



MUSIC for the INNER EXPANSION, EC-STASIS, ELEVATION !

NEWSLIST DRONE RECORDS - SEPTEMBER 2006 -

- VINYLs – CASSETTES – CDRs – DVDs – CDs – PRINTMEDIA –

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

0. AVAILABLE LABEL-RELEASES DRONE RECORDS / SUBSTANTIA INNOMINATA

The following DRONES and SUBs are currently available:

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

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-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)

DR-81: WÄLDCHENGARTEN – The Leech (Danmark; heavy gravity dark drones)

DR-82: PETER WRIGHT – Air Guitar (New Zealand / U.K.; obscure & lovely guitar explorations, daydream-mantras)

DR-83: HELICE PIED – Conduit No. 2 (Greece; ex NIXILX.NIJLX – exciting newcomer with a new sound approach. hologram-drones)

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-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 transferred 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" red-white / pink vinyl, artwork by Ure Thrall

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

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

1. VINYLs

AF URSIN – Murrille LP (La Scie Doree, 2002 / 2006) [re-ed. 60 copies] €23.50

Es wurden nochmal 60 Stück von dieser schönen LP nachgepresst – leider teuer !

„Das ehemalige NOISE MAKERS FIFES – Mitglied mit erstem Album (nach der exzellenten Single für RUND UM DEN WATZANN und der Weihnachtssingle auf Meeuw), auf der es z.T. wilder zugeht, eine Mischung aus improvisiertem Jazz-Noise mit vielen akustischen Instrumenten (BIOTA going wild?), strukturierteren Stücken mit viel Energie und Abwechslung, und minimalen obskur-Exkursionen, die jeder Beschreibung spotten (Gesänge, Geräusche, Glockenspiel) C. HEEMANN soll beim mischen ausgeholfen haben.

Außergewöhnliche Platte.

Ex NMF – member with first extraordinary solo-LP, melting improvised jazz-noise, more structured pieces with lots of acoustic instruments and obscure minimal excursions." [DroneRec info 2003]

"Introverted minimal experimental music with rhythmic krautdrones and noisy eruptions. Multitracked recordings of different acoustic instruments (string,percussion,wind) and voice. Part of the mixing was done by Christoph Heemann." [press release] - La Scie Dorée. Edition of 500.

*** ALIO DIE – Under an holy Ritual LP (Small Voices SVV004, 2006) €13.50**

Wiederveröffentlichung der ersten ALIO DIE-CD von 1992 in einer schönen Vinyl-Edition !!

"First time on vinyl this amazing Alio Die masterpiece..., a milestone of ritual ambient music!!! "Under an Holy Ritual" was his first CD, released on his label Hic Sunt Leones in 1992 and re-released on Projekt in 1993, was received with international acclaim.

"Natural and acoustic sounds and selected noises, electronically treated and reworked, are integrated in a meditative and spiritual context that often, in the feeling, becomes close to a prayer. Visible static, this music is rich of hidden sounds, layers of elements to discover at each listening. Alio Die's music, in the consciousness space that creates, it's a melting of technology and mysticism, like a new ritual with echoes of a medieval time, deep and grounded in introspection."

Ghostly incantations from the void, subtly shifting frequencies and moods... Stefano Musso has managed to resurrect unsettling sounds from a pre-Middle Ages epoch and merge them into a pastiche of gripping, evocative pastures. One might be prone to labelling Alio Die as quasi-active ambient music, but that has become a word so banded around these days that in this case the meaning far from concise. Alio Die presents in his first seminal work, his personal interpretation of atmospheric music...

Stefano Musso studied art and electronics in his home town of Milan, Italy, and began performing ambient, electro-acoustic music under the name Alio Die in 1989. Characterized by evocative acoustic sounds manipulated and tendered electronically, Alio Die's work builds intimate soundscapes tied to the mystery and majesty of life and nature. His first CD "Under an Holy Ritual", released on his label Hic Sunt Leones in 1992 and re-released on Projekt in 1993, was received with international acclaim. He subsequently released more than 25 CDs, and collaborated with many well-known artists such as Robert Rich, Vidna Obmana, Mathias Grassow, Nick Parkin, Yannick Dauby, Amelia Cuni, Raffaele Serra, Ora, Antonio Testa." [label info]

*** ALIO DIE – Aurea Hora 10" (Small Voices SVV007, 2006) [lim. 400] €12.50**

Zwei neue ALIO DIE – Stücke auf dieser 10", wie sie entrückt meditativ kaum sein könnten... ganz sanft und doch mit vielen interessanten Sounds gespickt, breiten sich magische Drones repetitiv aus, betäubend wie schweres Parfüm...
"SmallVoices proudly presents the new ALIO DIE work entitled "AUREA HORA". Two exclusive tracks of evocative magmatic soundscapes in the typical atemporal Alio Die aim. The two completely new recordings (with drones, loops, zither and integrated radionoise from an old Valvular model) are similar to early Alio Die experiments or one of his best albums "Sol Niger". Catching atmospheres will bring you in Stefano's magic world, which is an oneiric, dreaming journey to the inner self satisfaction..." [label description]

*** ALIO DIE – Under an holy Ritual & Aurea Hora LP & 10" ART BOX SET (Small Voices SVV004/007, 2006) [lim. 100] €45.00**

Collector's item! Gibt es eigentlich nur direkt via mailorder von SMALL VOICES: Beide neuen Alio Die-Vinyle in einer bedruckten, schweren Plexi-Glass-Hülle, das Vinyl in clear! Nummeriert auf 100. Wir konnten einige davon ergattern und sie nun zum gleichen Preis wie SV anbieten!
"format: special plexiglas box - limited numbered edition 100 copies - both records in clear vinyl. This is a very special release that includes the two ALIO DIE issues on SmallVoices: the reissue of his fantastic masterpiece "Under an Holy Ritual" (SVV004), very well known ritual ambient music milestone on 12" LP and the totally new and exclusive Alio Die studio work titled "Aurea Hora" (SVV007) released on vinyl 10". Both vinyls (here in clear wax) are enclosed in an amazing and special de-luxe plexiglas Box Set. The release is limited to 100 hand-numbered copies only...., so please hurry up! First come, first serve!" [label info]

*** Oren AMBARCHI & SCOTT HORSCROFT / HADO HO – 19 Guitars / Sonic Wave 2002 Stereo Action 12" (Textile Records Vynile Serie 05, 2006) [lim. 600] €9.00**

Endlich geht es in der Textile-12"-Serie (echte 45rpm'er) weiter, mit dieser feinen Arbeit von OREN AMBARCHI auf einer Seite, wo seine sirrenden & repetitiv angeschlagenen Gitarrenschnipsel von SCOTT HORSCROFT verarbeitet werden, hier verbinden sich treibend-trancipsychedelische Sounds mit meditativen Flächen. HADO HO steht eher in der Tradition von japanischem Impro-Noise, seine Klangattacken wirken seltsam verlangsamt, wie MERZBOW in Zeitlupe.
"Textile is proud to announce the fourth installment in its split 12 series, Oren ambarchi / Hado Ho." Oren ambarchi & Scott Horscroft. 'Oren ambarchi is an electronic guitarist and percussionist with longstanding interests in transcending conventional instrumental approaches. Born in Sydney in 1969, he has been performing live since 1986. His recent solo releases Triste (Southern Lord, USA), and Grape from the Estate (Touch UK) have transcended the guitar into a zone of alien beauty and sonic impossibilities to critical acclaim. His work focuses mainly on the exploration of the guitar, 're-routing the instrument into a zone of alien abstraction where it's no longer easily identifiable as itself. Instead, it's a laboratory for extended sonic investigation'. (The Wire, UK). Oren ambarchi has collaborated with SUNN 0))) on their recently completed BLACK ONE and has just completed a world tour playing guitar with the band together with Greg Anderson, Stephen O'Malley, Attila Csihar and Tos Nieuwenhuizen.'
HADO-HO is Takehito Nakazato, of DUB SONIC & DUBNESIA. 'Takehito Nakazato is a sound fetishist, influenced by an earlier generation of Japanese noise musicians as much as by old school electronics pioneers. Hado-Ho's sound is solely based on noises and sound manipulations such as feedback noises, bad cable connections, loud mic tapping, electric hum, feedback squeals. Takehito Nakazato is not as frantic as the traditional noise acts - Masonna, Merzbow etc, but there are points of reference in terms of sound manipulation and extreme frequency variations. Takehito Nakazato appears on Sonic Plate, Meme, Zero Gravity and Improvised music from Japan.' [label infos]

*** ANGELS OF LIGHT – New Mother do-LP (Important Records IMPREC056, 2006) [lim. 500] €26.00**

Die erste CD, erschienen 1999, jetzt als lim. Vinyl Re-issue erhältlich!
"The debut release from M. GIRA's (SWANS) ANGELS OF LIGHT. A mix of powerful, complex and imaginative American songwriting that moves from country melancholy to raspy blues to dark and psychotic narrative grooves, all delivered with gently plucked layers of acoustic and electric guitars that slowly unravel into psychedelic folk lullabies. Limited edition pressing of 500 copies." [label info]

*** AY-O & EMMETT WILLIAMS – Fluxus Song # 2 / Meditations 1 LP (Slowscan Editions Vol.13) [lim. 150] €29.00**

Collectors Item / Art-Release on the dutch label SLOWSCAN, specialised on (re)-releasing rare- & live-material from SoundArt-Composers. As a re-release of a rare MC, this contains on A-Side: "Fluxus Song# 2" (1996), 18 min., for George Maciunas (with real organic noises it seems), on B-Side two versions of "Meditations 1" with dadaistic sound-poetry recorded live 1994 in Kassel & Berlin. Delicious senseless stuff. Comes in neon-coloured cover, numbered ed. of 150., red vinyl.

BEEQUEEN - Ownliness LP & 7" (Moloko+PLUS053, 2002) [lim. 300 copies] €18.00

„Limitierte Vinyl-Version des neuen BQ – Albums mit dem schönen Titel. Unerwarteter Richtungswechsel für BEEQUEEN: wesentlich songorientierter, von beruhigter, wenig verbitterter Melancholie geprägt, geht teilweise schon eher in Richtung BRUNNEN. Drone Ambient-Pop mit dubbigen Elementen, Synths, Gitarren, Cello, Samples, field Recordings.. auf der Bonus-Single schöne submarine Remixes von ROEL MEELKOP. A new direction for BEEQUEEN on this album: much more song-oriented than before, creating a quiet and relaxed melancholy, reminds partly on old BRUNNEN-stuff, drone ambient-pop with dub-elements... This is the limited vinyl version with bonus 7" containing submarine remixes by ROEL MEELKOP. Also available as CD." [Drone Rec. info 2002]
BACK IN STOCK LAST COPIES, WITH THE BONUS EP !!

*** BLACK OX ORKESTAR – Nisht Azoy LP (Constellation Records CST038-2, 2006) €17.00**

Zweites Album des kanadischen Ensembles, die Klezmer- & osteuropäische Musik mit neueren alternativen Musikformen verschmelzen (wobei der traditionelle/ folkloristische Anteil aber klar überwiegt), und dabei so emotional & authentisch klingen daß es sehnsüchtige Herzen sofort in den Bann schlägt... das Quartett besteht aus THIERRY AMAR von GODSPEED YOU BLACK EMPOROR, GABRIEL LEVINE von SACKVILLE und JESSICA MOSS sowie SCOTT LEVINE GILMORE von A SILVER MT.ZION, alle lyrics sind diesmal im Beiblatt abgedruckt (auf englisch & französisch, gesungen wird auf Jiddisch), die Coverartwork ist wie immer bei Constellation superb! ...Das auf ihrem zweiten Album erzielte, mit ausschließlich akustischen Instrumenten umgesetzte Ergebnis klingt dabei so zeitlos wie fesselnd. Melancholisch, aber nicht schwermütig oder gar depressiv, vielseitig, aber nie beliebig und vor allem: lebendig!" [Ulf Imwiehe / OX-Fanzine]
"The latest from this Montreal quartet who explore their common Jewish heritage for sounds that can speak to them today. Mixing pre-war Jewish and non-Jewish music from Eastern Europe and the Balkans with their own musical backgrounds in out-jazz, punk, and weird folk, the band takes the strangeness and beauty of the older music and translates them into new forms. Percussion, harsh sounds, dynamics, and sonic and lyrical explorations all get thrown in the mix." [label info]

*** BROKEN PENIS ORCHESTRA – Testicle Difficulties LP (Nihilist Records NIHIL 34, 2005) [ed. of 300] €13.50**

Das BROKEN PENIS ORCHESTRA hält die Fahne des collagierten Klang-DADAismus weiter steil phallisch nach oben, sie sind die zur Zeit vielleicht extremste und beste „weird Collagen“-Gruppe... man kann sich diese Platte nicht anhören, ohne mindestens 10 mal ernstzunehmende Hirnausfälle zu erleiden, da macht die Ratio einfach schlapp. Weirdeste Musik, found sounds, Sprachbeiträge und Geräusche möglichst abartigster Art werden in abstrusester Weise zusammengepfercht... für Fans von NEGATIVLAND, PEOPLE LIKE US, MIXED BAND PHILANTROPIST, die das alles gerne noch ne Ecke wahnsinniger hätten, aber auch für Leute, die humorvolle & zugleich sehr krasse experimentelle Musik mögen. Wiederveröffentlichung einer limitierten CDR von 2004.

"That's right, The BPO's acclaimed 'Testicle Difficulties' release has been reissued to 12" vinyl, (originally released on PsychoChrist Productions as a CDR in an edition of 100). This new version was released on Nihilist Records in an edition of 300 copies on 152gm black vinyl with a brand new intro and outro.
Dick Flick and the cracked peni players have done it again, mind blowing sample-lishous melodies to whip the soul and drive you insane. This is music for the ADD impaired. Surreal sound scapes of terror and humour call out to you from beyond space and time...sure to make you laugh, cry, or just plain smash something! Cum see what all the fuss is about..." [label info]

*** BRUNNEN – The Beekeeper's Dream LP (Beta-Lactam Ring Records mt076a, 2006) €17.00**

Eine Art Retrospektive von der BEEQUEEN-Hälfte mit seinen melancholisch-süssen, folk-angehauchten Homerecording-Ambient-Songs... einiges davon ist wohl bereits auf anderen Formaten schonmal erschienen, aber vieles scheint auch neues Material zu sein.

