaats Extrapool in late 2004 and early 2005, using a wide variety of vintage synthesizers (Juno 60, Korg MS20, Roland SH 102 and Arp synthesizer) and a Philicordia organ. The four long pieces breathe an atmospheric, pastoral sound of slow and deep evolving drones. The CD was mastered by Raymond Steeg of The Legendary Pink Dots' fame. The images on the cover and the disc were made with the help of Elise de Waard. Released in a special cardboard package with varnished images. Strictly limited edition of 600 copies only.

Wander live performances are as rare as hen's teeth. So far two took place: providing a new soundtrack to Derek Jarman's 'In The Shadow Of The Sun' and a gallery-show in Amsterdam (to much ignorance of a snotty and arty audience - but then we wouldn't have expected otherwise). Official website at <http://www.beequeen.nl/wander.htm>" [label info]

**\* WEINGER, LAUREN – Silo CD (ReR Megacorp ReR LW1, 2002) € 14.00**

Aufnahmen für die Installation namens PICTURE POWDERHORN dieses Klangkünstlers, welche die Klänge in und um Getreide-Silos zum Fokus hat: rauhe industrielle Maschinen-Klänge sind hier ebenso präsent wie field recordings von Latino-Tanzmusik, Kinderliedern, alte Fiedel-Melodien & vokales Material...

Ein obskures & fast schon Hörspiel-artiges „musique concrete“ – Porträt des post-industriellen mittleren Westens der USA.

"Lauren Weinger's album *Silo* is drawn from the soundtrack of a large-scale installation project, Picture Powderhorn, which was 1st performed around the grain silos in Minneapolis, in August of 2000. Featuring aerialists covered in mics and recorders ascending and descending the conical towers, historically resonant fiddle solos, sounds of children's songs, all interspersed with Latin dance music. Also included is the voice of the silo manager recounting the intricacies of making bread as the haunting echoes of rolling stock reverberate throughout the building. A provocative slice of musique concrete, a textured narrative that explores the form of the post-industrial Midwest." [ReR]

**\* WHEN – Black, White and Grey CD (ReR Megacorp ReR WHCD, 1990) € 14.00**

Imposantes apokalyptisches Werk des norwegischen Projekts, wo es um die „Zerstörung der Erde“ geht. Eine schwer zu beschreibende Mixtur aus Filmsoundtrack, Hörspiel & Musique Concrete mit orchestralen und elektronisch-industriellen Einflüssen. Hinter WHEN steckt LARS PEDERSEN (u.a. HOLY TOY), unterstützt wird er hier mit Texten von CHRIS CUTLER. Als Bonus gibt es auf dieser CD die zweite LP von WHEN, „DEATH IN A BLUE LAKE“ (WIT002, 1989), basierend auf dem gleichnamigen Roman von A.BJERKE.... dramatische Düsterei abseits gängiger Klischees, Bad Alchemy schrieb „Fröschequaken – Vogelgezwitscher aus dem sumpfigschlüpfrigen Uferdickicht des Blue Lake – Hundegebell – Äste knacken – Schwermut – Geheule –

„hypnotized“ – die Geräusche schwellen an – den Kopf / die Nerven verlieren – alles dreht sich – die Ohren zuhalten – kein Ausweg....“  
[MBeck in Bad Alchemy # 13, 1989]

“A complete new work plus 'Death In The Blue Lake'. Combines playing and through-composition with manipulated and environmental sound in dramatic, narrative, psychological constructions. Quite unique. 'Death' based on a novel; texts in new works by Chris Cutler. Book of artwork.“  
[ReR]

**\* WHITMAN, KEITH FULLERTON – Lisbon CD (Kranky KRANK092, 2006) € 16.00**

„KEITH FULLERTON WHITMAN ist nicht nur irgend ein umtriebiger Musiker der seiner Zeit voraus scheint, er ist einer der Wenigen, die denjenigen, die da noch kommen mögen, neue Straßen pflastern. "Lisbon" ist bereits seine fünfte Veröffentlichung in den letzten drei Jahren und entstand auf seiner letzten Europatour im Galeria Ze Dos Bois in, genau, Lissabon. In den 41 Minuten Spielzeit vermittelt "Lisbon" einen sehr guten Einblick in die Whitmansche Herangehensweise der Live-Umsetzung seiner Idee von Musik. Aus diese Zusammenführung synthetischer als auch organischer Elemente lässt WHITMAN mit "Lisbon" einen atonalen, düster, dynamischen Monolithen erwachsen. WHITMAN war nach langer Tour ausgebrannt und mit Tinnitusproblemen in Lissabon angekommen und wand sich frisch inspiriert vom Zauber der portugiesischen Hauptstadt neueren Klangforschungen zu, bei denen er neue Aufnahmetechniken entwickelte und erprobte. Eine Zeit, in der sich auch seine Herangehensweise, weg vom ausgefeilten, perfektionistischen hin zum Fehler und Natürlichkeit zulassenden wandelte. [DUT]

(eng): Those of you who have been lucky enough to get a copy of the recent "22 Minutes for Electric Guitar" tour-only mini-cd on Entschuldigen may have an idea of just where my head's been at over the past year or so regarding the evolution of the "Playthroughs" system of live/real-time guitar/computer synthesis; the piece I often play in concert has gradually been getting much darker, more dynamic, and in general; monolithic. I've started to embrace traditional "loud guitar" concepts (via a collection of bizarre, home-made/boutique guitar pedals) along with the sine-tone throb and "slow aerosol dispersion" of the classic "Playthroughs" material. More recently, I've augmented the pure-guitar sound(s) with a collection of small, battery-powered sound-devices and several tapes of "automatic synthesizer compositions" (recorded this past summer on the same Serge Modular Prototype and Buchla Music Box 100 systems used on Multiples) and field recordings from all over god's green earth. Finally, on top of all that I've re-kindled my love of Alvin Lucier-lineage process music by placing microphones and small speakers / fm receivers / speakers around the space, capturing the sounds as they occur at various points in the room, feeding them back through the central artery that is the max-msp-based playthroughs patch, then out again to any number of locations... This recording, captured to hard disk on stage at Galeria Ze Dos Bois on October 4th 2005, is in my mind the perfect encapsulation of all of these elements into a single lilting piece of static sine-tone harmonics, squared-off electric guitar haze, clangorous roomtone eruptions, and high-end synth freakouts..." [Cargo / press release]

**\* Simon WICKHAM-SMITH – Extreme Bukake CD (VHF Records #65, 2002) € 14.00**

Langsam scheint SIMON WICKHAM-SMITH aus seinem Geheimtip-Status herauszuwachsen... Sein Stil zwischen himmelstrebender low-fi Drone-Muzak und z.T. recht abgefahrenen Experimenten (hier z.B. mit einer Art rückwärts-Ethno-Gesang) dürfte recht einmalig sein, auf EXTREME BUKAKE geht es um das Thema Religion, diverse religiöse Klangquellen werden bis aufs Messer sezziert und durchgewalkt und in etwas neues transformiert.... ständig mäandernd zwischen „verstörend“ und „schön“, irgendwo schimmern die sakralen Ursprünge durch aber sie stecken in einem ganz neuen Drone-Noise-Gewand. Ingesamt ein höchst anregender Release, der Lust auf mehr macht.

“Extreme Bukake is the perversely titled follow-up to Simon's 1999 CD *Butterfly Dust*. In contrast to the live performance-based pieces on BD, *Extreme Bukake* is a dissection of religious music, realized by Simon on laptop. Traditional components like Catholic hymns and Simon's vocal on a Hare Krsna prayer get fragmented, splintered, and reassembled into a rich blob of sound. Simon's notes on the tracks: "The Self-Immolation of Thich Quang Duc" is a programmatic work based around the death of this Vietnamese monk who set himself alight to protest about the activity of the Vietnamese government in the early 1960s. He was a friend of Thich Nhat Hanh, whom Martin Luther King Jr nominated for the Nobel Peace Prize in 1965. The music sounds like the craziness of the situation, the external noise of cars and people and the internal noise of the heart and the soul of this man. "Sri Guru Vandana" is a song from the Hare Krsna (ISKCON) tradition of Krisna Vaisnavitism, a nod in the direction of my pre-Buddhist, teenager self, the young man who got into ISKCON and then freaked out at the

evangelical nature of the organization. This is my acknowledgement of the positive side of my experience. "Ave Regina Celorum" is based round a Catholic hymn to Mary, an attempt to create a piece which could perhaps be used for meditation, either formal or informal." [label description]

**\* Simon WICKHAM-SMITH – Two4dancin CD (Celebrate Psi Phenomenon CPP7) € 13.00**

“As you probably know, Mr wickham-smith is a truly unique voice and “Two4Dancin” sees him at his most profoundly grand... a double album released simultaneously on a single CD. No, I'm not joking! Damn near exploding at the seams with wonderfully resonant contradictions, it's exquisite textures are capable of blissfully enveloping daily life AND driving your neighbours completely batty. Massive Attack meets Steve Reich? A slave to an infinite, block-rockin' beat which melts into deep transparency revealing a subterranean omniverse of casiotone-mantras, silicon-chip psalms, and the mystical babblings of angels and derelict gutter-drunks. Free your ass and your mind will follow... this is incredible, and completely out of left field for C/Psi/P.” [label info]  
“Now this was a bit of a surprise. Especially coming from Simon Wickham-Smith, although by now we should maybe expect the unexpected from W-S. One single seventy five minute track, an endlessly looped tripped out hip hop beat, with stuttery vocal samples in the background, chanting and tribal, but low enough in the mix that they just sounds like random warbling and rumbling. Had trouble getting our heads around this at first, but after a few minutes, it sort of grabs hold of you, with its strangely hypnotic repetition, and you sort of drift away on a slowly shifting current of tribal percussion and strange ambient sounds. Very reminiscent of Muslingauze. As always, limited too!”  
[Aquarius Records]