Diese limitierte Vinyl-Version ist auch gleichzeitig Teil 3 der RECORDS ARE NOT FOR BAKING – Serie, die es im Abo auch mit Bonus pic-12“ gibt !

“Brunnen reveals that part of Beequeen's Freek Kinkelaar which is the strange wandering minstrel/chemist (half-orc cleric with a +2 mace). If only more records were so cogently perplexing. A slightly cinematically arranged, quasi-psychedelic little dear of a hushed pop song opens the album. Freek's vocals sublimate in a pleasant whisper, not unlike (ahem) a quieter Yo La Tengo song. Freek, perhaps true to his name, does not hesitate to then very, very slowly weave together a spacious tone poem whose initial notes live counties apart, concocting an outré sort of high lonesome that might sonically drift across the same sort of plain as Wenders' Paris, Texas does visually. Kinkelaar's vocal delivery tugs at shirt tails *ala Just Drifting* era Psychic TV balladry or introspective LPD. Subtly amplified guitars chime quietly against slo-mo keyboards, occasional samples, tablas and air. An understated rave-up of *Trust In Me* from *The Jungle Book* is a nice exclamation point. A musical sandwich, really, with the outer psychedelic pop buns keeping the avant-garde middle meat warm.” [label info]

*** John CALE & Terry RILEY – Church of Anthrax LP (Columbia C 30131, 1971) €14.00**

Wieder erhältlich auf Vinyl im Original-Design, die legendäre Zusammenarbeit des VELVET UNDERGROUND-Begründers mit dem kalifornischen Minimal-Music Komposer TERRY RILEY!

“When an avant-garde minimalist composer and an experimental rock musician meet to make a record, you'd expect the album to be as drone-heavy as possible. Unlike Tony Conrad's meeting with Faust in 1972, this album is surprisingly jazzy, but definitely not the kind of jazz-fusion you'd expect from Miles Davis, Weather Report or Soft Machine, although *Church of Anthrax* at times allows comparisons with the latter band's third album. A heavy street-smart feel carries the nine-minute title track with its rumbling bassline and skittering drums setting a heavy basis for a melange of colourful keyboards and serpent-like mesmerizing saxos and (later) tortured, yet subdued droning atonal guitars. “The Hall Of Mirrors In The Palace Of Versailles” follows and it appears to be a sedater affair, more in line with Terry Riley's work, the interplay between piano and soprano sax is blissful. “The Soul of Patrick Lee” is pure John Cale track which, if Cale hadn't left the Velvets in 1968, wouldn't have sounded out of place on Velvet Underground's third, or even fourth album, the only track with vocals too. “March Ides” is possibly the closest thing on this album to jazz-fusion, and quite idiosyncratic at that: pounding semi-ragtime piano sets the basis for the song and mingles with more skittering drumwork, creating thus a quirky 11-minute improvisation. “The Protégé” is among the shortest tracks on this album, but it also seems the most repetitive, until the false sense of security is chased away by a burst of violent feedback that concludes *Church Of Anthrax*.” [Stereomouse]

*** CAMPINGSEX – “1914” + “unreleased live LP” do-LP (Vinyl-On-Demand VOD.29, 2006) [lim. 500] €20.00**

“The legendary, limited and highly collectable pre-Mutter material from '85, plus a bonus LP with previously unreleased Campingsex material, plus a selection of various live-material.” (label info)

*** CHATHAM, RHYS – An Angel moves to fast to see LP (Table of the Elements TOELP802, 2006) €16.50**

Komposition von 1989 für 100 (!) Gitarren, Bass und Drums in 5 Teilen. Polyphone Gitarren-Schwärme, ein rockig-symphonisches Grundgerüst, majestätisch, monumental, einnehmend, entrückt.... erinnert an GLENN BRANCA und SONIC YOUTH... besonders gefallen uns die rhythmuslosen amorphem Sektionen (I, IV), selten wurden schönere & komplexere Gitarren-Drones auf Platte gepresst !

“By the late 1980s, Rhys Chatham was chafing against the logistical and financial constraints imposed upon him in the States; in his mind was a vast, unprecedented sound. Moving permanently from New York to Paris, Chatham began composing his masterpiece, a piece for one hundred electric guitars, electric bass and drums. The result, *An Angel Moves Too Fast to See*, is one of the most extraordinary works in the minimalist canon, one that demonstrates the majesty inherent in Chatham's amplified imagination. Now widely available for the first time, this lavish CD presents this sonic revolution in all its glory, and cements Chatham's reputation as a monolithic figure astride both rock and classical musics.” [label description]

*** CHATHAM, RHYS – Die Donnergötter do-LP (Table of the Elements TOELP801, 2006) €20.00**

“Diese Zusammenstellung enthält das Beste von CHATHAMS Werken der Periode zwischen dem berühmtesten “Guitar Trio” (1977), dem ungestümen bläserlastigen “Massacre On MacDougal Street” (1982) und dem rasanten, euphorischen Meisterwerk, “Die Donnergötter” (1986). Das Gatefold-Cover (LP-Version) und das 32 seitige Booklet (liegt der CD bei) beinhaltet seltene Fotos und einige Beiträge von

CHATHAM, TONY CONRAD und SONIC YOUTH's LEE RONALDO. Nun, weitestgehend erstmals erhältlich dokumentieren diese Tracks lebhaft diese glorieichen Jahre im Leben einer Stadt, eines Milieus in welchem das Rohe, Gehobene und Tanzbare ineinander aufgingen und eine neue Ära des Rock geboren wurde.

“Rhys Chatham altered the DNA of rock. The New York-born composer began as a classically-trained prodigy, but by 1975, Chatham was fusing the overtone-drenched minimalism of John Cale and Tony Conrad with the relentless, elemental fury of the Ramones. It was an inspired amalgamation -- the textural intricacies of the avant-garde colliding with the visceral punch of electric guitar-slinging punk rock -- and with it Chatham created a new type of urban music. Raucous and ecstatic, this sound energized the downtown New York scene throughout the late 1970s and early 1980s, prefigured the No Wave movement and cast a huge influence over the subsequent work of Chatham's many proteges, including Glenn Branca and future members of Sonic Youth. This release contains all of Chatham's best work of the period, from the notorious ‘Guitar Trio’ (1977) and the tumultuous, brass-based ‘Massacre on MacDougal Street’ (1982), to the soaring, euphoric masterpiece, ‘Die Donnergötter’ (1986). The accompanying 32-page book features rare photos plus essays by Chatham, Tony Conrad and Sonic Youth's Lee Ranaldo, as well as artwork by famed visual artist Robert Longo. Now widely available for the first time, these tracks vividly document those glorious years in the life of a city and a milieu in which the raw, the sophisticated and the danceable merged, and a new era of rock was born.” [press release]

*** CHRISTIANSEN, HENNING – Symphony Natura Op. 170 LP (Slowscan Editions Vol. 21, 2006) [ed. of 300] €33.00**

Collectors Item / Art-Release on the dutch label SLOWSCAN, specialised on (re)-releasing rare- & live-material from SoundArt-Composers. SYMPHONY NATURA OP.170 is a 45min piece from 1985 using lots of animal-sounds with low-fi charme, combining this with instrumental music at times. Obscure to say the least. Comes with A4-booklet with a kind of score for the composition.

*** CISFINITUM – Devotio 10” (Substantia Innominata SUB-04, 2006) [ed. of 500] €12.00**

Das Projekt CISFINITUM von Evgueny Voronovsky gehört für uns zu den momentan besten russischen experimentell-atmosphärischen / Drone / Post-Industrial - Acts, weshalb die Einladung zur neuen SUBSTANTIA INNOMINATA–Reihe nach dem phänomenalen Konzert im Bremer Dom (November 2005) sich fast zwangsläufig ergab. Bereits im Namen CISFINITUM steckt die Auseinandersetzung mit dem Nicht-Mehr-Erfaßbaren, DEVOTIO verweist klarglich mit monumentalen Kirchenglocken-Drones auf sakrale Sphären des Transzendenten, nicht mehr Hinterfragbaren.... kommt auf weissem Vinyl und eine fantastische Artwork des Berliner Artworkers TILMANN BENNINGHAUS . “Hinter CISFINITUM steckt Evgueny Voronovsky, ein ausgebildeter Violinist, der neben konkreten und instrumentellen Klangquellen auch alte sowjetische Synthesizer in neuem Kontext benutzt (wie auf der letzten CD-Veröffentlichung „BEZDNA“ [Monochrome Vision]), z.B. den legendären ANS. CISFINITUM (=„Jenseits des Endlichen“) ist ein Text (1930) & Begriff des russischen Dichters Daniil Charms, der für die „Logik der unendlichen Nicht-Existenz“steht: das was hinter dem Verstandesmäßigen liegt. Die Endlichkeit der logischen Welt wird durch die Logik selbst nachgewiesen. ‘Das Cisfinitum zerstört die Postulate eines nach dem anderen. Das entzieht jeder Grundlage ihren Halt. Das zweifelt alles an. Das raubt einem sein Vermögen. Das hat kein Heiligtum, keine Moral, keine Tugenden. Das Cisfinitum ist brutal.’ [Michail Demidov] [Drone Records / REM-info 2005]

The fourth volume in our new series comes from one of the currently best projects of the russian experimental-atmospheric / drone / post-industrial-scene. Main force behind CISFINITUM we find Evgueny Voronovsky, an educated violinist from Moscow. CISFINITUM is a notion by russian poet & writer DANIIL CHARMS, meaning the „logic of the infinite non-existence“, that „something“ that is beyond all rational things.

DEVOTIO uses monumental bell-sounds that build complex overlappings & hypnotic drone-waves in various layers, dissolving into pure vibrations. To us It sounds like a journey into the heart of the sacral, pointing at a sphere of transcendence where all questions end. Or begin again. Comes on white vinyl and with great artwork by Berlin-based artworker TILMANN BENNINGHAUS.

*** CONTROL – World of Lies LP (Freak Animal Records FA-EP-015, 2006) [ed of 275] €12.00**

“Debut 12” vinyl finally out! After many praised CD releases and couple 7”s, Control delivers you their debut full length vinyl. “World Of Lies” follows already trademark style developed on past albums, but with always something new. “World Of Lies” is more more of political

nature, and contains some tracks with louder vocals than in most of the past releases. c. 45 minutes playingtime contains heavy death-industrial / modern power electronics what you can't confuse to works of other artists. Comes in silkscreened covers with insert including all lyrics" [label info]

*** Philip CORNER – Piano Work LP (Slowscan Editions Vol. 10) [lim. 300] €29.00**

Collectors Item / Art-Release on the dutch label SLOWSCAN, specialised on (re)-releasing rare- & live-material from SoundArt-Composers. PIANO WORK is a live-recording of piano-NOISES with unknown recording-date. Ed. of 300, blue vinyl.

*** CURRENT 93 / OM – Inerrant rays of infallible sun (Blackship Shrinebuilder) 10" (Neurot Rec. NR043, 2006) €10.50**

"This extremely limited 10" collects tracks from Current 93 and Om (ex-Sleep) in deluxe packaging. Current 93 were founded by David Tibet and the late Jhonn Balance of Coil in 1982. Over the last 24 years they have pursued their own unique hallucinatory patripassianist vision through numerous records, books, concerts and paintings. Om is a two member band featuring Al Cisneros (bass/vocals) and Chris Hakius (drums), both founding members of legendary doom pioneers Sleep. This is a limited vinyl release, once they're gone, they are gone for good." [label info]

...OM provide a trademark hypnotic mantra while Current 93 throw a curveball with an entirely unexpected piece that is heavier and sludgier than the vast majority of the Current 93 back catalogue." [Brainwashed]

*** DER BEKANNTHE POST-INDUSTRIELLE TROMPETER (D.B.P.I.T.) / FEINE TRINKERS BEI PINKELS DAHEIM (F.T.B.P.D.) – Stille Nacht / Dark King 7" (White Rabbit Records WRR006, 2005) [ed. of 299 copies] €7.50**

Als Schwester-Release zur doppel-mini-CD erschien diese split 7" der beiden Projekte mit den wahnwitzigen (und sehr ähnlich aussehenden) Kürzeln! Ähnlich wahnwitzig ist die völlig durchgeknallte & wirklich abgespacete Cover-Version von STILLE NACHT, die DER BEKANNTHE POST-INDUSTRIELLE TROMPETER hier beigesteuert hat, während das Stück DARK KING von FEINE TRINKERS eher eine melancholisch-verstörenden Charakter hat... Nummerierte Auflage.

"White Rabbit Records is proud to announce this joint release by two of the most intriguing names in the world of music; the Der Bekannte Post-Industrielle Trompeter (the famous post-industrial trumpetplayer) and the Feine Trinker bei Pinkels Daheim (fine drinkers at snobs home). This single features tracks, such as DBPIT's Silent Night and FTBPD's dark king, which were particularly for this Christmas season, and will absolutely introduce new fire to this winter's candlelight. Silent Night, a particularly outstanding piece, has all the eerie atmosphere of a David Lynch Noel; while the music of "Der Bekannte" emerges as a brilliant lesson in the proper use of a trumpet! dark king is an experience in gazing through the eclectic eyepiece of an industrial kaleidoscope: a multi-layered sound-collage resounding with textured drones and penetrating rhythms, fused together in a unique (x)MAStierpiece. A single you shouldn't miss for this Xmas season, and a taste of what the New Year promises to bring! "Frohes Fest!" with bugs and toads under the christmas tree. numbered 299 piece (WRR06)" [press release]

*** DEATHPROD – 6-track 10" (Rune Grammofon REP2053, 2006) €22.00**

Fabelhaft designte, limitierte und leider teure 10" von unserem Lieblingsprojekt auf RUNE mit diversen Remixen !