**\* WINDY & CARL – The Dream House/ Dedications to Flea do-CD (Kranky KRANK090, 2005) € 16.00**

„The eternal Struggle“, der Titel des ersten Tracks auf dieser zwei CDs umfassenden und achtzig Minuten dauernden Huldigung der Langsamkeit, beschreibt die Musik von Windy Weber und Carl Hultgren treffender und prägnanter, als dies Horden von Kritikern in Dutzenden Reviews zustande bringen könnten. Langsam und zäh entfaltet sich ein nahezu dreißig Minuten langes Stück, das trotz seiner Dauer und Viskosität genau das vollbringt, was guter Ambientmusik heutzutage oft fehlt, nämlich die Fähigkeit, den Hörer stundenlang in den bequemen Ohrensessel drücken zu können. 'I have been waiting to hear your voice' knüpft hingegen eher an älteres Windy and Carl-Material an, wie es beispielsweise auf „Antarctica“ bereits zu hören gewesen war. Hier liegt der Fokus auf lang anhaltenden Drones, die jedoch nie nach Laptop klingen, sondern so organisch wirken, als hätte man sie in einer großen Konzerthalle oder Kathedrale aufgenommen. Die zwei auf der zweiten CD „Dedications to Flea“ enthaltenen Stücke sind dem gleichnamigen, verstorbenen Hund gewidmet und bewegen sich musikalisch auf dem gleichen Niveau, das Windy and Carl mit „The Dream House“ als Maßstab ausgegeben hatten. Um den Bezug zu dem Verblichenen herzustellen, wurden jedoch einige Field Recordings integriert und die Stimmung gegen Ende der zwei Tracks etwas gedämpft. Auch mit ihrem ersten Lebenszeichen seit fünf Jahren gelingt Windy and Carl der eindrucksvolle Beleg, dass sie auf dem Gebiet der sich langsam entfaltenden Musik ein einzigartiges Gespür für den richtigen Ton zur richtigen Zeit besitzen und damit zu den Besten des Genres gehören.“ [Echoes-online.de]

"The Dream House is the first album of new material from Windy & Carl in five years. Recorded at their home studio in Dearborn, MI it consists of two tracks. The Dream House is in many ways the duo's simplest and most straight-forward release, concentrated as it is on two evolving pieces. It is also Windy & Carl's most ambitious recording, with the duo deliberating on longer forms. Windy & Carl are capable of sustaining melodic ideas and patiently apply attention to singular musical gestures. Windy Weber describes the album as being about 'death and dreams and beliefs and leaving and moving on.'" [label info]

**\* Peter WRIGHT – Desolation Beauty Violence CD (Ikuisuus IKU-002, 2005) € 13.00**

Langsam scheint sich herumsprechen, welche aussergewöhnliche Drone-Klänge der Neuseeländer PETER WRIGHT zu erschaffen in der Lage ist. Wir feiern das in kürze auf Drone Records mit einer komplett orangen (denn so ist seine Musik) 7“ EP! DESOLATION BEAUTY VIOLENCE, das dritte „richtige“ Album nach diversen CDRs, basiert alleine auf 12-saitiger Gitarre, Effekten und field recordings. Seine sich sehr weit öffnenden Drone-Harmonics & auch die Titelgebung der 8 Stücke verweisen auf Natur- und Reiseerlebnisse - wenn der fremde Ort mit magischer Atmosphäre aufgeladen zu sein scheint...  
“Recorded in London, spring 2003 along with Yellow Horizon, Desolation Beauty Violence is a very personal take on environment and landscape. Peter Wright uses a 12 string guitar and a handful of effects

to illustrate an instrumental journey through the human detritus of city living juxtaposed with a wistful remembrance of pastoral isolation, it's author torn between a desire to be part of a larger community and a need for space and solitude. Far from being just another drone record, Desolation Beauty Violence is a dichotomy of musical visions that are at once both blissfully dreamlike and expressively manic." [label info]

**\* Peter WRIGHT – Pariahs Sing Om 3 x CD (Last Visible Dog LVD89-91, 2005) € 20.00**

Wiederveröffentlichung der vergriffenen „Pariahs Sing Om“ (Apoplexy 2003), „Catch a Spear as it flies“ (Celebrate Psi 2003) und „Duna“ CDRs (Last Visible Dog 2000), plus unveröffentlichtes Bonus-Material. Der passende Untertitel lautet „Collected Drone-Poems 2000-2003“. PETER WRIGHTS Gitarren klingen meist nicht wie normale Gitarren, sie SINGEN in Obertönen & schaffen erhabene schimmernde Drone-Atmosphären, dazu tauchen auch andere Objekte / Instrumente auf wie Sitar, Klarinette, Becken, Rasierapparat, und songartigere Stücke.... kommt inklusive liner-notes über PETER WRIGHTS Instrumenten- & Effektpedalen-Arsenal, das hier zum Einsatz kam.

“Three CD retrospective collecting two complete albums (Pariahs Sing Om, Catch a Spear As It Flies), significant excerpts from Duna and A Tiny Camp In the Wilderness and various unreleased tracks. None of this material has ever been available outside of small CD-R runs. “The finest in underground free noise / drone...mostly from New Zealand but all around the world as well. For those of you new to the CpsiP label, imagine classic Siltbreeze (Dead C, etc.) mixed with Jewelled Antler (Thuja, Blithe Sons etc.), dark and deep listening that sometimes verges on all out noise, but more often than not remains subtle experiments in avant drone and abstract sound.” [Aquarius Records]

**Maria ZAKHAROVA – Engine of Reality CD (Obuh Records D12, 2000) € 13.00**

Wieder eine polnische Entdeckung auf OBUH ! M.Z. alias Maria ZAKHAROVA setzt auf songartige, düster-wavige Stücke, mit ihrer tiefen, „rauchigen“ Stimme erinnert sie uns an MINIMAL COMPACT oder die Sängerin der KASTRIERTEN PHILOSOPHEN. Sehr spröde und herb-melancholische Stücke mit viel Gitarreneinsatz, 80er Jahre Flair, tolles Album !!

More song-oriented, dark-wave like tracks from a female polish singer, great atmospheric stuff in deep melancholy.  
BACK IN STOCK !

**\* Z'EV – Rhythmajik CD (Small Voices SVR04010, 2005) € 13.00**

Begleit-CD zur italienischen Version des Z'EV-Buches „Rhythmajik“ von 1992 (Temple Press) über seine akustisch-meditativ-ekstatische Kunstform als Metaphysik und Therapiepraxis, geprägt von Kabbala & Schamanismus ! Die Sounds hier sind ekstatisch-rauschend (Bleche?), klingend-rituell (Glocken?), monumental-dronend (Gongs), untergründig dunkel-perkussiv-noisig.... wer noch nie von Z'EVs Alchemie genascht hat, sollte hier zugreifen !!

“Rhythmajik is self-designed form of metaphysical research for the avant-percussionist Z'ev, who states that his ideas only ask that the listener approach Rhythmajik with “the ability to count and the desire to achieve an intentionally considerate consciousness.” While based on the esoteric theologies of Qabbala, Z'ev presented Rhythmajik as an aesthetic form which has much of the convoluted mysticism removed and is thus attempting to demonstrate the trance-educing / healing properties that are endemic to Rhythmajik. Needless to say, when approaching this CD documenting the percussive / textural applications of his interests in Qabbalist numerology, it is impossible not to get wrapped up in the back-end mythologies behind each track, as the first nine pieces relate to the 9 Stones which in turn refer to numbers 1 through 9, the next 22 pieces reflect the 12 astrological houses, 7 planets, and the 3 primal elements (air, water, and fire), and the album ends on a divination / meditation for the 9 Chambers.

Z'ev's ideas behind Rhythmajik are so involved that he actually wrote a book called Rhythmajik, which was published back in 1992 by Temple Press; and it's not all that clear if Small Voices (the label who released this CD) will actually be publishing an Italian version of the Rhythmajik book, but they did fund Z'ev's foray into the studio to record the musical manifestations of these ideas. Z'ev has long been praised for his dynamic percussive talents which sound entirely chaotic and clattering despite the rigorous methodologies that go into his music. Unlike the metal bashing and oil-barrel tumbling which perpetuates any ideas about Z'ev's freeform ethos, the CD program for Rhythmajik is an exceptional album of textual scrapings and metallic resonance with subtle surges of rhythmic repetitions. Barring some backwards-masked overdubbing, the bulk of the recordings appear to be unaltered from their original performative nature, almost giving Rhythmajik the feel of a Keiji Haino record where the performer is alone in a cavernous room communing with the spirits that move him.” [Aquarius Records]

“...we are very proud to presents new Z'EV studio album recorded in Los Angeles in 2003-2004. This audio material accompany the Italian edition of "Rhythmajik" (RHYTHMAJIK: Practical uses of Number, Rhythm and Sound). Z'EV, percussionist extraordinaire, played his homemade instruments (gongs, hand-made metal percussions, titanium plate, low steel drums). Z'EV proved to be a sensitive and skilled master of his instruments, creating complex rhythms and varied timbres... Experimental percussive industrial music... Don't miss this magical album!!! Z'EV is a pioneer! "SmallVoices asked me to provide some audio materials to accompany their edition of *rhythmajik*. They suggested that perhaps there could be an audio 'statement'/'demonstration' for each chapter. I thought long and hard about this and eventually took a look back at the work itself to see what i thought it would want. basically *rhythmajik* is more about numbers and a 'new' way of relating to them than it is about any particular style of drumming. and it deals with these numbers in two ways." Z'EV [press release]

“In case you didn't notice: Z'ev is back, but these days with something else than what we know him for: rhythmic music. Although his new album for Small Voices deals with rhythm again, as they publish the Z'ev's book 'Rhythmajik' in Italian. The book is subtitled 'Practical uses of Number, Rhythm and Sound' which probably says it all. Z'ev provides music for the book on the CD with the same name. He plays homemade instruments, such as gongs, metal percussion, titanium plate and low steel drums. In no less than thirty-two tracks, Z'ev displays his unique style of percussive music, usually quite slow, and working on the sustaining of sounds. The result is a densely layered album of multiple percussive elements. It's the Z'ev we know so well from the 80s, but with a sound that has progressed a lot.” [FDW]

**\* ZGA – Zgamoniums CD (ReR Megacorp ReR ZGACD, 1991) € 14.00**

“... Musik, die in ihrer Originalität schwer zu beschreiben ist: Industrial-Noise-Rock-Improvisationen zwischen AMM, EINSTÜRZENDE NEUBAUTEN, DDAA (nur um eine vage Klangwelt anzudeuten). Harsche Rhythmen, knirschendes, schrillendes Metall, monotoner Sprechgesang, gequälte Trash-Elektronik – invalide Cyberpunk wühlen als Schamanen der Zukunft im postatomaren Schrott – Lähmung, Statik, gegen die ein archaischer Beat ostinat antrommelt...“ [Rigobert Dittmann in Bad Alchemy Nr. 14 zur ersten ZGA-LP (1990)] “New works from the extraordinary Rigan Quartet; sound bites from 'real' and electrified scrapyards instruments; an indescribable and incomparable group who have succeeded both in defying genre and creating radically new sounds.” [ReR]

**\* ZGA – The End of an Epoch CD (ReR Megacorp ReR ZGACD2, 1992) € 14.00**

“... Musik, die in ihrer Originalität schwer zu beschreiben ist: Industrial-Noise-Rock-Improvisationen zwischen AMM, EINSTÜRZENDE NEUBAUTEN, DDAA (nur um eine vage Klangwelt anzudeuten). Harsche Rhythmen, knirschendes, schrillendes Metall, monotoner Sprechgesang, gequälte Trash-Elektronik – invalide Cyberpunk wühlen als Schamanen der Zukunft im postatomaren Schrott – Lähmung, Statik, gegen die ein archaischer Beat ostinat antrommelt...“ [Rigobert Dittmann in Bad Alchemy Nr. 14 zur ersten ZGA-LP (1990)] Recordings from August 1991, just when the new epoch of russian history began. With electroacoustic objects, clarinet, accordion, whistles, voice, bassguitar & guitar ZGA create 11 tracks of totally diversity, but they always sound so authentic & in a way like archaic shamans and with BRACHIAL strength..... dark drone-tension, distortion noises, fast object-sounds, metallic rhythms, raw industrial noise, alienated voices, strange & “primitive” more musical compositions, archaic Jazz ? Their sound was truly unique !

**\* ZGA – Sub Luna Mirror CD (ReR Megacorp ReR ZGACD3, 1993) € 14.00**

Die musikalische Sprache dieser legendären russischen Experimentalband um NICK SUDNICK ist schwer in Worte zu fassen: Haufenweise selbstgebaute Instrumente, oft auf Metallbasis, aber auch klassische Instrumente wie Akkordeon, Klarinette, Trompete, Spielzeug, etc.. und Gesang auf russisch. Es gibt Strukturen, sowohl harmonische als auch rhythmische, es gibt Gesang, Dynamik, Melodien und Gesangslinien, aber alles scheint in einem fremdartigen Parallel-Universum stattzufinden. Super! Dies sind letzten Studio-Aufnahmen ZGA's (Januar 1995) vor dem Tod von Alexander Zhylin, der im März 1995 auf Tour in Italien tragisch verstarb....

“Latest recording by the ever deeper Russian instrument builders and masters of live electroacoustic/song/sound sculptures. Dangerous, Bitter, Desperate and Down to the Bone, but carrying a huge emotional charge and a rare beauty. This is lived music, both mature and profound.” [ReR]

**ZOVIET FRANCE – Just an Illusion CD (Staalplaat STCD005, 2006) € 12.00**

"... das elektronisch anmutende Pulsieren ihrer Klangvisionen entführt in intergalaktische Räume, in Zeiten, in denen die 'Krone der Schöpfung' zu Staub zerfallen ist. In einer Alien-Disco voller LEMscher Lemuren zappeln keine eiweißhaltigen Ekelgeiler, die sich Menschen schimpfen, sondern höher organisierte Wesen aus reiner Materie. Das rituell-rhythmische Beben, Wummern, Knirschen und Stampfen ist weder industriell noch postatomar, sondern fremd und andersartig; seine schreckliche, erregende Schönheit liegt vielleicht gerade in dieser irgendwie auch beruhigenden Abwesenheit des Menschlichen (das hat fast schon wieder etwas ‚Humanes‘). Sind das die Bewußtseinsströme eines Elektronengehirns? Metaphysische Landschaften? Neben den MNEMONISTS streuen ZOVJET-FRANCE den wirksamsten Dünger für den Wildwuchs der Phantasie; ihre gleichzeitig hyperfuturistischen und ürtümlichen Klangbilder aus dem kollektiven Unterbewußtsein laden dazu ein, daß jede/r sie mit persönlichen Assoziationen illustriert. Solche Musik wirkt wie ein Attentat gegen den vorgekauften Stumpfsinn modischen Computergeräters...." [Bad Alchemy über Zoviet France, 1986]

Another re-press of this classic ZF release, originally released in 1990. "third edition comes in jewel case. it was originally packaged in an elegant wooden box. Just An Illusion represents a continuation of the "electronic" style of the late 80s / early 90s...A combination of industrial grinding, modified guitar and electronics. Other tracks apply synthesizers and tape loops with far more sophistication and impact than on the earlier albums. With longer mood pieces and shorter works that highlight the Middle Eastern and Asian influences which have often lingered in the background." [label info]

## 4.1. CD COMPS

**\* AIDAN BAKER – REMIXES CD (Arcolepsy Records ar12, 2005) € 12.00**

Fine (fabric pressed) CD with AIDAN BAKER-remixes, on his own label. Artists: ANDREA MARUTTI (AMON), MILLIMETRIK, BUILDING CASTLES OUT OF MATCHSTICKS, CORDELL KLIER, THE BLAMESHIFTER, NAW, GRUNTSPLATTER, WILT, FEAR FALLS BURNING, TROUM, PILOTRAM. All exclusive material between experimental ambience and more electronica-influenced stuff. Numbered edition.

**\* DADA -> ANTIDADA -> MERZ ARP \* SCHWITTERS \* HAUSMANN CD (Sub Rosa 195, 2005) € 13.00**

Originalaufnahmen der drei Dadaisten, mit der berühmten URSONATE von SCHWITTERS (recorded 1932) !!

"A possible suite of Luna Park (an collection of avant-garde voices 1913-1974) and still edited by Marc Dachy, this is a complete cd build on the 3 axes of the european dada avant-garde : 3 major artists who read their own texts. Hans Arp (from an very rare record) Raoul Hausmann (some rare pieces from 1918 to 1957 - recorded by Henri Chopin) and the great Kurt Schwitters who read his only two recorded merzpoems Anna Blume and Ursonate (both recorded in 1932). Including photos, texts, historical introduction (translation in german, french and english). Hans Arp was close to Tristan Tzara when he created Dada in Zürich. Kurt Schwitters one of the major figure of the german avant-garde and Raoul Hausmann one of the creator of dada in Berlin. This is the first time that the 3 mighty artists appear together on one record.

Hans Arp: 14 texts read in 1961 : 30 minutes of pure poetry  
Kurt Schwitters: Anna Blume and Ursonate that means the complete recordings by Schwitters  
Raoul Hausmann: seven pieces (from 1918 to 1946) recorded in 1956 by Henri Chopin + two rare documents recorded in 1959." [label info]

**\* "DIE GROSSE UNTERGANGSSHOW" – FESTIVAL DER GENIALEN DILLETANTEN CD/DVD-12"-Box [lim. 500] (Vinyl-On-Demand VOD022, 2005) € 40.00**

Dokumentation des legendären Festivals vom 4. Sept. 1981 in Berlin, Die etwas abgespeckte Version ohne LPs, aber immerhin noch mit T-SHIRT, CD und DVD.

"Including the legendary concert at Berlin's Tempodrom on the 4th of September 1981 with participation and bands such as: Blixa Bargeld und Gudrun Gut, Die Tödliche Doris, Einstürzende Neubauten, Frieder Butzmann, Leben und Arbeiten, Sprung aus den Wolken, Sentimentale Jugend, and many more of the Berlin early '80s scene." Includes: a DVD, a CD, an LP-sized booklet and a T-shirt, all in a heavy duty box, limited to 500 copies. The DVD is NTSC format for North America, region free." [label info]

**\* EPITAPH FOR JOHN CD (Korm Plastics KP 3016, 2005) € 13.00**

Über 3 Jahre nach seinem Tod erscheint diese Memorial-Compilation für den ursprünglich aus Berlin stammenden Komponisten JOHN WATERMANN, der nur 48 Jahre alt wurde. Neben dem über 13 minütigen Originalmaterial von WATERMANNs „Toowong Cemetary“, welches zu seinen letzten Aufnahmen zählen dürfte, gibt es hier Bearbeitungen desselben Materials zu hören von FRANS DE WAARD aka FREIBAND und anderen, die engen Kontakt mit WATERMANN hatten: ASMUS TIETCHENS, RLW, und MERZBOW. Dies ist eine würdige Gedenk-Compilation mit grossartigem Material, hier zeigen diese Koryphäen der unabhängigen Geräuschmusik-Szene ihre ganze Klasse! Kommt mit kompletter Discographie und vielen weiteren Infos!!

"CD only (compilation with Asmus Tietchens, RLW, Merzbow, Freiband and John Watermann). In late 2000, I received an e-mail from John Watermann. It was rather out of the blue, since we hadn't been in contact for maybe ten years. I don't have that e-mail anymore, but I remember that it started like this: "I hope you remember me? I have been diagnosed with cancer which is incurable", and then he went on to propose that I buy the remainder of his self-released CD-Rom, "A Rose Is A Rose". John also proposed that we do a musical collaboration together. I mailed him a CDR of field recordings that I had made in the summer of 2000 in Sweden, and he mailed me a CDR called 'Toowong Cemetary'. During the next year and in early 2002, John and I e-mailed about how we should approach this collaborative work. I did a fair share of processing on his sound material, but it seemed hard for me to finish. In my various e-mail communications with John, I didn't dare ask what would happen if he would die and the work was not completed.

In the afternoon of April 3th 2002, I got an e-mail from Shannon O'Neill, telling me that John had passed away. Afterwards, I got in contact with Barbara Heath and Malcolm Cones, who were both dealing with John's estate. They send me a couple of CDRs containing all the recent soundwork John had been working on, but they contained nothing of our collaboration. I left my music unfinished, until mid-2003 when I thought of inviting Asmus Tietchens to do some work on John's original sounds. I knew that they were in close contact. After Asmus had finished, and I still wasn't ready with my piece, so I invited two more people, Ralf Wehowsky and Masami Akita. In the previous years Masami worked on an extensive collaboration with John and Ralf Wehowsky mentions Watermann as one of the few artists he was keen follower of. Once I had their contributions, I decided to start from scratch and take their finished works as new raw sound material, which is why my piece is now at the end of the CD." [Frans de Waard – liner notes]

"Over the course of his life John Watermann worked with almost every conceivable artistic medium. In many ways, he was the epitome of the "total artist"; almost every element of his life being in some way his own artistic project. As a young man in his native Germany he worked as a photographer and documentary filmmaker, also etching, painting and writing. His experience as a youth in Germany in the Second World War influencing his work from then right through until his death.