"This is Norwegian producer and sonic manipulator Helge Sten's fourth release on Rune Grammofon. Sten has been an important player since the beginning of this label: as a member of Supersilent he was part of the very first release in January 1998, and later the same year he and Biosphere remixed Arne Nordheim's electronic works. A consummate producer, and former member of rock group Motorpsycho, Sten has since cemented his position as master sonic sculptor. Another stunning, beautifully-packaged deluxe limited edition vinyl release from Rune Grammofon. This is a single vinyl 10" in a pitch-black gatefold sleeve. And the music? Five Deathprod remixes of other artists, some of them difficult to find, one of them never before released, plus "Deerstalker," previously only available on Rune Grammofon's *Money Will Ruin Everything* compilation. The original artists being remixed are: Nils Petter Molvær, Cloroform, Murcof and Larsen -- but this is all prime

Deathprod. Printed in 1000 copies only and bound to become a collector's item, this is also an extremely rare occasion of Deathprod on vinyl and a must-have complement to the Deathprod box set. He has produced Arve Henriksen, Food, Susanna and the Magical Orchestra and The White Birch, as well as a number of artists for other labels, including Motorpsycho, Jaga Jazzist and Hope Sandoval." [label info]

*** DISKAHOLICS – Live in Japan Vol. 1 LP (Load Records load086, 2006) [ed. of 750] €12.50**

DISKAHOLICS = JIM O'ROURKE, MATS GUSTAFSSON, THURSTON MOORE! Live-Impro Japan 2002 ! Noise-Jazz ! "Documenting a 2002 sojourn to Japan that featured some slathering improv between Jim O'Rourke (synthi, noise), Mats Gustafsson (sax, noise), and Thurston Moore (guitar, noise). Although the purpose of the visit might have been to find bagloads of righteous collector-styled records, this recording flops onto the sidewalk with some of that old salted slug action you know -- deep breaths with a deadly spasm. The sounds here really get electro-acoustic in the same vein as leather elbowed warriors like Toop and Henri, but with scrappy crappy horizontal huddle of minds flowing with the JUICE! Really an inspired record that brings each player's pedigree upfront. This is a hot-wired jazz, really free blowing and joyous, but not so obvious you'll feel like the second time around. You're a grown up now, listen to grown up music. Step up to the bar!" [label info]

*** DUNCAN, JOHN / M. LE DONNE-BHENNET // TOM MARIONI – Auftauchen LP (Slowscan Editions Vol. 19, 2005) [lim. 99] €45.00**

Collectors Item / Art-Release on the dutch label SLOWSCAN, specialised on (re)-releasing rare- & live-material from SoundArt-Composers. On this LP we find one very early JOHN DUNCAN-track called "MAYDAY" from 1983 (10 min.) using raw radiowave-sounds, speech experiments by MICHAEL LE DONNE-BHENNET (1980), and the whole B-side is filled with a great minimal rhythmic piece by TOM MARIONI ("Drum Brushing (on sand paper)" from 1978. We don't know if this is a re-release of an older re-release or has to be put together randomly, as there's no info given from the label. Numbered edition of only 99 copies and high price unavoidable!!

*** EARTH – Extra-Capsular Extractions LP (Sub Pop, 2006) €12.00**

„Das erste was sie gemacht haben, gabs damals (anno 91) als EP über Sub Pop, neben dem Kopf Carlson und Harwell am Bass hier noch Joe Preston (Ex Melvins) am 2. Bass und Percussion. Einige Songs sind später auf der "sunn amps & smashed guitars" wieder aufgetaucht. Grossartiger Doom, im besten Melvins Style, wurde nur noch getoppt durch den Meilenstein "earth 2". Rerelease des Vinyls auf Sub Pop!" [Flight 13] Re-release, originally released 10/1991 !

*** EARTH – Earth 2 do-LP (Sub Pop, 2006) €12.50**

„Boah - unglaublich, dagegen machten Sleep aufgeweckten Pop, und selbst die Melvins haben das damals "weird" genannt; will sagen die zwei Jungs haben anno 92 nur mit Bass und Schlagzeug ultra-deepen, -doomigen, -slow, -low Rock gemacht und wollten Black Sab. wieder auferstehen lassen, nur viel langsamer. Drei Songs in 70 Minuten. Alkohol? Drogen? Braucht ihr nicht mehr. Auch gut geeignet als Placebo für Schlafgestörte. Ein Meilenstein in Sachen Doom, Drone u.a." [Flight 13] Re-release, originally released 01/1993 !

*** EARTH – Phase 3 do-LP (Sub Pop, 2006) €12.50**

Re-release, originally released 1995!

*** EARTH – Pentastar – In the style of the demons (Sub Pop, 2006) €12.50**

Re-release, originally released 1996!

Sämtliche wichtigen Werke der Guitar-Drone-Doom-Metal Begründer sind wieder auf Vinyl erhältlich !!

*** E.G. OBLIQUE GRAPH – Complete Oblique do-LP (Vinyl-On-Demand VOD.31, 2006) [lim. 500] €20.00**

VINYL-ON-DEMAND gräbt wieder das rarste & unbekannteste aus! Hinter E.G. OBLIQUE GRAPH verbergen sich frühe, kuriose Aufnahmen von BRYN JONES aka MUSLIMGAUZE, das ist z.T. Sequenzer-artige Synth-Elektronik die eher an TANGERINE DREAM erinnert als an spätere MUSLIMGAUZE - aber auch experimentellere Stücke mit Rhythmus-Box & Echo-Sounds, wie sie für die damalige

Industrial-Hometaper-Szene typisch waren, und auch schon eher MG-typische Sprachsamples mit z.T. eher treibenden Rhythmen, fließenden Klangmuster & backwards-Experimenten tauchen auf... Gatefold-Cover.

"Early Works '82-'84, these are the pre-Muslimgauze works of Bryn Jones. These are mostly taken from cassette-only releases, originally released by Kinematograph Tapes. It also features all the tracks from his first 7" release, *Triptych*, from 1982. "Bryn Jones and his very first tape-recordings under the name E.G. Oblique Graph, now for the first time on LP." [label info]

*** ENGLISH, LAWRENCE / RICHARD FRANCIS – LERFAUSNZNWSD12006 / LERFAUSNZNWSD22006 7" (Midstreams / Room40, 2006) [lim.100] €9.00**

Rare New Zealand-pressing of this collaborative effort with our beloved RICHARD FRANCIS (ESO STEEL), slowly moving drones and soft crackling rushes, concrete rumbling noises of an organic & direct feel.

*** ESPLENDOR GEOMETRICO – Early Recordings 3 x LP-Box (Vinyl-On-Demand VOD.27, 2006) [lim. 500] €52.00**

Das ganz frühe Material der einflussreichen spanischen Industrial-Combo, Vorreiter von Industrial-Techno und rhythmic noise. Enthalten sind die rauhen, nach typischen tape-homerecording klingenden Aufnahmen ihres ersten Demos & Tapes, der ersten LP & 7", sowie unveröffentlichte Bonus-Tracks und ein live-Mitschnitt von 1986! "Typically deluxe heavy-duty box from VOD. Esplendor were an early rhythmic industrial group from Spain, active in the early 80s. Edition of 500 copies. "Incl. their first tape (*EG-1*), their first LP (*El Acero del Partido*). As well as 2 rare tracks of the first version of *EG-1* (100 copies), that has not been included in the usual version + the three tracks of the first single 'Necrosis en la polla' + two more tracks from 1980 called 'Horno Fundidor' and 'Unidad de Control' of the first demo tape of the band, that included 'Moscu esta helado.' These tracks were included in the old cassette *EG 1980-81*. The last of the 6 sides is an unreleased live performance in Andujar in 1986." [label info]

*** FEAR FALLS BURNING – The Amplifier Drone LP (Tonefloat / Ikon tff001, 2006) [lim. 500] €18.00**

Second Vinyl-album by ex VIDNA OBMANA Dirk Serries, which sounds somehow like the meeting point of SUNN O))) and AIDAN BAKER or old ULTRA MILKMAIDS, completed with real heavy riffs, always drenched in some kind of feedback-ocean... a mighty meditation. "lp pressed on white vinyl, limited to 500 copies, with postcard. tonefloat is proud to announce a joint tonefloat/ikon vinyl release of the amplifier drone, a release to celebrate fear falls burning's upcoming spring tour. heavier and a good deal darker than the recent c release the carnival of ourselves. the amplifier drone has been recorded in collaboration with blues guitarist paul van den berg." [label info]

*** Robert FILLIOU – Greetings from 'L' We are all green LP (Slowscan Editions Vol.12) [lim. 150] €29.00**

Collectors Item / Art-Release on the dutch label SLOWSCAN, specialised on (re)-releasing rare- & live-material from SoundArt-Composers. This LP contains 50 minutes of a sound-poetry happening recorded Nov. 1977 in New York. ROBERT FILLIOU was a french Fluxus-artist who died in 1987.

*** FRANCIS, RICHARD / ANTHONY GUERRA / MATTIN / JOEL STERN – live 10 March 2004 Auckland NZ 7" (CMR 13, 2006) [ed. of 250] €8.00**

Lovely collaboration recorded in Auckland, New Zealand, strange whistles & feedbacks in the background, vinyl-crackles and hummings, sort of machine-rumbings, hisses, well we don't know really... Four people working with field recordings, computer, electric guitar, computer feedback & electronics and they don't produce abrasive noise at all, but subtle non-categorizable concrete atmospherics.

*** GELSOMINA – same 7" (Freak Animal Records FA-EP-017, 2006) [ed. of 275 copies] €6.00**

Limitierte 7" auf dem finnischen harsh-noise Kult-Label von einem neuen finnischen Projekt, ein reinster Sägezahn-Feedback-Sturm der Hirn & Herz freibläst und öffnet für neue Empfindungen.

"Debut 7" release from praised Finnish harsh noise artist. Taking more simple WALL OF NOISE method on this release. Strong and ultra heavy distortion walls with few layers of ear torturing details." [label info]

*** GROWING – Color Wheel do-LP (Troublemanunlimited.com, 2006) €18.00**

"Color Wheel amazes, with a sonic dexterity unmatched in drone-metal or any other music for that matter. On their 4th proper full-length, GROWING have gallantly ventured into uncharted territory, where sheets of noise meld with metallic noodling and blissfully numbing drones, displaying their penchant for exploratory electronic manipulations that move at the speed of the sun. If you're planning a trip to space, it'd be smart to throw this in with your protein-pack."

[Saheer Umar (Tokion Magazine)]

„More now than ever before, Growing's music begs for total immersion.“ [Dusted Mag.]

*** GRUNT – Dead Beauty 7" (Freak Animal Records FA-EP-016, 2006) [ed. of 275 copies] €6.00**

"Most violent p.e. assault of Grunt lately. No random harsh noise this time, just vocal dominated extreme electronics. Two over 7 minutes long tracks and covers + couple inserts with all the lyrics, information / artwork." [label info]

*** HAARE – Sacred Mushroom Clouds 7" (Freak Animal Records FA-EP-20, 2006) [ed. of 270] €6.00**

Limitierte 7" auf dem finnischen harsh noise Kult-Label FREAK ANIMAL. HAARE präsentiert hier absolut trashig-dumpfen feedback & gitar-drone-noise, der einlullend und psychedelisch nach einiger Zeit fast so etwas wie einen Singsang produziert...

"two heavy droning pieces with guitars and noise. Organic and lo-fi sound. Released in co-operation with Kult Of Nihilow label. 270 copies pressed!" [label info]

*** HANGED UP – Kicker in Tow LP (Constellation Records CST-022-1, 2002) €13.50**

Zweites Album mit mitreissendem Avant-Rock, sehr perkussiv, kraftvoll, hypnotisch, mit starkem Viola-Einsatz; Folk- & Punk/Indie-Einflüsse werden sehr erfolgreich miteinander verschmolzen...

"Hangedup explodes on this follow-up to last year's critically-acclaimed debut (cst016). With *Kicker in Tow*, they prove themselves one of the most powerful, hypnotic and relentless duos currently mining the subterrain of avant rock. Gen Heistek's amplified viola is a propulsive blend of drones & doublestops, while Eric Craven's drumming spurts & hisses like an ornate, early-industrial steam engine. Both players also bring some brilliant free & improvisational explorations to the table, always with a raw, restless punk rock heart. These are work songs, fight songs, songs brimming with life & shot through with melodic influences drawn from folk traditions." [label description]

„Hangedup is a duo featuring Gen Heistek on viola and Eric Craven on drums and percussion. The duo's compositions range from dark pop instrumentals with a hailstorm of viola notes, to meditations on the various tones embedded in different types of percussion. When Craven is caught behind the trap kit his drumming is extremely forceful and acute, and propels the duo like an oversized freight train. The last track "Broken Reel" is a romantic drift into folk-like melodies layered by Heistek's viola. Throughout the whole record these two musicians offer a seductive contrast to one another.“ [FakeJazz]

*** HANGED UP – Clatter for Control LP (Constellation Records CST-034-1,) €16.50**

„Das dritte über die volle Distanz Album des Drums & Viola Duos Hangedup, bestehend aus Gen Heistek (Pest 5000, Sachville) und Eric Craven (Shortwave, Sachville). 10 Tracks voll von picky Loops, Verzerrten Drones, getrieben von schweren polyrhythmischen Percussions voller Dynamik. Beides, krachiger und melodischer als alles andere was die Band bisher gespielt hat.“ [Unrock.de]

"This is the third full length by the viola and drums duo of Montréal's Hangedup, who've been mesmerising audiences, while pushing the boundaries of what a bow and a pair of drumsticks can conjure, since 1999. Gen's bi-amplified viola rig, linked to a live audio looper, creates an astounding vortex of jigs, reels & air raid drones, pummelled along by some of the heaviest polyrhythmic skinbeating we've ever heard. An unbelievably beautifult that finds the band utterly on fire, swooping & slamming around with varying degrees of controlled chaos. Both noisier & more melodic than anything they've yet put to tape, Hangedup raise their compositional & improvisational bars on *Clatter For Control*." [label info]

*** HANSEN, AL – Joseph Beuys Stuka Dive Bomber Pieces & other stories LP (Slowscan Editions Vol. 20, 2006) [ed. of 300] €29.00**

Collectors Item / Art-Release on the dutch label SLOWSCAN, specialised on (re)-releasing rare- & live-material from SoundArt-Composers. This new LP contains obscure Fluxus- & Sound-Poetry stuff from AL HANSEN: "Balloni Brothers Balloon Work" (1987), "Joseph Beuys Stuka Divebomber Piece" (1987), "Car Bibbe" (1958/1959!), and "The Futuristic Chattanooga Choo Choo in the Mongolian desert" (1889! but performed later with JANET KRAMER). Blue Vinyl, edition of 300.