Following his move to Australia Watermann worked as jeweller, opening a number of shops in Sydney with his longtime Australian partner Barbara Heath (an accomplished jeweller in her own right) and meanwhile continued to write, paint and even sculpt. Eventually, after traveling the east coast of Australia in a self-built sailing boat, Watermann settled in Brisbane and began to produce his music.

He first released his music in 1989 in the form of the album "Warmth is the Fifth Room". Like most of his releases, the cassette appeared in a run of very few copies on his own label "Nightshift", and was consequently almost impossible to find.

Over the next 10 years he released numerous albums and contributed to a number of compilations, both under his own name as a solo artist, in collaboration with others (such as Merzbow) and under a number of pseudonyms (including Radio Mull, Spinal Machine and Total Disease). Also, apart from his music, in the 1990s he created an interactive cd-rom work "Rose is a Rose" and published the webzine "Lean Yellow Supporting".

Sadly, on April 2nd 2002 John Watermann died suddenly of an infection resulting from his ongoing treatment for cancer. Having in the final year of his life returned to painting and writing (alongside a burgeoning interest in cooking), he still had vast plans for future projects.

Among these unfulfilled projects were plans to collaborate with Frans de Waard on a new release. Although only preliminary discussions on the collaboration took place and Watermann never completed any work towards the project, Watermann's source material that was to be the basis of the work now serves as a basis for this tribute release. Despite his vast artistic output, Watermann has been known almost exclusively for his music and even then his work remains largely undiscovered, perhaps for no other reason than its sheer unavailability. In many ways Watermann could be considered a classic example of the artists' artist, his work influencing many far more prominent sonic

alchemists. And perhaps then this release serves as a record of Watermann and his influence, documenting the respect he reserved from his peers and, hopefully, introducing his work to a new audience."

[Ben Byrne] . tracklisting:

1. Asmus Tietchens - JWAT 1 (03:05)
  2. Asmus Tietchens - JWAT 2 (02:37)
  3. Asmus Tietchens - JWAT 3 (05:39)
  4. Asmus Tietchens - JWAT 4 (03:55)
  5. RLW: Seeking Perfection - Somewhere Else (12:52)
  6. Merzbow - Untitled For John (05:28)
  7. Freiband - Threnody (10:26)
  8. John Watermann - Toowong Cemetary (13:32)
- [press-release]

**\* FOUR STUDIES FOR A HUMAN PORTRAIT: TRIBUTE TO FRANCIS BACON CD (Vital Records Vital 002, 2005) € 13.00**

„We live with this vast sea which we call the unconscious and which we don't know. Everything which is going on probably sinks into it. Every so often these images refloat". Starkes Tribut an den genialen Maler FRANCIS BACON (1909-1992). Vier seiner Bilder – „Portrait of a Cardinal“ (1955) – „Fragment of a Crucifixion“ (1950) – „Painting“ (1946) – „Figure in Movement“ (1978) wurden auf dieser Compilation in Klänge umgesetzt bzw. dienen als Inspiration für Stücke von HENRIK NORDVARGR BJÖRKK, CONTAGIOUS ORGASM, HENTAI, und LASSE MARHAUG. Seine expressiven Mater-Bilder sind natürlich hervorragende Vorlagen für Industrial-Musiker, wenn es um Angst vor Selbst-Verlust & dem nicht-fassbaren Grauvollen an sich geht... „Ich habe vor Jahren ein sehr starkes Erlebnis vor einem seiner "schreienden Pápste" gehabt. Bevor ich das Bild sah, spürte ich körperlich diesen Schrei, die Verzweiflung, das Grauvolle! Dann wandte ich mich dem Bild zu und ich erlebte so etwas wie einen Schock. Ich war nicht fähig, mich zu bewegen oder zu denken. Da war dieses Bild, das mich völlig gefangennahm und ich spürte körperlich eine Vibration, wie ich es niemals vorher oder nachher bei einem Bild erlebt habe. Ich war völlig von diesem Bild gefesselt und spürte eine wahnsinnig starke negative Ausstrahlung. Ich wurde einfach gezwungen, mich mit der Aussage des Bildes auseinanderzusetzen. Das ist Kunst. Kunst, die einen Menschen berühren und ihn rütteln kann. Kunst, jenseits von Dekoration und Gefälligkeit. Kunst, die uns nicht nur etwas zu sagen hat, sondern die in der Lage ist, laut zu schreien. Dieser Schrei aus menschlichen Mündern ist eines der Hauptthemen bei Francis Bacon geblieben. Die Schreienden befinden sich dabei häufig in einem "Käfig". Es werden von Francis Bacon eigene Seelenräume, Seelenkäfige, geschaffen...." [Inga Schnekenburger]

Double digipack. Compilation dedicated to FRANCIS BACON using his paintings as inspiration: H. NORDVARGR BJÖRKK, CONTAGIOUS ORGASM, HENTAI, LASSE MARHAUG.

**\* INVISIBLE PYRAMID: ELEGY BOX 6 x CD-Box (Last Visible Dog LVD 080-86, 2005) € 48.00**

Ausfernde Label-Compilation des US-Labels für "handgespielten" oder improvisierten low-fi drone & experimentelle cosmic-folk & neo-pschedelia, alles exklusiv für diese Compilation aufgenommen, eine Art Nachfolger der Drunken Fish „Harmonys of the Spheres“-Box !

"We just got this in earlier this week, and well, what do you want already? A review?? It's SIX count 'em SIX CDS!!! We can't listen to all of this and review it, nor do we need to. C'mon, just buy it. You know you want one. How can you not?? There's SEVEN HOURS AND 36 MINUTES of music on here from pretty much EVERYBODY that you love from the international drone / psych / folk scene, from the US and NZ and Finland and Japan and lots of other places. Here's just a partial list: Birchville Cat Motel, Avarus, Bardo Pond, Black Forest/Black Sea, Doktor Kettu, Steven R. Smith, Fursaxa, Peter Wright, Urdog, Seht, Uton, Loren Chasse/Of, Renato Rinaldi, Miminokoto, Matt De Gennaro, Geoff Mullen, Flies Inside The Sun, Up-Tight, Es, Wolfmangler, My Cat Is An Alien, One Inch Of Shadow, Keijo, Ashtray Navigations, Ben Reynolds, and a half-a-dozen more. GEEZUS. All kinds of haunting textures, space rock excursions, and free improv splurge. Of course, we'd love to provide you a detailed, multi-paragraph review where we discuss each track in depth and mention all the highlights, describe the variety, etc. etc. But that's crazy. We wouldn't get this listed until next year if we did that. And you want this NOW don't you? So, suffice to say that this is an amazing follow-up to the excellent, out-of-print "Invisible Pyramid" 2cd comp released a few years back by LVD. This time compiler Chris Moon, inspired by the classic triple LP comp Harmony of the Spheres released by Drunken Fish in 1996, encouraged the contributors to give him more material or longer tracks, in the 12-18 minute range. Perhaps later he saw this as a foolhardy decision when he realized the comp was going to take up six whole cds. But he did it

anyway, and we can thank Chris for doing this, 'cause of course, most of these artists are all about the extended track length experience. These aren't bands that write three minute pop songs (although, some artists do provide suites of shorter tracks rather than one long one). They want to let loose and DRONE. And what's the use of a drone that gets cut short after a couple minutes? Exactly. So this comp avoids that problem, and is really a bargain at the price for so much music! Includes an appropriately thick booklet with liner notes, track info, and dedications to various extinct species." [Aquarius Records]

**\* LUNAPARK 0,10 CD (Sub Rosa SR80, 2005) € 14.00**

ORIGINAL-Aufnahmen von diversen Literaten, Dadaisten und Sound-Poeten der Avantgarde !!

"A panorama of the most important avant-garde writers and artists of the century. This is a reissue of the 1999 Sub Rosa release. It begins in 1912 with Apollinaire and ends with the Brazilian avant-garde of the seventies. These are unique archival recordings most of which have never been released before. The concept of this release is from the writer, critic and close collaborator, **Marc Dachy**. Original recordings from: **Guillaume Apollinaire** (Parisian father of the avant-garde, 1912); **Vladimir Maïakovski** (leading Russian Futurist poet, 1914, 20); **Richard Huelsenbeck** (father of Dada in Berlin 1916 & 1967); **Kurt Schwitters** (the genius father of Merz, 1932); **James Joyce** (Irish writer and poet, 1929); **Gertrude Stein** (fiction writer, New York, 1934, 35); **Antonin Artaud** (Parisian playwright, actor, director, essayist, 1946); **Tristan Tzara** (father of Dada in Zurich, 1948, 49); **Camille Bryen** (one of the founding fathers of Tachism, 1932, 49); **Marcel Duchamp** (French/American painter and mixed media artist, 1957); **e.e. cummings** (American poet, painter, playwright, essayist); **Brion Gysin** (longtime **Burroughs** collaborator and cut-up technician, 1960, 62), **Julian Beck** (founder of the Living Theater, 1968, 73); **Gherasim Luca** (rare voice of the French poet in New York, 1969, 84); **François Dufrène** (French Lettrist and creator of *crhythme*, 1961, 73); **Pierre Guyotat** (Parisian avant-garde fiction writer, 1976); **Augusto de Campos** (Brazilian avant-garde poet, essayist and translator, as performed by **Caetano Veloso**, 1963, 79, 85)." [label info]

**\* NOT ALONE 5 x CD-Box (Durtro Jnana 1963CD, 2006) € 35.00**

Durtro/Jnana haben eine Benefiz-„Anti-AIDS“-Compilation zusammengestellt mit unglaublichem Line-Up! Alle Gewinne aus den Verkäufen gehen an „Ärzte ohne Grenzen“ !

„This limited five-CD box features music by a wide variety of artists traversing many boundaries and genres. The majority of tracks on this collection are previously unreleased and exclusive to this set. All proceeds go to benefit Médecins Sans Frontières (Doctors Without Borders), specifically their work on the AIDS pandemic in Africa. Médecins Sans Frontières is an international humanitarian aid organization that provides emergency medical assistance to populations in danger in over 80 countries. Featured artists: (selection) William Basinski, Six Organs of Admittance, Angels of Light, Antony, The Hafler Trio, Jarboe, Pantaleimon, Nurse With Wound, Current 93, irr. app. (ext.), Thighpaulsandra, srmexner, Little Annie Anxiety, Jim O'Rourke, Mirror, Edward Ka-Spel, Allen Ginsberg, Marc Almond, Unveiled, Cyclobe, Colin Potter, AUBE, Genesis P-Orridge, Coil, Eric Lanzillotta, Charlemagne Palestine.. AND MANY MANY MORE !!" [label info]

**\* OHM – THE EARLY GURUS OF ELECTRONIC MUSIC 3 x CD /DVD / Book (Ellipsis Arts CD 3670, 2000) € 40.00**

Neuaufgabe der gesuchten Compilation mit bonus 2-Stunden DVD ! The definite historical document of early electronic music - this covers a period from 1948-1980 and presents tracks from academic and more "underground" artists from France, Germany, USA, Canada and England: MESSIAEN, SCHAEFFER, CAGE, EIMERT, SALA, VARESE, DOCKSTADER, STOCKHAUSEN, USSACHEVSKY, STEVE REICH, P. OLIVEROS, MORTON SUBOTNICK, D. TUDOR, T.RILEY, FERRARI, HOLGER CZUKAY, FRANCOIS BAYLE, LA MONTE YOUNG, etc, nice box with book! "OHM: the early gurus of electronic music. Met with critical acclaim, this award-winning box set celebrated the composers and inventors who led the electronic music revolution. Five years later due to continued demand from passionate aficionados (eBay sales at \$150, etc.) we're now re-releasing the Special Edition OHM+ containing a bonus DVD with over two and a half hours of performances, interviews, and experimental video. Three CDs (42 original music tracks from 1948-1980) packaged in a deluxe fold-out digipak, slipcased with a 112-page book of notes and information about the contained material (texts by: Brian Eno, DJ Spooky, Otto Luening, Francois Bayle, David Toop, Robert Moog, etc.). Plus, unique to this new version: a Special Edition DVD - Over two hours of rare performances, interviews, animations, and experimental video." Most works are in excerpted form (full versions of everything here would have required a much bigger set to say the least), but there are a number of

exclusive, previously unreleased tracks as well (Richard Maxwell, MEV, Raymond Scott, La Monte Young, Marianne Amacher & Jon Hassell). Crucial release for the beginner or the connoisseur, and everybody inbetween. Artists: Clara Rockmore, Olivier Messiaen, Pierre Schaeffer, John Cage, Herbert Eimert/Robert Beyer, Otto Luening, Hugh Le Caine, Louis and Bebe Barron, Oskar Sala, Edgard Varese, Richard Maxfield, Tod Dockstader, Karlheinz Stockhausen, Vladimir Ussachevsky, Milton Babbitt, MEV, Raymond Scott, Steve Reich, Pauline Oliveros, Joji Yuasa, Morton Subotnick, David Tudor, Terry Riley, Holger Czuckay, Luc Ferrari, Francois Bayle, Jean-Claude Risset, Iannis Xenakis, La Monte Young, Charles Dodge, Paul Lansky, Laurie Spiegel, Bernard Parmegiani, David Behrman, John Chowning, Marianne Amacher, Robert Ashley, Alvin Curran, Alvin Lucier, Klaus Schulze, Jon Hassell, Brian Eno." [press release]

**\* PARANOISE ONE – SONGS FOR A PARANOID SOCIETY**

**CD-Box (Paranoise Records pnp10, 2006) [lim. 220] € 13.00**

Das kleine Kölner Experimental-, Elektronik- & Industrial-Label hat eine schöne Compilation mit vielen neuen Namen zusammengestellt, das meiste davon wohl aus deutschen Landen, in der lim. Version mit „branding“-Holzbox! Um nur einige der Beteiligten zu nennen: FATAGAGA bestechen mit wuchtigem Katakomben-ambient-Industrial, AXIOMATIC INTEGRATION aus Hamburg knirschen sich mit microsound-IDM nach vorne, RYFYLKE bieten spannenden ambient-noise, die MELANCHOHOLICS düsteren Guitar-ambient-post-post-rock, COURTIS (ex REYNOLDS) allerfeinsten dark-ambient-Rauschdrone der endlos weitergehen dürfte, LOSTHEIM verlieren sich in objektlosen Drone-Sphären, und überraschenderweise ist auch ein Stück von GERECHTIGKEITSLIGA enthalten, welches recht frisch klingt, also evtl. neues Material?

"this cd compilation contains a various mixture of ambient, experimental and industrial styles by the following artists :

gerechtigkeitsliga / co.caspar / courtis / incite / axiomatic integration / hidden technology / melancholics / ryfylke / fatagaga / elfish echo / les rejetons de dd5 & dd6 / lostheim / interferenz / luminous / roland / gumminonnen / milan sandbleistift

the fullcolor 20page booklet contains individual artworks by each artist. two editions are available :

- a normal edition limited 280

- a special edition wooden box with branding limited 220" [label info]

**\* ReR QUARTERLY VOLUME 4 NUMBER 1 CD & BOOK (ReR Megacorp ReR 0401, 1994) € 20.00**

Grossartige Übersicht über das Label- und Vertriebsprogramm von Recommended Records anno 1994. Tolles Material von KOONGOORTOOG (Folk aus Tuva mit röhrendem Gesang), TOM NUNN, AL MARGOLIS (aka IF BWANA), DAVID MYERS (aka ARCAN DEVICE), ZGA, BIOTA, BLITZIODS, und vieles anderes auf der CD wie CORNELIUS CARDEW, THINKING PLAGUE (mit Sängerin Susanne Lewis, die einige Dusterlinge vielleicht eher als CORPSES AS BEDMATES kennen) , CHRIS CUTLER & FRED FRITH, etc.. insgesamt 18 tracks. Kommt mit dickem, grossformatigem Buch über alle mögliche des Alles-Möglichen von FREIER Musik !

"In the book (112pages, colour): Hugh Davis' definitive History of Sampling, The Plunderphonics case (Oswald) and the U2/Negativland story, a business analysis of the old Virgin Records, Part 2 of 'How to be in a Pop Group', Michael Gerzon's prophetic look at the near future of digital technology, 'Far From Equilibrium' - Paul Pignon's radical theory of improvisation, 'IRCAM, legitimacy', Notes by Georgie Born, Remix Notes by Guiseppe Colli and Chris Cutler, Bob Drake on Sampling and Rap, Independent Music Culture in South Africa, by Warric Swinney, Graphics and Indeterminacy (Sutherland), a new story by Alan Ravenstine, Stalin's casebook, artwork by Peter Blegvad, Jane Colling, Bill Ellesworth, Bruce Allan, David Evans and others.

On the CD: John Oswald/John Zorn, Biota, Cornelius Cardew, ZGA, If Bwana, Kalahari Surfers + Lesogo Rampolokeng, Koongoortoog (Tuva),Blitziods, Al Margolis, Tom Nunn, Thinking Plague, Adenoid Quartet, N.O.R.M.A., Les Sales Combles, R.Deutsch, Martin Burlas, Peter Machajdik, David Myers, Chris Cutler/Fred Frith. New, found and commissioned work." [label info]

**\* ReR QUARTERLY VOLUME 4 NUMBER 2 CD & BOOK (ReR Megacorp ReR 0402.) € 20.00**

„18 Stücke unterschiedlichster Couleur (ver-)führen ins ReR-Universum, in dem Musik schön oder auch hässlich sein kann, doch immer so verdammt gut gemacht ist: Der bildende, schreibende und musizierende Künstler Q.R. Ghazala präsentiert einen Ausschnitt aus seiner „Suite for Radio and Turntable“ (1985), Mike Hovancsek und Paul Guerguerian improvisierten per Mail-Kollaboration mit Drums, Keyboard und Gitarre „Three Cold Floors“, Tom Dimuzio lässt in „Inception“ (1991-93) die Studioteknik Grillen singen, „Short-Cuts: Brahms“ ist Marie Goyettes Alternative zu Best of Brahms-CD's,

Ken Ando komponierte 1985 „Danseuse“ mit Gitarren auf 4Spur-Kassette, Robert Lolini experimentiert in „Congo“ und Zimbabwe“ mit Pattern und Rhythmen derselben, aus Giovanni Venostas Komposition „Othello's Shadow“ erklingt ein versöhnliches Moment des rasenden Liebhabers bald verächtlich (1993), Keith Rowe & Alain De Fillips machen Keith Rowe mit Tapes (1992), Brian Woodbury's Variety Orchestra feat. Dudley Saunders ist auch so eine Art von Volksmusik, der chilenische Surrealist Roberto Matta wird von Richard Barrett in „The Unthinkable“ immerhin noch zum knirschtigen Hören gebracht (1995), in „Heterophony“ zaubern 2 Violinen, Cello und 1 präpariertes Piano Heterogenität in Klang und Rhythmus (Stevan Kovacs Tickmayer, 1989), Volapuk bestechen nicht zuletzt durch Gigou Chenevier an Drums und Tapes, Boris Kovacs lässt einen Ohrenblick frei in die „Anamnesis-Ecumenical Mysteries“, Philip Perkins stellt eine Collage von Aufnahmen seines Indonesien-Trips vor, die CD beschließend ist mit „After Hours/ The Colour Of Blood“ der