*** HELICE PIED – Conduit No. 2 7" (Drone Records DR-83, 2006) [ed. of 300] €6.50**

Aus den hochgelobten NIXILX.NIJLX wurde HELICE PIED und dies ist die erste Veröffentlichung vom neuen „Hologram-Drone“-Star aus Athen! Alle Elemente der Veröffentlichung (Klangquellen, Coverartwork, Inlay-Diagramm, Gravur) sind komplex symbolhaft miteinander verbunden & aufeinander bezogen und bilden ein Gesamtkunstwerk. „HELICE PIED is a newcomer from Athens, Greece, who had a few outstanding releases before under the nom de plume NIXILX.NIJLX, but for this very first vinyl release a new project-name was chosen. #Conduit No.2# is a perfect example of sensibly spun experimental drone, floating waves with metallic tinkling-sounds slowly approaching and disappearing again, soft white noise-swooshes circulating widely around an invisible center... sound-sources are hardly recognizable (coming from concrete sounds of churchbells and e-guitar), the atmosphere rising is one of quietness & meditation, able to transcend your mind. All words & symbols HELICE PIED uses (see inlay & cover-structure & endgroove) have a strong structural and inter-related meaning...Filed under: hologram-drones. WHITE VINYL. BLACK COVERS WITH HANDPAINTED GOLDEN COCK & CHURCH BELLS ON IT & FEW COVERS ARE SPRAYED TOTALLY GOLDEN WITH BLACK INK & FINGERPRINTS" [label description]

*** JENNIFER GENTLE – Sacramento Session / 5 of 3 LP (A Silent Place ASP03, 2006) [ed. of 650 copies] €15.00**

Absolutely spaced-out acid/psych-rock sounds on one side, and a very experimental B-Side that totally mutates the basic material into a cosmic roaring low-fi trip...

"A combination of a jam session recorded on KDVS radio in Davis, California during JENNIFER GENTLE's North American tour, along with a studio manipulation performed at home in Padova, Italy. A hypnotic improvisation delivered relaxed and easy. Packaged in deluxe fold-out sleeves.

"Portland/Oregon-Sacramento/California: 580 miles. One of the longest trip for the first Jennifer Gentle North American tour. They play at the Academy of Fools, a sort of garage converted as an Art Gallery: a big open space, low ceiling, completely empty, walls without anything, no stage, no audio system, just a microphone. It seems the beginning of a bad night, on the contrary due to the wonderful view and the beautiful Californian Sun, or just for themselves and their fans, the Jennifer Gentle decided to play anyway; not their usual repertory to much noisy but just an improvisation made by their instinct. The result was a hypno jam session, relaxed, honeiric. The day after Jennifer Gentle play at the Davis KDVS radio, where they propose and records the same jam of the previous night, which became the "Sacramento Session". Back to home, working on Marco's improvisations with different sounds, manipulated, mixed and remixed, they found the specular image from a distorted mirror of the "Sacramento Session": "5 of 3" is the perfect B side, the balance and overturn of that Californian night.

We would like also to remark you that "Sacramento Session / 5 of 3" is not the Jennifer Gentle new studio album, but is instead a combo of a jam session together with a studio manipulation.

Packaging in a de-luxe and elegant fold-out cover. The vinyl is coloured as solid red; the first 100 copies as black vinyl." [label info]

*** JESU – Silver mLP (Conspiracy Records core032, 2006) €13.00**

Vier neue tracks von JUSTIN BROADRICKs für Furore sorgenden neuen Band, Metal-Drone-Core mit echtem Pop-Appeal & Harmonien die einen nicht kalt lassen, Aquarius Records nennt das "Industrial Indie Pop" ! Limitierte Vinyl-Version, sehr edel designed!

"180 gram vinyl. The Silver EP is an electro-psychedelic symphony born of the pastoral majesty found around Broadrick's country home near the English/Welsh border. An icy-sweet combination of tidal guitar resonance and sweeping electronic atmosphere, the four epic tracks within comprise a panoramic snapshot of Broadrick's stunning sonic prowess. Or, as our man himself puts it: "It's perfect for drifting off and smoking too much dope." [label info]

"...A record that is both soft and sweetly melodic, but thick and heavy and blown out is a rare beast indeed. And now that we hear the Codeine in Jesu, we're even more sold. For our money, Codeine left a

gaping hole when they called it quits, slowcore or moperock or whatever continued to move forward but never with the same intensity or emotion, until now perhaps. The final track is the strangest. A sort of M83 / Jesus And Mary Chain style effects laden bliss out, with loads of swooshing backwards loops, shimmery stretches of light as air vaporous guitar, and even a super chunky Godfleshy break part way through. Awesome. The best industrial dirge jangle indie bliss slowcore doom pop ep ever??" [Aquarius Records]

*** Joe JONES – Meditations 18.2 LP (Slowscan Editions Vol. 15, 2001) [lim. 150 copies] €29.00**

Collectors Item / Art-Release on the dutch label SLOWSCAN, specialised on (re)-releasing rare- & live-material from SoundArt-Composers. This LP documents a 55 min. recording of a performance that happened in Middelburg, Netherlands, in November 1989, where he seemed to present different kinds of his music machines at once. Really nice complex repetitive noises coming from everywhere, very hypnotic! With informative inlay and on white vinyl, lim. 150 copies.

*** Jonathan KANE – February LP (Table of the Elements 88Radium, 2006) €14.00**

Vinyl-Version des Album mit einer Komposition von RHYS CHATHAM! „Jonathan Kane ist nicht nur als Mitbegründer der Noiserock-Ikonen SWANS, als Hintergrund-Donner der Gitarrenarmeen von Rhys Chatham und den Ausflügen ins Rockterrain mit La Monte Young eine Legende in Downtown New York, sondern ist auch ganz einfach einer der heftigsten Drummer auf dem gesamten Planeten. "February" ist Kanes erste Soloplatte und schafft es, das Gehirn mit SWANS-Style-Prügel zu erschüttern, Chathams dichte Gitarrenschichten zu adaptieren (besonders in der ausgelassenen Version von Chathams berühmt-berüchtigtem "Guitar Trio") und den Drive der 70s Krautrockers NEU einzufangen, um sich von da aus kopfüber in den Blues zu stürzen. Denn was immer sich auch dazwischen schiebt, Kane bleibt ein Bluesmann der ersten Stunden. Unter dem dezibellastigen Bombast der fünf Instrumentaltracks auf "February" schießt er gitarrengetriebenen Minimalismus in den Blues und den Blues in gitarrengewerteten Maximalismus. Cruisen wir mit Jonathan Kane den mentalen Highway 61 hinunter..."

"JONATHAN KANE is a Downtown NYC legend--as cofounder of the no-wave behemoth SWANS, and the rhythmic thunder behind the massed-guitar armies of RHYS CHATHAM and LA MONTE YOUNG--and one of the hardest-hitting drummers on the planet. With February, his first solo record, Kane summons Swans' concussive wallop, Chatham's dense guitar strata (Kane even manages a rollicking version of Chatham's notorious "Guitar Trio"), and the perpetual propulsion of '70s krautrockers Neu, then steers it all head-on into the blues. Make no mistake about it: Kane is a bluesman, and beneath the high-decible bombast of these five instrumentals, he's powering guitar-driven minimalism into the blues, and the blues into guitar-driven harmonic maximalism." [label press release]

*** Allan KAPROW – Courtesy LP (one-sided) (Slowscan Editions Vol. 11) [lim. 150] €29.00**

Collectors Item / Art-Release on the dutch label SLOWSCAN, specialised on (re)-releasing rare- & live-material from SoundArt-Composers. This record contains a piece by the American performance artist-father and inventor of the "Happening", ALLAN KAPROW on one side, recorded live at "Close Radio" June 22, 1977, KPFF Radio Los Angeles, hosted by JOHN DUNCAN. 16 minutes of telephone-rings and repeated speechs, confusing & absurd stuff. ALLAN KAPROW died recently on April 5, 2006. Edition of 150 on orange vinyl.

*** KARINA ESP VS. TRADEMARK TM – split lathe-cut 7" (Evelyn Records eve14 / TM-Industries TM IND SP-1, 2003) [lim. 60] €8.50**

4-track EP by these two british experimental guitar-drone / electronic projects (from Bainton and London), meditative distortion drifts & repetitive low-fi electronic patterns, quite charming stuff, all recorded 2001. Very few here, sold out at the label.

„Karina ESP have been blissfully caressing guitar strings and creating gorgeous bedroom-droneworks a la early FSA for some time now on compilation cds and self-issued tapes and this is their first outing on vinyl (well sort of vinyl). Trademark™ are rather different and rather good too - bedroom electronics - a simple and repetitive analogue fuzzed-up synth sound' – [Boa Melody Bar]

*** LA STPO (Societe des Timides a la Parade des Oiseaux) – Tranches de temps jete LP (Beta-Lactam Ring Records mt074a, 2006) [lim. 325 copies] €17.00**

Für jeden Recommended Records- und „AvantRock“-Fan ein MUSS, das neue Album dieser ungewöhnlichen Band, die auf französisch singen, sprechen und schreien und musikalisch fast schon theatralisch zu nennende „Szenen“ entwerfen, die irgendwo zwischen

Geräuschmusik, Filmmusik & Experimental-Rock liegen.... wobei jedes Stück bis ins kleinste Detail ausgearbeitet ist !
Nicht nur höchst kurzweilig, sondern auch anspruchsvoll und ästhetisch tönen diese Aufnahmen, die bereits im Jahre 2000 gemacht wurden... Dies die limitierte Vinyl-Version....

"Ed. of 325 copies. Vol. 3 of Records are not for Baking In the midst of the world's fascination with so-called Electroclash, leave it to the old school to really show what post-punk is really about, while simultaneously turning the concept on its fractured head. LA STPO has the finesse and invention and the je ne c'est quoi to massage its victims into a quiet trance, only to pummel them seconds later. Slices Of Throw Time is like a Van Der Graaf arc between the bombast of Blur/Ex/Dog Faced Hermans/Contortions/Birthday Party and the subtle, avant-composerly moments of Henry Cow/This Heat/Univers Zero/Faust. The punchy rhythm section, abetted by the squawky horns, makes for a music to which one can truly contort. LA STPO's musical muscle, however, is always backed up by solid jazz/classical informed chops that can and will chop any lesser outfit into nothing more than a pile of over-loud rock and roll dust. LA STPO infuses their punk with dynamics of both volume and texture, producing a slightly zeuhl flavoured post rock, which should, by all rights, land *Slices Of Throw Time* on many a critic's year end top 10 list. We all know this will not likely happen, but hopefully there is enough room in YOUR top ten list for rock that both rocks and explores." [label info]

*** Andrew LILES – The Dying Submariner (Amalgamation, Codicil and Appendix) LP (Beta-Lactam Ring Records mt110b, 2006) [lim. 150] €26.00**

Jetzt kommt die Abteilung: Wir machen die Sammler verrückt ! Diese LP ist NICHT identisch mit der CD gleichen Titels! Sondern stellt einen äusserst gelungene Remix der CD-Grundversion da, erscheint dunkler & sphärisch-verträumter, Eindrücke einer fast surrealistischen Einsamkeit machen sich breit.... tolle Platte mit einfachen Mitteln kriert, leider teuer.

"Edition of 150 numbered copies. This vinyl edition features a very different reworking of the CD edition with new artwork. Leviathan low end growls belch a hazy pitch into the sea, rendering daylight useless to penetrate the unknown depths. Andrew's concerto for piano and reverb conjures many spirits, including that of wrathful Poseidon. The piece (in 4 movements) also conjures the spirit of nothingness. A sense of complete loneliness prevails in the echoey death throes. The faint scent of forebears fascinated with watery graves and abandon lingers from the wake of such pieces as Gavin Bryars' *The Sinking Of The Titanic* and many of Harold Budd's early works, though Liles' fitful concerto paints his submariner's demise more as a dissonant, prolonged struggle than as a melodic, majestic descent. Spatially, the work tends to build into shifting layers similar to Charlemagne Palestine, Henry Cowell's clusters or La Monte Young's *Well Tuned Piano* (though Andrew's work is not based on a microtonal system). The ringing resonances sometimes fan out as distinct harmonic phrases, and sometimes the notes simply propagate and clash with the reverb creating ripples of pure metallic sound, even to the point where the piano's strings melt into the sculptural, welling up more like tidal pools alongside Bertoia and Dumitrescu. A beautifully disturbing wet suit suite of sonic sound." [label description]

*** MACRONYPHA - Diseased Erotica 7" (Freak Animal Records EP-018, 2006) [ed. of 270] €6.00**

Limited 7" on the finnish harsh noise cult-label, female sighs drowning in thunderstorm-noise, really sick sex-noise.

"two intense cut-up noise tracks of harsh electronics and junk and sex moaning Macronympha is well known for. 270 copies pressed!" [label info]

*** MNEM – No Cosmic Ox 7" (Negative Foundation, 2006) [ed. of 500] €5.50**

Fourth release on NEGATIVE FOUNDATION, the MNEM-label. MNEM music sounds so basic, so raw, so "old" in a way, its raw ambient-noise full of strange mysterious details....

"It was conceived using reel-to-reel tape recordings and loops, microphones, pedals, and 8-track mixing." [label info]

*** MNORTHAM – Condensation 7" (Povertech Industries artifact three, 1996) €6.00**

Re-found few copies of MICHAEL NORTHAMS very first vinyl-release! „Erste Single von Michael Northam aus Texas, der mit selbstgebaute Instrumenten (z.B. "Tubevioline", "prepared autoharp") obskure und feinambiente Klänge erzeugt. Auf Seite 'the remains of a monument' arbeitet er mit CO CASPAR aus Berlin zusammen.. Tip!" [old Drone info]

*** MONOLAKE – Alaska Melting 12" (Monolake 20, 2006) €8.00**

"Is there no stopping Robert Henke? Featuring his finest material since the seminal "Fragile/Static" twelve back in '99, Alaska Melting deploys two brand new Monolake killers following the tried and tested metallic techno template - but somehow with enough of a shift of emphasis to keep things fresh and predictably crushing. The production here really is almost unfathomable - crisp, airy and yet incredibly heavy, with 'Alaska' deploying a regimented bassline that could almost underpin dubstep with its rugged convulsions, while 'Melting' opens up into a vast display of effortlessly intricate 4/4 variations that make techno sound perfectly pristine. In other words - another essential twelve from one of the finest Techno producers of the last decade - a must buy." [Boomkat]

*** MOORMAN, CHARLOTTE / NAM JUNE PAIK – TV Cello do-LP (Alga Marghen alga19, 2006) [ed. of 200] €38.00**

SoundArt-Platte mit einem Mitschnitt einer Performance aus New York City, vom Nov. 23, 1971: die Cellistin CHARLOTTE MOORMAN (die noch 1967 verhaftet wurde weil sie sich bei einer Performance "oben ohne" präsentierte) und die Videokunst-Legende NAM JUNE PAIK sind bei der Durchführung von "TV CELLO" zu hören: TV-Geräte werden übereinander gestapelt bis sie die Form eines Cellos annehmen, welche dann von MOORMAN mit einem Bogen "bespielt" wird, woraufhin auf den Bildschirmen Bilder von ihr und anderen Cello-spielenden Musikern erscheinen. Bei dieser Performance waren so illustre Gäste wie YOKO ONO und JOHN LENNON zugegen, man hört rumpelnde Sounds, sprechende / performende Leute und typische Galerie-background-noises.