Auschnitt einer Radiosession mit Shelley Hirsch, John Rose und Chris Cutler zu hören. Full book of texts and pictures enclosed. "18 different pieces from the ReR-universum, where music can be nice or ugly either, but damned! It's always well done!! The artist Q.R. Ghazala presents an excerpt of his „Suite for Radio and Turntable“ (1985), Mike Hovancsek and Paul Guerguerian are improvising with the help of drums, keyboard and guitar: „Three Cold Floors“. In „Inception“ (1991-93) Tom Dimuzio lets his studio sound like a swarm of crickets, „Short-Cuts: Brahms“ is Marie Goyettes alternative version to sell out classic-CD's, 1985 Ken Ando composed the guitar piece „Danseuse“ on a 4 track tape-machine, in „Congo“ and Zimbabwe“ Robert Lolini shows his experiments with pattern and rhythm from these places, Keith Rowe & Alain De Fillips are doing Keith Rowe with tape-music (1992), Brian Woodbury's Variety Orchestra feat. Dudley Saunders is a kind of folkmusic too, in Richard Barrett's „The Unthinkable“ pictures of the chilean surrealist Roberto Matta become noisily audible (1995), in „Heterophony“ 2 violines, Cello and 1 prepared piano conjure a heterogeneous sound (Stevan Kovacs Tickmayer, 1989), Volapuk are winning with Gigou Chenevier on drums and tapes, with Boris Kovacs you have a view on „Anamnesis-Ecumenical Mysteries“, Philip Perkins presents audible souvenirs from Indonesia, the CD ends with „After Hours/ The Colour Of Blood“: the excerpt of a radio-session with Shelley Hirsch, John Rose and Chris Cutler (1993). Full book of texts and pictures enclosed." [Peter Schlewinski for Drone Records]

**REVUE OU 4 x CD / Book in 12"Box (Alga Marghen 15VocSon045a/k, 2002) € 80.00**

"The definitive collection of the audio portion of Henri Chopin's influential magazine Revue OU. includes sound pieces by Bernard Heidsieck, Brion Gysin, Henri Chopin, François Dufrené, Mimmo Rotella, Paul de Vree, Bob Cobbing, Ladislav Novak, Hugh Davies, Sten Hanson, Bengt Emil Johnson, Jacques Bekaert, J.A. da Silva, William Burroughs, Åke Hodell, Charles Amirghanian, Arthur Rimbaud, Raoul Hausmann, and Gil J Wolman, most of whom have multiple contributions. the vinyl version does not have the book included with the CD version, but does include an extra LP by Henri Chopin which is not included in the CD version." [press release Alga Marghen] BACK IN STOCK !

**\* SWARM do-CD (Cold Spring Records CSR60CD, 2006) € 13.00**

Günstiger Label-Sampler des britischen Industrial / Martial-Labels, alle Stücke exklusiv !

"We are very pleased to announce the brand new Cold Spring label sampler! One of the most modern and comprehensive examples of the scene today and a unique insight into the future of Cold Spring. "Swarm" features 22 exclusive tracks from all these astounding Cold Spring artists, recorded specifically for this collection. Presented in a double gatefold pack with sumptuous artwork by O. Lomer. A double CD for the price of a single CD!

Exclusive tracks by: A CHALLENGE OF HONOUR, ANDREW LILES, BAND OF PAIN, BLEIBURG feat. WERKRAUM / VON THRONSTAHL, SLEEP RESEARCH FACILITY, DEADWOOD, H.E.R.R., WERKRAUM, FREDRIK KLINGWALL, GOATVARGR, NECROPOLIS, CLEAR STREAM TEMPLE, SCHLOSS TEGAL, KREUZWEG OST, JOHN WATERMANN, SHINJUKU THIEF, VON THRONSTAHL, TENHORNEDBEAST, KRIEGSFALL-U, MERZBOW Vs. NORDVARGR, SISTRENATUS and ZOS KIA" [label info]

**\* TEXT-SOUND COMPOSITIONS. A STOCKHOLM FESTIVAL 5 x CD-Box (Fylkingen Records FYCD 1024:1-5, 2005) € 45.00**

Re-Release von den lange vergriffenen FYLKINGEN-LPs die zwischen 1968 und 1977 erschienen sind und die Stockholmer TEXT-SOUND COMPOSITION-Festivals dokumentiert haben. Experimental sound poetry and beyond !

"Fylkingen Records in collaboration with the Swedish Radio released a series of LP records with text-sound compositions between the years of

1968-77. All of these were documentations of the international festival text-sound Compositions-Stockholm Festival, which Fylkingen presented in Stockholm several times during these years. Most of the LPs were only pressed in batches of about 400-500 records, and most of the LPs sold out during the festivals. A re-release had long been planned, and this 5 CD box marks the complete re-release of the complete recordings. Apart from the 5 CDs with in all ca 6 hours of material, the CD box contains a 60 page booklet with essays by Teddy Hultberg and Sten Hanson, as well as historical photographs taken by Lutfi Özkök during the festivals.

The term text-sound composition was coined in 1967 in Sweden by the composers writers Lars-Gunnar Bodin and Bengt Emil Johnsson, and was meant to serve to name a genre that was a vital art form in the no man's land between sound, poetry, and music. text-sound compositions had influences from previous modernistic waves such as futurism, dadaism, lettrism, etc., but perhaps the most important influence was the Swedish poet and visual artist Öyvind Fahlström, who had just over a decade earlier coined the term concrete poetry. The term concrete poetry related to Pierre Schaeffer's concrete music, and it is somewhere between concrete poetry and concrete music that text-sound compositions appear. The birth of the electronic music studio and concrete music's idea that every sound can be freed from its original context and given a new meaning when it is reworked and put together with other sounds in the electronic music studio became the catharsis for text-sound composition. In the electronic music studio, voice and language sounds can be broken down, unleashed, and then fused together to become a poetry that had never been heard before. Certain text-sound composers would come to work only with pure lingual sounds, but most eventually came to integrate lingual sounds with other sounds, both concrete and electronic.

The CD box contains works by the following text-sound composers and sound poets: Charles Amirkhanian, Lars-Gunnar Bodin, Svante Bodin, Henri Chopin, Bob Cobbing, François Dufrêne, Gust Gils, Jarl och Sonja Hammarberg-Åkesson, Sten Hanson, Bernard Heidsieck, C. Christer Hennix, Ake Hodell, Bengt Emil Johnsson, Sandro Key-Åberg, Bengt af Klintberg, Ilmar Laaban, Annea Lockwood & Harvey Matusow, Arrigo Lora-Totino, Ghérasim Luca, Arne Mellins, Franz Mon, Ladislav Novák, Diter Rot & Emmet Williams, Erik Thygesen, Paul de Vree." [press release]

**\* THE END OF THE FEAR OF GOD BY VARIOUS ARTISTS CD (Tochnit Aleph 048, 2004) € 11.00**

Lärm zum en-nervieren, Lärm zum mitschreien, Lärm zum abreagieren, Lärm zum schockieren, Lärm zum umgepusstet werden, Lärm zum lachen, Lärm zum aufregen... eine unglaubliche Compilation mit 69 Remixen von FEAR OF GOD-Material mit erstaunlichen Ergebnissen (viele ist alles andere als Grindcore-Lärm) !!

"All source material by swiss hardcore/noise legends FEAR OF GOD (1987-88), reworked/covered by (in order of appearance) RLW. N.O.G., NORBERT MOESLANG, RUDOLF EB.ER, SUDDEN INFANT, STROTTER INST., SOVIET SUBLIMINAL SEDUCTION, SUNTOUR, ANDREW PHILLIPS, SCHURER, UNHOLY GRAVE, KEVIN DRUMM, BELA KISS, EVIL MOISTURE KILLER NUTS, HECKER, EYE YAMATSUKA, R. H.Y. YAU, THE IDEALIST, GOREBITCH, MASSACCESI, KURE KURE TAKURA, DYLAN NYOUKIS, MIKE PATTON & KID 606, GENETIC TRANSMISSION, ERIC BOROS & JASON FLOWERS, STRESS, JASON KAHN, DJ SMALLCOCK, IMPERATIVE, SHOJI GOTO, THE GLANDS OF THE EXTERNAL SECRETION, JIM O'OURKE, DROPDEAD with OUTOSUSHI, K2, DORIS TOMASONI, KOUHEI MATSUNAGA, EVA REVOX, MERZBOW, KEIN BABEL, BLACKJEWISHGAYS feat. DJANGO, EVA D., OMMYTH, MEDIEVAL MOISTURE, HUMECTANT INTERRUPTION, SAICOBABA, RABID DOGS, J.C., DAVE NOYZE, DJKILLROY VS. VON WURSTFINGER, RM74, RAIONBASHI, VICIOUS CIRCLE, ECRASE-MERDE, ATTA, SHITE MINOR, VOICE CRACK, THOMAS ANKERSMIT, SILVUM, RUNZELSTIRN & GURGELSTOCK, TAKEDOWN UAV, THE HATERS, RUSSELL HASWELL, THE NAUTILUS DECONSTRUCTION, CHICKEN & MONKEY, BLOODSTAR VS. SAALSCHUTZ, PITA, SEAMAN STAYNES & MASTER BAITS, ZBIGNIEW KARKOWSKI, and THE MACHINE GUN TV. This is the Stone on Fear of God's grave. 12-page booklet including 'You Can't Reason with Logic', a short-story by G.X.Jupiter-Larsen. Edition of 1000 copies." [label info]

**\* THE WALLS ARE WHSIPERING Vol. 3 CD (EE Tapes ee07, 2006) [lim. 525 copies] 12.00**

Dritter und letzter Teil der schönen Compilation-Reihe für experimentellen & dunklen Ambient, Drone & Trance auf dem belgischen EE Tapes, zum Abschluss viele bekanntere Acts, insgesamt bietet die Trilogie einen umfassenden Überblick über den derzeitigen atmosphärisch-experimentellen Underground !

"....To refresh your memory: 'The Walls Are Whispering' are three compilation CDs with dark ambient music of whatever kind, be it drone related, be it more rhythmic or be it more soundscape/field recording like. The series collects some of the better known names in this area with some newcomers, such as Acid...Soma and Azymbol, here on the third volume. The various field recorders are represented here by MNortham, Seth Nehil and Yannick Dauby. The darker ambient comes from Shifts, Azymbol, Acid...Soma and Contagious Orgasm (the latter two being also the most noise related here), whereas Oren Ambarchi and Fear Falls Burning use the guitar to drone away. The two surprising pieces are by Eric Lanzillota (who has settled now as a composer of music) with a nice pure electronic piece of shifting clusters of sound and Felix Kubin who does something likewise. They are both atmospheric in approach, but are different than the much of the other pieces (here, as well as on the previous two volumes). It's another good volume and with all three one should have a good guide to what is available in this field of music." [FdW / Vital Weekly] Address: <http://www.eetapes.be>

**\* 35 MUTANT SECONDS : BASED ON RAFAEL TORAL'S CREAMY BURST CD (Grain of Sound gos016, 2005) € 14.00**

Neue Serie auf GRAIN OF SOUND, eine einzige Originalquelle (hier ist es das heftige 35sekündige Stück „Creamy Burst“ von RAFAEL TORAL) dient als Remix/Prozess-Material. Nach ALVA NOTO hier die Nr. 2, mit diversen hochkarätigen Stücken von z.B. CHARTIER, CASCONI, PITA, um nur die bekanntesten zu nennen...

"reconstructions and remixes by rafael toral, richard chartiert, ent, ian epps, john kannenberg, stapletape, @c, kim cascone, sawako, blake stickland, pita and allto. "mutant is an ongoing series created by the grain of sound label. all sound artists/ projects work on the same track and this is the only sound source they may use. the second installment in the mutant series is based on creamy burst, a track created by rafael toral in 1994." [label info]

**\* TIBETAN AND BHUTANESE INSTRUMENTAL AND FOLK MUSIC – Volume 2 CD (Sub Rosa SR230, 2006) € 14.00**

"Recorded by John Levy in 1971 and released by Lyricord in the mid-'70s, this comprises the second part of Levy's whole enterprise: to capture not only the sacred music of the Tibetan ritual in Bhutan, but all aspects of the native folk music as well. John Levy was a London ethnomusicologist who took refuge in Tibetan Buddhism, and recorded - with his nagra-stéreo -- both sacred and secular music. This completely remastered folk and instrumental release follows the *Tibetan Buddhist Rites from the Monasteries of Bhutan* album of ritual and chanting, and features performances on both Tibetan and Bhutanese lutes and fiddles, beautiful folk songs, and a part of a drama of Tibetan origin performed by a troupe of yak and cow herdsman of eastern Bhutan. The latter is particularly compelling, the standout performer being Go-Te Do-Pe, who sings and accompanies himself on the *dramnyen*, a Bhutanese lute. His two songs bear an eerie resemblance to the blues of Junior Kimbrough and other Mississippi hill country musicians. This is real blues from the top of the world." [label info]

## 5. BOOKS & MAGS

**\* ADVERSE EFFECT Vol. III # 1 (Summer 2003) mag & CD (Adverse Effect) € 10.00**

44 p. A4 mag w. CO CASPAR, PIMMON, SONIC YOUTH, STEPHEN MEIXNER, FRANS DE WAARD, FREEK KINKELAAR, CORNUCOPIA, plus free FourthDimension CD with rare stuff from the likes of DUAL, FREIBAND, SRMEIXNER, BAND OF PAIN, I:WOUND, etc.. (FD65)

**\* AUF ABWEGEN Nr. 35 (Herbst 2005) € 5.00**

C-SCHULZ, NURSE WITH WOUND, TROUM, FENNESZ, ANTONY & THE JOHNSONS, SOL INVICTUS, AIDAN BAKER, C.M. VON HAUSSWOLFF, plus 300+ reviews. mostly in german language.

**\* BAD ALCHEMY Nr. 49 (Jan. 2006) € 3.00**

Avantgarde und Alltag - DDs >Musikzimmer<; Music for the New Millennium? - Ken Vandermark's Territory Band; Gimme that ol' Time Religion - „Recommended“ im Härtetest; Two Dreamers who live their Dreams - The Hafler Trio & Leif Elggren; Etage 34 + Tenko - live (GZ); Howe and Joey and John and Sam and John and Bob... (M. Becks 'Gelbe' Seiten); François Breut (M. Zinsmaier); plus Reviews, keine Werbung, 88 Seiten! german language!

**\* D-EFFECTS Nr. 3 (Winter 2005 / 2006) € 3.50**

Third issue from this magazine from Berlin: music, philosophy, literature, texts, cinema, art, german language. KONRADIN LEINER, TRANSGRESSIVE CINEMA, ASIA ARGENTO, JÜRGEN PLOOG, ZOMBIES, DICTIONNAIRE CRITIQUE, the history of COUM transmissions, TROUM-Interview, SARDH, RITUALMUSIK UND AKUSTISCHE INNENRAUMFAHRTEN, WOLFGANG MÜLLER-Interview, etc.. written mainly in german language !!

**\* DEGENERATE Nr. 4 (Freak Animal / Kaos Kontrol, 2005) € 5.00**

NIKO SKORPIO, CO CASPAR, I.CORAX, SEGERHUVA, GRUNT, BARRIKAD, etc etc. english language and as always with some controverse stuff inside!

**\* FO A RM Magazine No. 4 : Topography BOOK & CD (FO A RM, 2005) € 15.00**

Klasse Buch-Magazin herausgegeben u.a. von SETH NEHIL, mit diversen Artikel zur SoundArt, sowie Zeichnungen, Poetry, etc.. und eine exklusiven CD von PHILL NIBLOCK !!

144p. book w. articles & art & poetry about topography from MARC BEHRENS, ERIC LA CASA, PHILL NIBLOCK, JEAN-LUC GUIONNET, SETH CLUETT, and many more.... plus full CD "Ghosts and Others" by NIBLOCK. english language.

"FO A RM is an interdisciplinary journal of arts and research. We encourage cross-genre methods and investigative projects, with a special focus on sound-art, experimental poetics and social sculpture. Each issue of the magazine clusters around a given topic, gathering together a variety of perspectives, methods and articulations - from the extravagant to the pedestrian. (Topography) includes essays by sound theorists Douglas Kahn (Noise Water Meat) and Steven Connor (Dumbstruck), comprehensive interviews with minimalist luminary Phill Niblock and sculptural interventionist Julianne Swartz, articles by composers Marc Behrens, Eric LaCasa and Jean-Luc Guionnet, essay by Eliot Weinberger and poetic works by William Fox, Haleh Hatami, Charles Stein and Rachel Daley, among other offerings. (Topography) also includes the never-released field recording sound-work by Phill Niblock, Ghosts and Others - only to found in this issue of FO A RM. (Topography) treats the movement over, through or across a landscape and the act of documenting, utilizing or noticing an interaction with that landscape. It concerns a mapping of the points between self and space - traversing and/or transforming natural and urban environments. Within these pages, intelligent perspectives find fertile soil." [editors info]

**\* LABELLE, BRANDON – Site Specific Sound BOOK & CD (Errant Bodies Press / SELEKTION / GroundFault, 2004) € 18.00**

"Wie jede unbedeutende Schlammlawine oder sterbende Hefezelle so rauscht auch jeder Raum in im eigenen Format, in eigener Zeit und sowieso immer anders. Kaum ein anderer weiß darüber so dezidiert Auskunft zu geben, wie LaBelle, selbst seit unzähligen Jahren Musiker und Soundinstallateur. Seine Essays über die Abstrakta Building, Music, Walls, Sound Installations etc. sind äußerst schlüssig verfaßt und machen auf genau das aufmerksam, was im Sog des (natürlich immer extrem vereinfachenden) Beats oder der Popmusik immer wieder verschluckt wird. Hier zählt einzig der pure Sound, das unvorhersehbare Ergebnis im Wechselspiel der Schallwellen mit seinem Publikum, seinen Begrenzungen und natürlich seiner zu kurzen Halbwertszeit. Vervollständigt werden alle Theorien und Kommentare mit einer überaus hilfreichen Audio-CD, die Aufnahmen von verschiedenen Soundinstallationen LaBelles zusammenfaßt und somit gekonnt alles Ausgeführte in verführerische Soundbeispiele transformiert. Sehr schön und aehm.. fast sexy." [Erik Benndorf / DeBug]

"Site Specific Sound documents a series of sound installations from 1998 to 2002 by sound-artist and writer Brandon LaBelle. Each installation was created as part of the Beyond Music Sound Festival in Los Angeles, an annual festival on sound practice at Beyond Baroque Literary/Arts Center. Functioning site-specifically, and drawing upon the architectural structure of the building, the installations explore the relationship between sound and space by staging social and spatial interventions. In documenting these five installations over the course of five years Site Specific Sound pries open architecture, and the specifics of locality, as a contingent form whose relationship to sound extends well beyond acoustical phenomena. It suggests ways to understand the fabrication of space through sound as a central lens, and architecture as a strategy for the construction of sound events. Including writings by LaBelle, an interview by the Frankfurt-based media-artist Achim Wollscheid, and a Compact Disc of audio work." [publishing house info]

**\* MIGONE, CHRISTOF – Sound Voice Perform BOOK & CD (Errant Bodies / Museet for Samtidskunst Roskilde / GroundFault, 2005) € 19.00**

"With contributions by Brandon LaBelle, Martin Spinelli, and Allen S. Weiss. "Sound Voice Perform" documents the performance, sound, and video works of the Canadian artist. Working since the mid-80s, Migone weaves together a multitude of media, from radio to telephones to digital objects, to form a stunning and highly dynamic practice. Combining an acute sonic sensibility with performative usages of the body, video, and the voice, his work engages corporeal presence with a subtle invasion, unsettling speech and gesture through investigative and theoretical poetics. Including documentation of works and a full length CD of audio works compiled from over the last 15 years including previously unreleased material. With essays by Allen S. Weiss and Brandon LaBelle, an interview with the artist by Martin Spinelli, "Christof Migone — Sound Voice Perform" is the first monograph on this unique artist." [Errant Bodies/Ground Fault]

**\* NOTO – Endless book & 5"flexi (Noton, 1997) € 14.50**

Some last copies found of this very early NOTO-release with 5"flexi! "endless is an early catalogue covering carsten nicolai's art works. the book is one of the first collaborations between rastermusic and noton. the catalogue comes with an insert print and a 7" sound sheet from 1998, audio track noto.polyfoto, 3:30 min, 33 rpm. sound sheets as this are no longer producible. 18 p. german/english." [label info]

**SOCIAL MUSIC – Book & CD (Errant Bodies Press, 2002) € 16.00**

Dokumentation von musikalischen Beiträgen einer Reihe des Kunstradios Wien, dazu ein Buch mit theoretischen Artikeln zum Thema „Musik im sozialen Raum“, Bilder und Zeichnungen von Installation & Artwork. Das Spannungsverhältnis zwischen „privater Identität“ (Musik) und „öffentlichem Raum“ (dem „draußen“) soll hier speziell betrachtet und in akustische Form gegossen werden.