"A documentation of Charlotte Moorman activities as a performer is generally available only on the iconographic level in various catalogues which documents the crucial intersection with the work of nam june paik or the association with events connected to the Fluxus movement. One of Charlotte Moorman's more substantial merits is having consciously reversed the traditional role of the virtuoso performer on her own instrument, uncovering by this overturning one of the most authentic keys for comprehending the aesthetics of experimental music. It was properly the natural spontaneity in this attitude to fascinate Paik and to have decreed her indispensable capacity as a performer, thus giving rise to the reasons animating their fecund and symbiotic collaboration. Cello Anthology is a collection of documents (sonic and photographic) as well as original texts and testimonies, made available for the first time in a unitary form by Alga Marghen. One of the CDs included in the edition, currently in a final process of realisation, will offer an in situ recording of the famous TV Cello, realised in September 1982 during the three days inaugurating the Paik retrospective at the Museum of Contemporary Art in Chicago. The 2LP edition presented here introduces to a different version of the same piece, conceived by Paik for Moorman as a living sculpture: the Concerto for TV Cello and Video Tapes historical World Premiere, recorded at Galeria Bonino, New York City, 1971. More rough and primitive than the masterpiece recorded in 1982 in Chicago, these uncompromisingly obscure original recordings will not be included in the forthcoming 4CD anthology.' 2LP set in gatefold cover reproducing photos of Charlotte Moorman with John Lennon and Yoko Ono playing the TV Cello at Galeria Bonino 1971 vernissage. Private edition limited to 200 copies." [label info]

*** NICOLE 12 – Braces 7" (Freak Animal Records FA-EP-015, 2006) [ed. of 275 copies] €6.00**

Limited 7" one finlands harsh-noise cult-label, obsessed and dark abrasive cynical industrial.

"Return of the most hated and at the same time most praised project under banner of Freak Animal. 4 tracks, c. 15 minutes of playing time. Sweet full color covers, including couple inserts with some of the lyrics and more artwork." [label info]

*** NITSCH, HERMANN – Day 3 of "Orgien Mysterien Theater" 1998 LP & CD-R (Cortical Foundation CORTI 018.2) [lim.500] €32.00**

"Packaged in 12" deluxe gatefold sleeve with 12" full-color printed inner-sleeves. Day 3 of Vienna Aktionist Hermann Nitsch's magnum opus total experience in a 6 Day excess, a Bacchanalian rite that is sub-titled the Orgies Mysterien Theater. Two separate editions exist for Day 3 in a 12" Gatefold Jacket. Part two of this edition includes a 220 Gram Vinyl pressing of the Finale of Day 3. The second CD is a CD-ROM Cinepak movie compatible with the Windows media player and Quicktime: 220 Gram Vinyl. DMM Quality Pressing. Limited Edition 500 copies." [label info]

*** NOCTURNAL EMISSIONS – Nightscapes LP (Small Voices SVV003, 2006) [ed. of 555 copies] €14.00**

Überraschendes Comeback, NIGHTSCAPES tönt so sanft & ambient wie kein N.E.-Album zuvor, wallende und melodische Ambience.... "NIGHTSCAPES is probably one of the purest and most refined record made by Mr. Nigel Ayers as Nocturnal Emissions. First of all we have to consider that N.E. is an ultra vicennial project which can challenge the

test of time without any trouble. And something of the past remains playing this brand new album. In these seven suites (about fortytwo minutes) we found sacred atavistic rituals, celtic resonances and natural hypnotic mantras, which are bringing the listener through an aural journey, till to the roots of Sound. The first part of the album can be compared to his masterpiece STONEFACE and SPIRITFLESH, which are more ethereal, atmospheric with beautiful natural sounds... The second part is more ritual and hypnotic with sacral atmospheres..., and it would be compared to N.E. album like BLASPHEMOUS RUMOURS and CATHEDRAL. Elegant full colour jacket + insert. Limited hand-numbered edition of 555 copies in blue coloured vinyl!!! [label description]

*** NORTHAUNT / VINTERRIKET – split 7" (Blackmoon Rec BMR EP 001, 2005) [lim. 500] €5.50**

Eiskalte Winter-Ambience von VINTERRIKET, grummelnd-windige dark-ambient soundscapes von NORTHAUNT, einsam und trauernd... Sehr stimmige 7" auf dem VINTERRIKET-Label...

"Long awaited Split 7". Now released under Blackmoon Records BMR EP 001. "Dark, cold, melancholic and timeless synth-soundscapes A tribute to the dark side of nature..." Expect coldest Ambient Art! handnumbered inlay limited 500 copies!" [label info] Playing Time 13:22

*** Fabio ORSI – Osci LP (Small Voices SVV006, 2006) [lim. 320 copies] €14.00**

Italienischer Newcomer auf SMALL VOICES mit einer von Nostalgie und Melancholie durchdrungenen Drone/Ambient-Produktion, field recordings und traditionelles Folk-Material wird z.T. loopig verwebt mit Gitarren- & Synth-Klängen, 3 nostalgische Postkarten runden das verträumt-nostalgische Bild ab... für Atmo-Melancholiker.

"SmallVoices is happy to present a new Italian promising artist: Fabio Orsi. 'Osci' is a two long tracks album (remixed by Gianluca Becuzzi/Kinetix) of ambient drone music, field recordings and experimental melancholic soundscapes... Using processed folk music parts (taken during folkloristic festivals, typical of the Apulian folk tradition), Fabio creates a dreaming atmosphere crossing between balls and bellows, silence and spirituality, everyday life: at home, in a church, in the countryside, at the small-town feast. All these sounds mixed and processed through digital machines: an encounter between modernism and tradition. Image a sort of mixture between Alio Die's ambient works, William Basinski's melancholia, Phil Niblock's experimentalism. Fabio Orsi plays: guitars, samples, field recordings, laptop. The black heavy weight vinyl was packaged in an elegant sleeve and including 3 postcards." [label info]

"Osci is a deep hole into the ground of the loved/hated traditional music. It is a snatch with the past, watching it from unusual perspective, with deforming lens under coloured lights. Osci never meets "Art", it is something like a hack. As the sickle relates about the man, but it's completely unconcerned with their destiny. He speaks the speech of crickets and ants. Time no exist. Telephone are not used to ring and the bees are assembling a "flying saucers" with the elements of an old washing machine. Telephone doesn't know how to ring and voices are gliding in to the dark from mouths full of soil and cheap beer, talking about obscene love proposals. Under the Sun we reverse a big stone and the name of a girl crawls out, into the grass. Someone picks up it from the ground, and put it on the neck as an amulet. Violin's strings clasp the heart in an August night. Flames itching the flesh with pain. Finally our body shows infinite chances. Inside and outside. Every single pore is a hole. Inside is outside. A blink. We would like to shake the skin from bodies, jumping in the fire. A blink. Then we leave by car, disappearing on dusty roads. Sentenced to a slow craziness. All the rumours pushing under the scab. Where the streets are swelling as the veins and the buildings are collapsing, we plant a microphone, cold as a needle." [liner notes]

*** PALESTINE, CHARLEMAGNE – Old souls wearing new cloths LP (Slowscan Editions Vol. 16, 2003) [lim. 323] €29.00**

Collectors Item / Art-Release on the dutch label SLOWSCAN, specialised on (re)-releasing rare- & live-material from SoundArt-Composers. This one contains a live-recording by dutch radio VPRO from a concert that happened on October 7, 2001, in 's-Hertogenbosch. 45 min playtime, the grandmaster of 'stuffed animal minimalism' enchants with e-piano & organ & voice. Lim. 323 copies on red vinyl.

*** PANASONIC – Muuntaja / Murtaja 12" (Sähkö Rec. 7, 1993) €9.50**

Die allererste Panasonic 12" von 1993, wieder erhältlich!!! Minimal rhythmisch hämmernd und äusserst kraftvoll, noises & drones verteilen sich im Klangfeld, Off-beats verwirren, der Sog ist unaufhaltsam... "Panasonic, who would later lose the A as Pan Sonic to avoid nasty legal proceedings from a certain consumer-electricals manufacturer, are something of a legend worldwide. Famed for incredibly noisy live shows

and sickeningly destructive albums such as Kulma, Aaltopiiri and more recently the fantastic Kesto 4cd set; this 12" was their first step into the music world. Originally released in 1993 and out of press almost immediately, it is a music fan's wet dream to see this become available once more. Two immense tracks of distorted 808 kick drums and slightly spannered electrical sounds with that crucial feedback which was to become Pan Sonic's trademark. This was not only an important step for the band, but also for electronic music as it ushered in the dawn of something new and amazingly influential. Essential." [Boomkat]

*** PRAXINOSCOPE – same pic-LP (A Silent Place ASP08, 2006) [lim. 500] €15.00**

"Praxinoscope is a new project which sees the duo Roberto Opalio (one-half of My Cat Is An Alien) and Ramona Ponzini (close collaborator of the Italian space-brothers). While in the debut album as Painting Petals On Planet Ghost (out in early September 2005 on Time-Lag Records) Ramona will focus on her Japanese vocals alongside both brothers' acoustic tunes, here she plays little Japanese percussions and wind chimes, creating a resonant texture over Roberto's alien wordless vocals and space electronics. The material comes from a whole session recorded in a mysterious location of the Western Alps, directly transferred to cd using neither overdubs nor outtakes, practice which the Opalio bros have made us addicted to. For the entire length of its 40 minutes, the piece will stifle you the breath because of its so pure essence and intimate mood; a mystic, suffocated chant reminding the silence of ancient rituals, the ultimate exorcism to avert the Infinite Pain. Limited edition of 500 copies only as vinyl picture disc 12" LP with psychedelic artwork!" [label info]

".....This project traverses a similar terrain as MCIAA, but is perhaps closer to Roberto's brilliant solo album, "Chants From Isolated Ghosts". Opalio's vocals star here, taking the limelight and thriving inside it. Effects drench his voice making it something truly not of this world. These lunar oceans of sound are magnificent and totally entralling. It's as though he's a cosmonaut trapped inside a glass box, unable to travel the reaches of space. Such confinement derails your mind and Opalio sounds like a person struggling against himself. At times, hearing this is almost too much - there's simultaneous discomfort and exorcism happening and you can't quite focus intently on either. You are a passive player in this exercise, lost in the crevices Opalio and Ponzini create. I cannot discount Ponzini's contributions to this 40 minute piece, either. While it may seem minimal on the surface, her various "Japanese percussions" (mostly chromatics, cymbals, and the like) add a great deal of needed texture to counterbalance Opalio's haunted wails. It is reminiscent of the way Finnish master, Keijo, works in a lot of percussive elements to his tracks. And it has the same effect. Praxinoscope is a great new project from the always wonderful My Cat is an Alien. This is one of Opax's finest releases. Bringing to mind the vocal transcendence of the Skaters, Praxinoscope are proof that you don't need any instruments to make amazing sounds. This is wonderful, wonderful music!" [Brad Rose, FOXY DIGITALIS]

*** RATKJE, MAJA – Stalker pic-LP (Important Records IMPREC092, 2006) [lim. 500] €16.00**

MAJA S. RATKJE ist wohl zur Zeit DIE weibliche Vorzeige-Performerin im impro / harsh noise-Bereich. Auf STALKER finden sich bester radikaler Collagen-Noise, aber auch sehr ruhige, spannende Abschnitte, die fast elektro-akustische Ausmasse annehmen.... "This vinyl only picture disc release is limited to only 500 copies worldwide. Renowned international composer Maja Ratkje is a founding member in two of Norway's most respected improvisational units - Spunk & Fe-Mail. While her solo work on the Rune Grammofon release Voice is without the electronic and instrumental elements of Spunk and Fe-Mail, Stalker finds Maja merging elements of her other projects into her solo endeavors. Ranging from furious to tender, Stalker was recorded in Paris and at various live dates around Europe. This live material was then brought back to a studio in Norway and laboriously edited for release. Like much of Ratkje's work Stalker flawlessly contrasts these two distinct emotional and audio extremes. While Stalker is influenced by the hardest Japanese noise it is also a quiet emotional drift based around Bertold Brecht's story of a girl who has drowned and is floating down a river while her body slowly dissolves leaving only her hair to remain. With this dichotomy hanging in limbo Ratkje fills in the blanks with her signature compositional attention to detail and balance. 'I play with the material and it talks back to me. It's a game between the boundaries of total control and total anarchy. I try to include some of both.' Maja Ratkje" [label info]

*** SCHAEFER, JANEK – Location Stories do-7" (Stichting Mixer M7.08/9, 2006) [ed. of 300] €13.00**

Die schöne 7"-Reihe auf MIXER wird fortgesetzt mit einer Doppel-Single von JANEK SCHAEFER: Anrufbeantworternachrichten aus Minneapolis, Ziegglocken aus Südspanien, und eine Regenwaldsymphonie & Wordassoziationen vom Amazonas, vielfältiger

gehts kaum, kleine & durchaus witzige & hintersinnige Bewusstseins- und Phantasieerisen, für jeden field-recording Fan ein Muss!

"Janek Schaefer has gained a reputation when it comes to fieldrecording-based soundworks. Using his sonic surroundings, manipulated or not, Schaefer comes up with unique and intimate results. 'Location Stories' is another collection of found-sound stories, that Stichting Mixer is proud of to release.

Side A Minneapolis Office Max Messages > 1.45min

A collage of the messages I found left on the display model of a mini digital dictaphone bought at a Branch of Office Max in Minneapolis. In a condensed period of time we get to hear many different cultures and stereotypes interacting with the technology uninterrupted by the presence of sales staff. The track concludes with a voice from my car radio, as I tested it in the car park outside, talking about innovation and technology.

Side B Field Recording > 6.00min

This is the unedited recording of a huge field of silent goats in the village of Villanueva de la Concepcion, south Spain. They were all wearing goat bells and didn't bleat once. The result is a random cacophony of bells. A very pure 'field recording' composition.

Side C: Amazon Word Game [beginning] side 1 > 7.41min

Side D: Amazon Word Game [ending] side 2 > 7.40min

A recording made in the heart of The Amazon Rain Forest, where a Brazilian guide, two English tourists and a German tourist, are lying in hammocks at dusk, in a camp made from palm leaves, playing a 'word association' game. The language differences make an entertaining and intimate play of language in the middle of the ambient sounds of the virgin rainforest." [credits]

"...This new double 7" (and if understood well, the final new Stichting Mixer release in some time to come) deals with field recordings, but of three different natures. On side A we hear messages left on a mini digital dictaphone that Schaeffer bought. It was the display model so it went through many hands, and many people tried the machine, leaving their messages on. Quite a hilarious piece of found sound. The b-side is a pure field recording of goats wearing bells. The funny thing is that these goats are all silent, so the only thing we hear is the sound of the bells, which sound like a thick mass of chinese bell chimes plus some more obscured sounds, part of the recording. On the other 7" we have two recordings made in the Amazon Rain Forest, where a Brazilian guide, two English tourists and a German tourist are playing a 'word association' game. Of course the Rain Forest makes a lot of noise, bird and insect calls. Of course with three different native languages on board it's not easy to do this, so there is some amount of confusion among the players. It's a very nice idea and with the Rain Forest sounds its also a beautiful ambient recordings, but perhaps the fifteen minutes spread over 2 sides of a 7" is a bit too much. However, Schaeffer tells three great, three different stories." [FdW, Vital Weekly]

*** Ramon SENDER – Desert Ambulance LP (Locust Music locust 70, 2006) [lim. 500] €16.50**

Zwei Stücke vom noch fast unentdeckten Elektronik / Experimental-Sound Pionier RAMON SENDER, Weggefährte von PAULINE OLIVEROS & MORTON SUBOTNICK: Das Tape-Stück "Kore" (1962) mit elektronischen Sinus-Ton-Kaskaden, Loops und Phasenverschiebungen, "Desert Ambulance" (1964, für & mit PAULINE OLIVEROS) mischt musikalische & cut-up found-sounds und ihre live dazu eingespielten instrumentellen Akkordeon-Klänge in stetig auf- und abwallender Bewegung und Dynamik. Nummerierte Auflage 500 Stück. " 'A vehicle of mercy sent out into the wasteland of academic modern music' [Ramon Sender]: 'Here we have a gem for fans of early electronic music, sound art, & fluxus antics. Desert Ambulance is another dip into the playfully enigmatic tom foolery of senior Sender following last year's acclaimed droner Worldfood. Kore' (1962, dedicated to his daughter Xaverie, 1955-1989) is another classic unearthing of squiggly & eerie tape manipulation cut in the small attic studio Ramon put together at the Tape Music Center in 1962. Side B is the long anticipated release of his best known work - 1964's Desert Ambulance - composed for Pauline Oliveiros. Strictly limited edition vinyl only release with hand pasted covers boasting a still from Tony Martin's visual abstract projections from the Desert Ambulance performance." [label info]

*** SKIN AREA – Muzak from your local Crematory 10" (Rev / Vega Records RVR003, 2005) [ed. of 300] €15.00**

Very rare 10", lim. 300, very few in stock! "their debut album "new skin" was released 2002, and where an noise journey through the bodysystem, with an final track that just left us wanting more and with their great tracks on the split with irm and on segerhuva's compilation "sweatness will overcome", we demanded more... on this ep skin area delivered their most organic drone-noise pieces ever, screeching cymbals and low rumbled guitars, pure analog." [label info]

*** SOUND_00 / IVERSEN - same 7" (Dirty Demos DIRTY7, 2005) [ed. of 500] €6.00**

Klasse 4-track Single auf neuem britischen Label, sehr abwechslungsreiche experimental ambience / noise zwischen subtilen Eis-Sounds und aggressiverem Post-Industrial & Collagen-Lärm, immer spannend arrangiert.

"Antonio and Jan-M collaborate here for a debut release of theirs and ours, creating four moody, abrasive, electronic sound experiments collected here in a nice 7" vinyl format." [label info]

"oooh lets check this 7" by Sound_00 and Iversen. Well, if you've ever wanted a record with minimal, spacious recordings from the depths of hell, in Siberia, then the 1st side of this record is for you. Like Satan's breath curling through a crumbling church at 3 o'clock in the morning. Or it could be at the wrong speed. Sinister. More lovely fetid noise from Iversen. Scorched cortex industrial ambience. Someone dragging heavy sheets of cold steel through the soft mush formerly known as your brain. With power electronics fascinating me increasingly in these dark days of the insipid generic indie cack, I'd say if you like thought provoking sound & post music then give this inspired wax a try. " [Norman Records]

*** STAHLWERK 9 – 212 12 x 7"-BOX (Steinklang Industries, 2006) [lim. 212 copies] €99.00**

„12 farbige 7"es in einer wunderschönen Holzbox mit bedruckter Kupferplatte und einem Fold-Inlay - lim.>212< / Steinklang Die Musik handelt von der französischen Revolution 1789 und die 12 Singles sind gefärbt wie die 3 Farben der französischen National-Flagge. Jede 7" steht für einen Monat des neuen französischen Revolutionären Kalenders, der vor 212 Jahren, am 22. September 1792, mit der Zeitrechnung begann. Die Musik klingt ähnlich wie die bekannte "Oradour" CD; düster-Heroische Klanglandschaften aus einer dunklen Zeit mit fein eingesetzten Samples und Stimmen."

"wooden box with printed copper plate on top containing 12 coloured 7"es and a fold-inlay - lim.>212< / Steinklang the music is about the French Revolution in 1789 and the 7"es are coloured like the french national flag. each 7" stands for one month of the new revolutionary calendar wich started 212 years ago on 22.Sept.1792. Sounds not unlike the famous Oradour CD; heroic and dark soundscapes from a dark age with fine samples and a few vocals." [label info]

*** STL – Rain Interpretations LP (Something Records ST VINYL 01) €9.00**

Erster Vinyl-Release dieses Bad Harzburger Labels: A-Seite: Rhythmisch-pulsierende Grundlage, erodierende Noises von Gewitter & Regen darüber, auf der B-Seite ein reines field recording-Stück. "This is the first Vinyl release on Something Records. It is a deep Journey into Sound. Rain is the fundamental inspiration on that longplay 12". Natural recordings mixed with scientific sound research - Multilayered spheres with down under bassbeats. Atmospheric structures combined with rolling thunderclaps. The track "rainwalker" has an outstanding soundspectrum and is different to most common productions. The six loops contains something for the dancefloor aswell. On the downside there is a 22 minutes long fieldrecording of thunderstorms and rain samples. On Rain interpretations, the artist created a magic record that gives you the image of a "musical landscape." STL is known from other releases like that outstanding perlon13 split ep with Ricardo Villalobos & Dandy Jack. With Rain Interpretations he continues his mission and goes even deeper! This is something for your ear to create visions in your mind "[website info]

*** STROM.EC – Dogs of total order LP (Freak Animal Records FA-LP-023, 2006) [ed. of 275 copies] €12.00**

"Already legendary long sold out debute CD of Strom.ec now fully remastered, sometimes with even significant changes. I dare to say Strom.ec is one of the names who was able to create classic of modern power electronics already with its debute release. Varied tracks with genius constructions, sometimes aggressive and violent electronics, sometimes crushing well assembled industrial rhythms, without falling into dancefloor category. Strong vocals and well used samples in most of tracks. LP version comes with 16 page A4 booklet with lyrics and new artwork ! Essential !" [label description]

TSUNODA, TOSHIYA / JUSTIN BENNET – Cleavage of Acoustics / Cacerolada LP (Stichting Mixer MLP03, 2004) [lim. 300] €11.00

Nr. 3 in der Mixer Split LP Reihe ! JUSTIN BENNET hat einem Protestmarsch in Barcelona gegen den Irak-Krieg im März 2003 beigewohnt, eine unglaubliche detailreicher Soundkulissensumpfung aus Sirenen, Autohupen, Perkussion, Pfeifen & Gegröhl. T. TSUNODA arbeitet diesmal nicht mit reinen field recordings, sondern lässt Sinuswellen auf konkretes Material treffen, was zu knisternd-resonanzbildenden Effekten und merkwürdigen „small sounds“ führt. Tolle Geräuschkassette !

"Both Justin Bennett and Toshiya Tsunoda have gained a reputation when it comes to fieldrecording-based soundworks. Using their sonic surroundings as the startingpoint for their work, both are unique in approach and result. "Cacerolada" is based on a noise-protest against the Iraq-war, recorded in Barcelona. It wakes up and dies out as any day does, gradually moving along all kinds of sonic occurrences in between. Compared to Tsunoda's, Bennett's work comes from a more contemplative approach, outlining to his listener the beauty, absurdness or musicality of the everyday soundtrack he's living in. Originally these protests served a highly political goal, to record them and treat these recordings as a piece, is what made "Cacerolada" into a sound-object, to be listened to with different ears. This is the core of Bennett's work. Using hardly any processing-tools (Bennett composes with the raw building-blocks he records), these environmental-pieces are very much like documents, with specific artistic or aesthetical qualities. He hunts for certain scenes or situations and captures moments in time that contain a specific type of gesture he is looking for. The reference to daily life might be very much upfront, though Bennett's work is much more than a highly associative collection of recorded sounds. His recordings easily keep up as complete compositions with a strong musical form, taking the listener beyond what is heard at first sight and this is exactly where the strength in Bennett's work as a composer and sound-artist lies. These works show a delicate timespam, organically interpolating from scene to scene. The so familiar sounding material constructs and underlines compositional shape and development, adding a rare compositional richness to environmental-soundworks. Tsunoda's "Cleavage of Acoustics" stands in close relation to previous works in which he tries to integrate somewhat technical concepts into the everyday beauty of singing birds and chirping crickets. Tsunoda adds to the body of these compositions of the public domain, as Justin Bennett does, but takes a different route to get there. He experiments to find out the musical relevance of technicality for natural sounds and forces a symbiosis between the two. The results still contain the associative character and organic development so typical for environmental recordings, but have a new, more abstract, mimicry. The sometime subtle, sometimes clashing, but always interesting interference between these two worlds, is what gives Tsunoda's work a very unique twist. It can exist as a completely autonomous entity while grafted upon the soundmaterial we all know so well. Tsunoda, like Bennett, makes us hear our surrounding acoustic reality in a different way. Not by fencing off certain parts of it, as Bennett does, but through simple yet very effective technical interventions, making it's appearance shift a bit or two.

"When listening to field recordings, I am always surprised by the richness of it's acoustics. Vibrations echoe from various places, in mixed complexity, changing constantly over time. In some way, it looks like stratum. I would like to sharply cleave the stratum to see the surface of the crevice. This work shows the audibility of sound vibrations through an uncommon process. I tried to cut off the source (field recording) material using a gate device and sine-waves. In each track, specific sine-waves have been mixed with the source-material. In this work, I regard the sine-wave as the standard speed signal for the source. This has made any alternation within the audio signal detectable for the gate device. The linear audio signal (monoral) is cut horizontally into the advance direction, turning it into two signals. The amplitude of the alternating current has a separated + and - side, with 0 volt as base for the gate device. This split signal is simultaneously reproduced through the right- and left- channel of stereophonic audio equipment. Try mixing these 2 channels. The waveform is almost restored to it's original form, giving a peculiar result compared to the separated signal playback." [press release]
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*** VAN LUIJK, TIMO & KRIS VANDERSTRAETEN – High Noon (Duo Improvisations) LP (La Scie Dorée 305, 2006) [lim. 250] €21.00**
 TIMO VAN LUIJK aka AF URSIN (und ehemaliges Mitglied der inzwischen legendären NOISE-MAKER'S FIFES) zeigt sich hier einmal von einer ganz anderen Seite, im Verbund mit dem Schlagzeuger KRIS VANDERSTRAETEN.... sehr geräuschhafte Improvisationen mit diverser Perkussion und kaum erahnbaren Streichinstrumenten und anderem, "pure" & konkrete Geräuschkonstruktion zwischen An- und Entspannung.... kommt im Bronze-Siebdruck-Cover.
 "LP from Timo van Luijk and improvising jazz drummer Kris Vanderstraeten. Spaced out improvised music, mainly acoustic and with a strong percussive touch. First album in their 10 year collaboration. LP on white vinyl with a silkscreened cover by Kris Vanderstraeten. Edition of 250 copies. Released by La Scie Dorée." [label info]

*** Esther VENROOY – Shift Coordinate Points LP (Entr'acte 30, 2006) [ed. of 300] €13.00**
 Schon mit "To shape volumes, repeat" (CD, Robo Records) war diese belgische Komponistin aufgefallen, jetzt erscheint diese sehr konzeptuelle Soundart-Platte als erste LP-Veröffentlichung auf dem

britischen ENTR'ACTE, die ominöse Spionage-Radiodurchsagen als Soundquellen benutzt.

"Composed and produced by Esther Venrooy in 2005. Commissioned by Happy New Ears with the kind support of the Flemish community. In 1997, British maverick label Irdial-Discs collected a selection of so-called 'numbers stations' or 'spy stations' recordings under the title The Conet Project. This plays like a 'best of' of more than 30 years' worth of secret radio and contains fragments of American, German, Swedish and Russian transmissions. Belgian composer Esther Venrooy was given permission to work with the material and for the occasion of the celebration of 75 years of Belgian radio created a highly personal interpretation of the medium's secret history. Using manipulated sound and collage techniques she manages to distill an abstract poetry of sounds and thereby succeeds in extracting some meaning out of these hermetic transmissions. K9 moved back into the combat area < Standing now in the Chinese youth sent the resistance message jolting clicking tilting through the pinball machine < Enemy plans exploded in a burst of rapid calculations < Clicking in punch cards of redirected orders < Cracking shorthand static < Word falling < Photo falling < Break through in Grey Room Pinball led streets Free doorways " [label description]
 "About nine years ago, Irdial Records released a four CD 'The Conet Project', collecting sounds from number stations, or spy stations: transmissions found on radio waves of various secret services. A great and no doubt worrying work, if you understand the consequences of it, but also a wealth of great sound. I believe it is not allowed to use these sounds at will (I forget what the fuzz was all about, but somebody got sued for sampling some of it), but Esther Venrooy asked and got permission to use the material to create a sound piece for Belgium radio, which existed seventy-five years. If one is familiar with the original 'Conet Project' recordings, then it's easy to spot all the original voices ('five - three - two - zero - five'), but Venrooy knows her classics in music, especially that of musique concrete: the sudden shifts in sounds, the gentle gliding electronic tones, but also incorporating a little melody at the beginning of the second side. There is nothing really frightening about these voices anymore, they are isolated from the original context, and placed in this new, abstract picture, where they become voices of the unknown. They no longer have their original meaning, but rather a new one. This is a more than excellent record, and by far the best work by Venrooy to date." [FdW / Vital Weekly]

*** VISIONS – Celestial Sphere 10" (Angle Records A.R.10.02, 2006) [lim. 270 copies] €12.50**

Dass "dark ambient" auch auf Vinyl funktioniert, beweist dieses 10" Vinyl des kanadischen Projekts; mächtige kosmisch-schwarze Klangvisionen mit meterhoch hallenden Effekt-Partikeln, die aufgewirbelt werden wie kosmischer Staub...