Achim Wollscheid, Minoru Sato (m/s), Brandon LaBelle, Giuseppe Ielasi, Michel Henrizzi. with foreword by Barbara Schroeder published by Errant Bodies Press & Fringes Recordings (48 page book with CD)

"With the increasingly disparate and displaced borders of locality, media, and artistic practice, sound-art has emerged as a productive lens and framework through which to articulate the contemporary condition, not through the production of objects but through situational and contextual intervention, from private to public space, analogue to electronic. Social Music documents a series of radio broadcasts for Kunstradio in Vienna from 2001 by media and sound artists Achim Wollscheid, Minoru Sato (m/s), Brandon LaBelle, Giuseppe Ielasi, and Michel Henrizzi. The works were commissioned to question, rethink and reinvent in radiophonic space as an aural, social and architectural infrastructure. Social Music looks towards the contextual environment of both personal space and cultural framework as an input into the actualizing of artistic processes and their ultimate output. Housed within a beautifully designed 48 page book, the compact disc of audio works is complemented by texts and images by the artists, an introduction by the curator, and a foreword by an associate producer from Kunstradio." [press release]

BACK IN STOCK FOR BETTER PRICE NOW !

## 6. SINGLE ITEMS / RARE STUFF

### SECOND HANDS:

#### VINYL:

**NEIL CAMPBELL – Rolling Exploding 7"-Iathe cut** (Gold Soundz GS08) ultra rare solo-8" by the VIBRACATHEDRAL ORCHESTRA – head !!! lim. 40 !! € 10.00

**RETRO \* SEX \* GALAXY – Zajmujaca Fyzyka LP** (Gagarin Records GR2008, 2003) weird experimental music from the MIK MUSIK-crew, lim. ed silkscreen cover € 12.00

**MISSING FOUNDATION - Demise LP** Humanity Records 1989 one second hand copy in stock / condition: vg- € 10,00

#### MCs / CASSETTES / K7 :

**VAS DEFERENS ORGANIZATION - Tape Four MC** Vas Deferens Org. 1995 extreme handmade cover with blood, hair & other organic material. one 2nd hand copy in stock ! € 12,00

**V.A. - Rub out the word do-MC-Box** Big Body Parts BBP C 3 199x one 2nd hand copy in stock! Comp. from the early 90's with HANDS TO, BLACKHUMOUR, AMK, JOHN HUDAK, KAPOTTE MUZIEK, YEAST CULTURE, PBK, BCO, IF BWANA, CRASH WORSHIP, ILLUSION OF SAFETY, etc... long out of print. in big cardboard-box w. papertrash € 16,00

**V.A. - God Bless America do-MC BOX** RRRecords 199x re-release of 3LP box set, w. BLACKHOUSE, SLEEP CHAMBER, MAYBE MENTAL

(pre-Life Garden), PSYCLONES, PGR, EUGENE CHADBOURNE, SMEGMA, CONTROLLED BLEEDING; etc... used copy € 12,00  
**SEVENDAL, F.N. / LASSE MARHAUG - split kassett MC** Like An Everflowing Stream L.A.E.S.08 1999 lim. 60 / one USED copy in stock ! € 5,00

**MERZBOW / DAS KONZENTRAT - Ars Elektroica MC** Drahtfunk Products DFP 022 1991 long out of print MC only release on the Telepherique-label. one second hand copy in stock ! € 12,00

**LAW - Malediction MC** LAW MAL-0017 1994 one sec. hand copy in stock ! very rare early cassette of this defunct US industrial group € 10,00

**TAM QUAM TABULA RASA - Muleacenani MC** Old Europa Cafe 1994 one 2nd hand copy in stock € 10,00

**TAM QUAM TABULA RASA - In absentia MC** Biotope Art Organisation BAO 06 1989 one 2nd hand copy in stock. € 10,00

**BIG CITY ORCHESTRA (bzg czty zrchzstrz) - Baobab MC** Biotope Art Organisation 31 1996 out of print ! one 2nd hand copy in stock € 10,00

**HYBRYDS - Mythical Music from the 21st Century MC** Nuit + Brouillard 1988 re-released version of their first MC ! / without booklet / one 2nd hand copy in stock € 6,00

**THO-SO-AA - Enrielle MC** Art Konkret 15 1997 one 2nd hand copy in stock € 10,00

**NUX VOMICA - By ether's touch made fire MC** Auricular AUR-16 1995 one 2nd hand copy in stock € 8,00

**TAM QUAM TABULA RASA - Lacrymae Rerum MC** MC Old Europa Cafe OEC 011 1990 one 2nd hand copy in stock € 10,00

## 7. JUST ARRIVED ! (no time for listening / detail-listing, but in stock!)

**KALLABRIS - Off Mind mCD-R** Entr'acte 26 2006 comes with kind of largely oversized newspaper with philosophic phrases, sealed in plastic bag € 10,00

**BIANCHI, MAURIZIO / SIEGMAR FRICKE - Endokraniosis CD-R** TIBProd. tibcd65 2006 first lim. ed. 150 € 9,00 [www.tibprod.com](http://www.tibprod.com)

**BAKER, AIDAN - Traumerei CD-R** Evelyn Records eve27 2005 professional full-colour cover & label printing € 8,00

[www.evelynrecords.cjb.net](http://www.evelynrecords.cjb.net)

**V.A. - Verfassung LP** Hörbar Hamburg 2005 Hamburg-Compilation of the HOERBAR-Club, excl. material from EVAPORI, ASMUS TIETCHENS, [HYPH], Y-TON-G, INCITE, TBC, SONATA REC, GREGORY BÜTTNER, and some more..... ed. of 300 € 12,00  
[www.hoerbar-ev.de](http://www.hoerbar-ev.de)

**INADE - Samadhi State CD** LOKI Foundation loki 41 2006 digipack € 13,00 [www.loki-found.de](http://www.loki-found.de)

**NOCTURNAL EMISSIONS - Nightscapes LP** Small Voices SVV003 2006 ed. of 555 copies / blue vinyl € 14,00 [www.smallvoices.it](http://www.smallvoices.it)

**MY CAT IS AN ALIEN - Different shades of blue LP + 7"** A Silent Place ASP01 2006 lim. 131 copies with bonus 7" !! € 23,50

[www.smallvoices.it](http://www.smallvoices.it)

**BLACK SUN PRODUCTIONS - Im Gegenteil mCD** Sheela-Na-Gig Sha-Na Penisring Ning SHEELA MOON CD1 2006 € 10,00

**NULL, K.K. / Z'EV - Articial Life CD** Crippled Intellect Prod. CIPCD018 2006 € 13,00 [www.cipsite.net](http://www.cipsite.net)

**COLLEY, JOE & JASON LESCALLEET - Annihilate this week CD** Brombron 09 2006 special cover € 13,00 [www.kormplastics.nl](http://www.kormplastics.nl)

**HAFLER TRIO - Seven Hours Sleep CD** Korm Plastics paragraph 9, subsection 5.7 2006 re-release of LAYLAH LP from 1985, comes with big booklet, mini-poster, special cover € 14,00 [www.kormplastics.nl](http://www.kormplastics.nl)

**V.A. - Anthology of Noise & Electronic Music Vol. 4 do-CD** Sub Rosa SR250 2006 STEVE REICH, LIGETI, LUCIER, MESSIAEN, FRANCOIS BAYLE, etc etc... 3/4 of the tracks are unpublished, incl. 52 pp book ! € 18,00

## 8. FORTHCOMING (we accept pre-orders on the following)

**TROUM - Seeing-Ear Gods CD-R** Discorporeality Recordings 2006 rec. "live in the studio" in Palo Alto 15. March 2001 at KFJC-Radio station. mastered & coverartwork by URE THRALL. A one-tracker of 60+ min. First ed. 200 copies € 10,00

**NURSE WITH WOUND - Rock'n'Roll Station do-LP** Beta-Lactam Ring Records 2005 lim. 500, fully re-mastered with bonus-tracks price tba

**NURSE WITH WOUND - Stereo Wastelands CD** Beta-Lactam Ring Records mt065 2006 lim./numb. 500 in mLP cover. We will get few copies of this collector's item, usually only available directly from Beta-Lactam !! price tba

**DRONE RECORDS, S. Knappe, GERTRUDENSTRASSE 32,  
28203 BREMEN, Germany [www.dronerecords.de](http://www.dronerecords.de)  
FAX & ANSWERPHONE : x49-(0)421-79 42 996  
e-mail: [drone@dronerecords.de](mailto:drone@dronerecords.de)**

Mailing/Discussion-List: Subscribe to our mailing-list at:  
[www.yahoogle.com](http://www.yahoogle.com)

You can always download a formatted or PDF catalogue-version from the website!

### AGB // TERMS // ORDER & PAYMENT CONDITIONS:

#### ORDERS :

- via e-mail, fax, snail mail, answerphone [PLEASE STATE PRICES WITH YOUR ORDER !]
- for telephonic orders speak on our answer-phone x49-421-7942996
- minimum order: € 25.00
- BACK-ORDERS: in general we do back-orders for titles not in stock, but re-orderable! please tell us if you don't want that !
- RESERVATIONS: we do reservations if you want !
- ALL PRICES EXCLUSIVE POSTAGE!

### VERSANDKOSTEN / POSTAGE & TRANSPORT-COSTS:

Deutschland: Versandpauschale versichertes Paket (DHL): € 5.00 (große Bestellungen liefern wir portofrei oder -reduziert! )  
Europe / Overseas : small orders be send as a letter package, or as letter, airmail or surface. Bigger orders as DHL-parcel (premium or economy) WE WILL INFORM YOU ABOUT COST OF YOUR ORDER BEFORE

**BITTE ERSATZTITEL ANGEBEN FALLS MÖGLICH ! PLEASE STATE SUBSTITUTIONAL TITLES IF YOU CAN !**

**BITTE IMMER PREISE MITANGEBEN !**

**PLEASE ALWAYS NOTE PRICES WHEN YOU ORDER !**

### PAYMENT / BEZAHLUNG:

[Zahlung: Cash, Überweisung, Zahlungsanweisung, Scheck, paypal]

[Payment: cash, money-order, bank-transfer, paypal, cheque]

You can pay by using PAYPAL, please ask for details.

[Bankverbindung: S. Knappe (nicht "Drone"),

**Kto. 177786-300 POSTBANK Hannover (BLZ 250 100 30)]**

**IBAN-transfer: DE73250100300177786300 BIC: PBNKDEFF**