"Visions, or the thousand and one perspectives of the intersidereal infinite, transposed into sounds conjuring spherical images. Frédéric Arbour, with his Visions project, released the "Lapse" cd in 2005 on his own label Cyclic Law, and this album stands out as one of our faves of that year in terms of ambient music. So it's not surprising that we were enchanted by the 2 unreleased tracks Visions submitted to us towards the end of that same year, and that we decided to make a 10" maxi with those tracks.

The sound themes and perspectives proposed within the 2 tracks are numerous, and they harmonize in a sublimely complex and thoughtful way. The main backdrop is composed of dark synthetic layers which stretch towards the infinite, and which welcome gradually, among others, sound motifs that are acoustically generated and that echo each other, reinforcing the effect of sound vortex into which the listener is dragged. Ethereal melodies accentuate the epic character of this odyssey into the unfathomable interstellar immensity. A release which will appeal to fans of dark-ambient, of course, but which will also delight fans of atmospheric music in general!" [label info]

*** VOLCANO THE BEAR – Classic Erasmus Fusion do-LP & 7" (Beta-Lactam Ring Records mt092b, 2006) [lim. 400] €30.00**

Was soll man zu dem britischen Quartett VOLCANO THE BEAR noch sagen? Wer auf der Suche nach überraschender & neuer, (noch) nicht klassifizierbarer Musik ist, die nicht am Computer entsteht, muss hier einfach mal reinhören!! Ihre Musik mit Einflüssen aus Folk, Drone, Avant-Rock & Impro-Jazz ist nicht nur oft irgendwie "weird" und verquer, sondern weist auch streckenweise grosse harmonische & elegante Schönheit auf... wie immer ist vokales Material omni-präsent! Kommt im edlen Gatefold-Cover mit adäquater Artwork, lim. 400.... und wir haben einige Exemplare der Mailorder-only Version mit bonus 7" ergattern können!! Wenn diese ausverkauft ist, gibts nur noch die standard do-LP.

".... zeigt Antifolk flippernd zwischen Didgeridoo und Handy, Daumenklavier und elektrischer Störung, als Folklore des Absurden, die es fertig bringt, in raffinierter Unschuld zerebralen Goldstaub aufzuwirbeln..." [Bad Alchemy # 51]

....Describing Volcano the Bear's music is about as difficult as identifying the instruments. The quartet's arsenal of gear is transcendent of time and space, culled from different cultures and different eras, from classically orchestral woodwinds (albeit sometimes just blowing through the mouthpiece) to African thumb piano, helicopter sounds, thunderstorm and rain and running water, medieval squeeze boxes, squeak toys, chirping or crying bird sounds, and Asian stringed things. While improvisation has been integral to the band's development, Volcano the Bear can always be counted on very cold-calculated and composed songs appearing on their official studio albums. Their arrangement is loose but never wanky or show-offey. Perhaps it's this lack of soloing and pretention that has kept them from appropriate recognition by some of the major experimental media in favor for a whole "free folk"/"weird rock"/"new weird America" obsession." [Brainwashed]

"Edition of 400 copies. 2XLP on heavy 180 gram wax and heavy duty gatefold sleeve and bonus mailorder only 7". VTB have crafted a strange geometry in their musique concrete between celestial duck honks and what sounds like a flood in the living room, there are more than a few occasions of heads cocked at the speaker in mundus caninus. Of course, this bodes well for humans, too. Augmented by all the dog friendly moments is a double album of sprawling musical invention. Record one births gently into a lo-fi-adelic Comus-like saline that even might even win over the Devendra crowd, if the Devendra crowd had ingested just a little too much mushroom tea on that day and left their ironic trucker hats at the door. Song becomes fever dream and then pitches into a barren place of low estate and low chanting whose Residents might well be Eskimos. With typical minimalist pageantry, VTB mutate from piece to piece, punctuating along the way with surprise sounds that the aforementioned dogs love so well; the kinds of quirks that make Nurse With Wound and P16.D4 records such fun listens. VTB spin some very melodious tales, which are subliminally hooky, after a fashion. Spiritual and surreal are sisters. Quiet ritualism queues with dadaistic and with progressive harmonies, together on the same fractured, out world, sing-along journey. And that's just record one. Record two crawls slowly from the echoey ooze, grows legs and then presents as a different and, in many ways, more dramatic creature. A long, shifting organ drone becomes a deeply psychedelic statement that bleats loud and strong like an acid bleached Spiral Insana or a sneaky This Heat." [label info]

*** VON HAUSSWOLFF, CM – Operations of Spirit Communication 7" (Die Stadt DS31A, 2006) [ed. of 500] €8.00**

Die späte Begleit-Single zur LP....

"Two unreleased tracks recorded in 2006. This 7 inch is meant as a companion release to the repress of DS31. It comes in a full colour sleeve reproducing the original artwork of the LP. 500 copies on clear vinyl." [label info]

*** VON HAUSSWOLFF, CM – Operations of Spirit Communication LP (Die Stadt DS31, 2000/2006) [ed. of 500] €15.00**

Kleine Nachpressung dieser gesuchten LP, basierend auf Electronic Voice Phenomena !

"Sehr meditatives neues Album des ex-PHAUSS und RADIUM-label Betreibers aus Stockholm, langanhaltende & dicke statische Drones werden hier erschaffen, in die sich geisterhafte elektronische Effekte mischen...The entire piece on this vinyl only release is dedicated to the research of Friedrich Jürgenson a swedish artist and researcher who recorded 'the voices of the dead' from the radio with his tape-recorder." [Drone Records info 2001]

"Small repress of the classic album from 2000 which is partly based on (and also dedicated to) the work of Friedrich Jurgenson who recorded the «voices of the dead». Gatefold cover. Clear vinyl. 300 copies." [label info]

*** WÄLDCHENGARTEN – The Leech 7" (Drone Records DR-81, 2006) [ed. of 300] €6.50**

Erstes Vinyl für das dänische Duo, die hier ihre besondere Version von noisig-organischen Schwerkraft-drone ausbreiten, Sounds die mit dunkler magnetischer Anziehungskraft ausgestattet zu sein scheinen... „WÄLDCHENGARTEN is a danish duo from Aarhus that could be best described as "noise ambient" or "raw / harsh drone" in what they do. After some already very promising releases (i.e. a CD in the Desolation House-series of Relapse Recs) this is their very first vinyl. Their music on #The Leech# is very raw and filled with tiny noisy outbursts, at the same time ultra-sluggish & powerful. Low whistling feedback & pure electronic whirl-tones are omnipresent, everything seems to gradually sink to an alien center of heavy gravity like an organic entity that is slowly sucking energy while everything around is pulsating and rumbling in menacing cascades... this is dark, but its a darkness of sheer beauty. Filed under: heavy-gravity drones. DARK VIOLET VINYL. BLACK COVERS WITH SILVER SILK-SCREEN PRINT." [label description]

*** WALLS, BRENDAN – Outposts LP (DOM Bartwuchs 07, 2006) [ed. of 300] €18.50**

Neuer Release des australischen Experimental-Drone-Atmosphärikers !
".... Sehr düster illustriert mit nächtlichen Landschaftsbildern, breiten sich dröhnminimalistische Klanglandschaften hin. Man kann sie in der Dunkelheit nur ahnen, eine horizontlos gähnende Abwesenheit von Raum und Kontur, schlafende Steinwüste in einer mondlosen Nacht. Bis man sich allmählich einfühlt in diese Beinahestille, die sich selbst ein sanftes Wiegenlied summt, mit weichem Gedonge in der bebenden Finsternis. MIRROR und MONOS sind in ähnliche Dreamscapes eingetaucht, solch gedämpft rumorende, grollende Dröhnwelten aus Umbra. Raum und Zeit verschwinden im dem letzten Tageslicht, Klang und Melancholie beherrschen die Nacht." [Bad Alchemy #51]
"Brendan Walls' first release as a solo artist since his 2002 *Cassiafistula* CD (Idea Records). Brendan has been active in the Australian music scene for over 10 years and has also worked with Oren Ambarchi, Greg Turkington, Mirror, Daisuke Suzuki and others. In its two parts that cover an LP side each, *Outposts* creates a dream-like motion from distant drones of vaguely defined shape towards totally disembodied sound. The question of what is creating the sounds the listener is perceiving becomes more and more oblivious in the course of listening. *Outposts* is also the first release on the DOM Bartwuchs label since the 1994 TNB/Organum *Wreck* LP and is now being pressed in an edition of 300 copies." [label description]

*** WERKBUND – Weit draussen LP (Walter Ulbricht Schallfolien WULP026, 2006) [ed. of 500] €17.50**

"This is the first new full-length in over six years by the mysterious Werkbund, who were one of the leading lights of German industrial and experimental music in the late eighties and early nineties. Werkbund are so mysterious that I'm not even sure whether to refer to them/him/her as singular or plural, so I shall play it safe and soldier on in the plural. Weit Draussen, which is slang that translates roughly as "Out There," finds Werkbund exploring familiarly dark musical territory. The record opens with a gently repeating, asymmetrical pattern of organ tones, which, after a time descend abruptly into near chaos, as sounds cascade like a waterfall before settling down and allowing the initial pulses to return. In the pieces that follow, Werkbund draws you deep into such alien environments and noisy, shimmering spaces. The final track, "Grau das Meer, schwarz die Inseln," (Green is the Sea, Black is the Island) which fills the album's second side is a particularly evocative and engrossing soundscape. The piece emerges at a snail's pace out of near silence, as Werkbund carves out an echoing, cavernous space, populated and punctuated by murmuring voices and burbling water, and whose near calm is periodically all but swept away by rumbling, tidal surges of sound. In the past, the peculiar metallic liquidity of Werkbund's electronics has led to much speculation that Asmus Tietchens must somehow be involved, but, ultimately, their starkly epic soundscapes are rather different from much of Tietchens' varied work. In any case, Weit Draussen lives up to its name and is truly far out in the best sense of the term." [Rare Frequency]

*** WHITMAN, KEITH FULLERTON – Antithesis LP (Kranky KRANK064, 2004) €14.00**

„Antithesis (Kranky, 2004), a mini-album again credited to Keith Fullerton Whitman, collects four unreleased pieces composed between 1994 and 2002: the droning trance of *Twin Guitar Rhodes Viola Drone* (1994), the beehive nebula of *Obelisk* (1997), the minimalist undulations of *Rhodes Viola Multiple* (1995), the guitar psychedelia a` la early Pink Floyd of *Schnee* (2002).“ [Scaruffi com]
"An LP-only release of material from Keith Fullerton Whitman's archives that doesn't fit aesthetically with his upcoming *Multiples* studio album. The theme for the album is 'ensemble works', that is a combination of instruments played by Whitman himself with no computer interaction. Each piece was recorded in one of the different apartments Whitman has rented since he lived in Boston." [label info]

*** WOLF EYES – The Driller 12" (Sub Pop Records SP 721, 2006) €9.50**

Zwei klasse „grinding ambient noise“-tracks, schwelend und rauh, mit dehumanisierten Vocals und ultra-slowen Riffs & entsprechend schleppender Perkussion. Düster und deformiert, eben: bohrend! Dark & deformed grinding industrial ambience, on one side with dehumanized „vocals“.. great stuff that reminds on early raw Industrial-groups.

*** Peter WRIGHT – Air Guitar 7" (Drone Records DR-82, 2006) [ed. of 300] €6.50**

Neuseeländischer Gitarren-Drone pur vom Wahl-Londoner PETER WRIGHT, Musik wie ein Tagtraum, der mit delikaten Obertönen & Resonanzräumen aromatisiert ist...

„Welcome to the Dance of Overtones! New Zealand's PETER WRIGHT (residing for some time in London, UK) has raised a reputation over the last few years with his music built mainly by guitar & field recordings. This 3-piece EP #Air Guitar# consists of little fluxion-mantras, made by waving guitar-overtones & sounds of air & water, with little additional sounds of daily room-noises. Ultra-minimal & harmonic, but with a certain raw directness & concreteness that creates a unique atmosphere, these wonderful over-tonic vibrations & sounds seem to tell little stories or daydream-phantasies... Filed under: Guitar-Mantra drones. BEAUTIFUL STENCIL-COLOURED SLEEVES (ORANGE / WHITE / BLACK). ORANGE VINYL & ORANGE INLAYS" [label description]

1.1. VINYL COMPILATIONS

* FLUXUS ANTHOLOGY VOL.1 do-LP (Slowscan Editions Vol. 17A, 2004) [lim. 350] €36.50

Lim./numb. 350 re-release of parts of the Fluxus Anthology 8 x MC-box, with EMMETT WILLIAMS, JOE JONES, AL HANSEN, AY-O, etc.. material ranging from 1960 up to 1998. Gatefold cover.

* NO NEW YORK LP (Lilith Rec. , 2005) €16.50

Lim. Vinyl-version of this re-release of the cult avant-punk sampler !! "One of the brightest and most famous projects of the entire punk/new wave scene, No New York was released in 1978 on Island's sub-label Antilles and became a total cult in the indie scene. Featuring some of the most incredible rule breaking bands of the underground New York art and music scene, the project - strongly pursued by Brian Eno - is a genuine snapshot of the massively creative NY scene, from which innumerable trends started and became part of the modern pop music as we know it. Influential, powerful and ground breaking, this collection features four of the top icon shattering Gotham City's no-wavers like James Chance, (CONTORTIONS), Arto Lindsay and Ikue Mori (DNA), Lydia Lunch (TEENAGE JESUS) and Sumner Crane (MARS). If you missed the original it's time to get your hands on this reissue. The CD digipack version includes a detailed booklet." [Label info]

NOT ABLE TO ORGANIZE do-10" (Multi National Disaster Records MNDR 2002) [lim. 399 copies] €16.50

"Noise is the only phenomenon that will NEVER be commercialised" behaupten RECTAL SURGERY in ihrem Manifest zu dieser do-10" Compilation. In der Tat gibt es 25 Jahre nach der ersten Industrial-Welle immer noch Compilations wie diese in Kleinstauflagen und D.I.Y-Manier! Zu finden sind hier gesellschaftskritische, kulturpessimistische und apokalyptisch ausgerichtete Noise-Projekte aus deutschsprachigen Landen..

Industrial and power electronics-Compilation on a german label giving a good survey about the german industrial underground at this time: DIKTAT, AXON NEURON/VAGWA, ASCHE, IRIKARAH, DL, ARS MORIENDI (old track from 1990), SRP, RECTAL SURGERY, WUTANES HEER, TOLE ACHE. "Destroy some structure in your life, produce & consume noise 24hrs daily." BETTER PRICED NOW !

* UNTIL HUMAN VOICES. WAKE US AND WE DROWN 5 x 10"-Box (Rune Grammofon RLP 2050, 2006) €75.00

Sammler-Edition zur 50igsten Veröffentlichung des erfolgreichen norwegischen Labels ! Fünf 10"-Platten in eigenen Covern, 16 seitiges Beiheft, Box, lim. 1000.

"the label rune grammofon celebrates 50 releases with this collection of 19 tracks from their catalog, showing the variation of music they have put out since their first release in january 1998. this committed, consistent label seeks to document the development of the most creative and adventurous young norwegian talent within the areas of electronica, improvisation, ambient, free music and most things in-between and beyond, promoting a scene that is finally getting the international recognition it deserves. this compilation spans the timeless melancholia of fartein valen, the pioneering electronic music of arne nordheim, the magical pop diamonds of susanna and the magical orchestra to the restless youth improv that is moha!, taking in some traditional music, free rock, jazz, ambient, contemporary experiments and various shades of electronica along the way. some are cornerstones in the catalog, but this is not a "best-of" collection -- this compilation seeks to show the different aspects of rune grammofon while still displaying each record's common theme or base. there are five 10" vinyl records, all in their own sleeve with an exclusive kim hiorthøy design, as well as a 16-page catalog, also specially designed by kim that includes a descriptive overview of the first 50 rune grammofon releases. all come in a nice cardboard box, also designed by kim. being limited to 1000 copies, this is bound to be a collector's item in no time, not only because of the limited aspect but also because

of the fantastic design work at show, quite possibly the best record design work kim has ever done" [label info]

* VERFASSUNG LP (Hörbar Hamburg, 2005) [ed. of 300] €13.00

Erste „offizielle“ Compilation des HÖRBAR e.V. aus Hamburg! Enthält 14 Stücke der Mitglieder, die das grosse Spektrum der derzeitigen experimentellen Musik fast abdecken, von dröhn-minimalistischen Sphären über cut-up & Collagen, musique concrete und Impro bis zu post-industriellem Noise, mit Y-TON-G (ex PARA NOISE TERMINAL) und TBC sind auch zwei Drone Records-Vertreter dabei, aber auch sonst durchweg hochklassiges Material von u.a. EVAPORI, [HYPH]; AUDIBLE PAIN, INCITE, GREGORY BÜTTNER, SONATA REC und natürlich darf ASMUS TIETCHENS nicht fehlen. "On the newly released vinyl LP "Verfassung" (German for "state" or "constitution") 14 electronic tracks by 14 musicians and projects can be heard. The music includes all styles of experimental electronic music: minimal to noise, musique concrète, improv, cut-ups and collages. The record not only shows the current state of the experimental music scene in Hamburg, despite the different individual approaches and styles it creates a musical flow, offering a diverse and exciting listening experience. All musicians on the record are members of the "Hoerbar" (German for "audible" and "listening bar"). For over 10 years it has been an important meeting point for producers and consumers of experimental music in Hamburg, Germany. Once a week a lively exchange between composers, musicians, labels and collectors takes place. Once a month local and international musicians are invited to the "Unüberhörbar" concert (German for "unignorable"), among the guests have been Jim O'Rourke, Hafler Trio, Keith Rowe, People Like Us and many others." [label info] "the audible VERFASSUNG of our loosely organized group of producers [called HOERBAR] is being reflected by this audio document, which is representative but cannot be complete. some children, grandchildren and great-grandchildren of those courageous explorers of electroacoustic music continued walking on analogue and digital paths, avoiding the academic castles of compulsion and the sweat-moistened dancepalaces, being driven by furious excitement to add something personal to the pool of established aesthetic strategies. knowing that the wheel cannot be reinvented is not a cause for resignation or for becoming Epigones, but made us develop our ambitions to learn from historic achievements so that we can walk upon new roads and even stray with our heads up. so, the electroacoustic VERFASSUNG [constitution / condition / circumstance / state of mind] compiled by hoerbar hamburg manifests the whole spectrum between the righteous ponderer's efforts and the unconcerned homo ludens' arabesques. we will go on." [Asmus Tietchens]

"Ah the classic format of compilation LP, with booklet. It looks retro, very 80s like, but it's 2006. The Hörbar in Hamburg is an organisation that puts on concerts, mainly in the B-Movie cinema. Hörbar is mainly run by musicians, who work as volunteers, doing the sound, the bar and the door. Every week they meet up and do something. Now Hörbar also acts as a label, and this compilation is the first release. Of course it features music from the people that make up the Hörbar organization. The good thing is that it holds many musicians I never heard of, such as Pizza Ni Ni, Renoise, Margitt Holz, Guy Saldanha and Ebinger, sitting next to somewhat more known locals such as Evapori, Gregory Buettner, Sonata Rec, [Hyph-], TBC, Incite and Y-Ton-G. Of course the biggest star from Hamburg, Asmus Tietchens, is also present, with the most silent and reduced piece of the lot. What can be noticed that there is a fair amount of noise material on this record, such as TBC, Guy Saldanha and Audible Pain. Margitt Holz and Incite represent the rhythm side of this bunch, whereas Tietchens has his own followers such as Gregory Buettner and some seem to follow their own track, such as the curious piece by Ebinger (who he?). Evapori and Sonata Rec play pieces that are a cross over between the world of Tietchens and the underworld of noise. The most curious piece is by Pizza Ni Ni, entitled 'E', it seems just the one time strumming of an E chord on the guitar. A booklet describes the pieces and has a bunch of nice quotes. Limited to 300 copies - that is the final trick from the 80s, make a few and create a rarity!" [FdW / Vital Weekly] Address: <http://www.hoerbar-ev.de>

* YOKOMONO 02 LP (Staalplaat, 2005) €12.50

Second part of the YOKOMONO – series !

Again 110 loops on this record, 55 by Staalplaat Soundsystem, the rest was made by: Anton Nikilae, Carl Michael von Hausswolff, Charlemagne Palestine, Christian Fennesz, fm3, Ignaz Schick !! clear vinyl and looks really arTy !

2. CASSETTES

sorry, no new entries !

3. CDRs

* AMK - ps. Heddenfield do-mCD-R & object (Recordings for the Summer rfts nr. 160, 2006) [ed. of 32 copies] €15.00

Hyper-obskures, total unförmiges "Objekt-Cover": ein bestempeltes Taschentuch (inkl. 2 mcdrs) hängt mit Bindfaden an einem Gips-artig aussehenden, schmalen viereckigen Objekt. Die Musik von AMK ist nicht weniger ungewöhnlich, stammt auch sie von selbstgebauten "Vinyl-Objekten", die sich repetitiv überlagernde "found-sound" Noise-Orakel erzeugen, kleinste Schnipsel von Uralt-Platten kreisen trashend im Raum.....

"I start discription with gx jupiter-larsens own words: A.M.K. uses, as his only sound source, the montage. his montages are flexi-discs that he cuts up and recombines and then plays on regular turntables. even his CD releases sound just like broken records. A.M.K. started to cut up readymade flexi-discs in 1986. eleven years later he would start to record and release his own limited-edition flexi-discs for the sole purpose of montaging them. (exerpt from NOISE AND THE NOISIAN by gx jupiter-larsen)

I don't want say more, gx' text is a good exemple for how AMK work. this 2 small cdrs contain 10 tracks with different characters. both cds are in small white paper with stamps and tie to a different-size white painted object made from cardboard and sheet of cloth. sizes ranging from 35x6 to 17x4 centimetre. no label-informations, only the tracklist and AMK stamped. edition of 32" [label descriptions]

* ANOFELE & LOGOPLASM – Gravescapes mCD-R (AFE Records afe071mcd, 2006) €8.50

Für field recording-Fans höchst empfehlenswert: Zwei italienische Projekte mit Aufnahmen aus einem unterirdischen Kloster-Tunnel, der mit Steinen, Stöckern & Knochen übersät war... auf der mini-Cd befinden sich drei Stücke, je eines mit den Bearbeitungen von ANOFELE und LOGOPLASM, und einmal die Originalaufnahmen. Geheimnisumwitterte Geräusch-Trips voller steiniger Details...

"We are happiest to bring you this collaboration between *Anofele* (*Adriano Scerna*, better known as one half of the italian experimental duo *Kar*) and *Logoplas*m (*Paolo Ippoliti* and *Laura Lovreglio* from *Ariccia*, Rome) which comes in the form of a 3" MiniCD-R.

*Logoplas*m didn't release any music at all during the last few years, so we are particularly glad to be part of their return to the scene, and we're truly hoping that this won't remain an isolated episode.

"*Gravescap*es" is a very particular release whose origins starts back in 2003 during a week-end in springtime, when *Adriano*, *Paolo* and *Laura* got almost lost in the woods of Central Italy, after a visit to a local *theravada* buddist monastery.

As they were walking around the monastery, at some point the trees disclosed the ruins of what instantly appeared like an abandoned graveyard bearing the signs of an awful lot of time and almost completely overgrown with weeds.

Underneath the graveyard they soon discovered a short subterranean tunnel. The tunnel was slightly illuminated by the piercing sunlight and their curiosity won over unrational fears, so they decided to explore it. Inside the tunnel they found a few open loculi which contained small heaps of human bones. More bones were spreaded on the ground along with stones, sticks, branches, etc.

They took some recordings with two portable MiniDisc machines, using their discoveries as the main sound sources. Such recordings were subsequently manipulated and assembled using computer technology and softwares, and turned into "*Gravescap*es".

"*Gravescape One*" is *Anofele*'s rendition of the original recordings, which is presented as "*Gravescape Two*". "*Gravescape Three*" is *Logoplas*m's take on the same source material." [label info]

* ARABELLA'S PARADE – Static infinite CD-R (Evelyn Records eve02, 2000) €7.00

Very early release on UK's Evelyn Records, a label with a similar approach as Drone Records. ARABELLA'S PARADISE works with radio-waves and creates a kind of low-fi shredder-ambience, very pure and bony noises... absolutely last copies !

"pure, untreated radio waves recorded between 1995 and 1999 in various parts around england. forms a brief document to the infinite range of harmonics that exist in the atmosphere, and includes dense white noise, blank drones, minimal ethereal static and morse messaging." [label info]

* ARABELLA'S PARADE – Evelyn Ambient Series Vol. 1 CD-R (Evelyn Records eve03, 2000) €8.00

Very early release on EVELYN, two very quiet and meditative waving tracks made without computer or synths...

"bowed string composition, low-end bass rumble and rainstorm/voice recordings, with added delay pedal and guitar by karina ESP." [label info]

* BAKER, AIDAN – Traumerei CD-R (Evelyn Records eve27, 2005) €8.00

Ungewohnte Instrumentierung auf dieser CDR für AIDAN BAKER, denn neben E- und Bassgitarre kommen auch Flöte, Violine und Konzertgitarre zum Einsatz. Auf fünf Stücken modifiziert BAKER klanglich als auch in der Titelgebung das „Traum“ – Thema, mit ganz unterschiedlichen Ergebnissen, von sanften ambient & loops bis hin zu gefährlich anschwellenden Monumental-Drones. Einer seiner besten CDRs bisher, leider gibt's auch davon nur wenige....

"In this release, the always prolific Baker changed a bit of method as the five tracks of "Traumerei" are each played on a different instrument replacing the usual haze of electric guitar drones, here represented only by the title track. "Reve" superimposes slow flute melodies with a sapient choice of dynamics, recalling ancient rituals and amorphous ectoplasmic entities. The more mechanical character of "Reversion" for acoustic guitar is followed by a towering monster of low-frequencies-cum-distortion in a pretty atypical bass piece called "Trauma". Aidan saves the best for last: "Reveiller" sees him manipulating a violin with masterful sensitiveness in a series of glissando layers and string plucks which form the basement of the album's best track, a cross of eastern trance and luminous contemplations. "Traumerei" closes the show Baker-style, its gentle guitar arpeggios and sinuous looping developing into cathedrals of clouds and strangled cries for help." [Evelyn Records]

* BAKER, AIDAN – Dog Fox Gone to Ground CD-R (AFE Records afe077lcd, 2006) [lim. 100] €12.00

Auch "Dog Fox" basiert auf fein gewebten, langsam wellenden Endlos-Delay Gitarren-Klängen, meditativ und ruhig wie ein Traum-Ozean... eine warme Hypnose... ganze hohe einzelne Töne tänzeln im Klang-Perfum... kommt mit sehr schönem full-colour cover.

"Canadian artist *Aidan Baker* is probably one of the most prolific experimental musicians around, exploring the deconstructive sonic possibilities of the electric guitar as a primary sound source, creating music that ranges from experimental to post-rock to contemporary classical. Since year 2000 he had an impressive number of releases spreaded worldwide through various well-known and respected labels: *S'agita Recordings*, *Mystery Sea*, *Taâlem*, *Le Cri de la Harpe*, *Drone Records*, *Die Stadt* and many others, including his own *Arcolepsy Records*. "*Dog Fox Gone to Ground*" is *Aidan Baker*'s first release on *Afe*. It was entirely and spontaneously composed, performed and recorded in mid 2005 using only acoustic guitar and real time effects, it doesn't contain any overdubs or other studio tricks.

This fifty minutes work is divided in five parts lasting from seven to fourteen minutes each. "*Dog Fox One*" starts with sparse pluckings that get denser along the way as notes are multiplied by delay. In the meantime a low drone slowly rises from the background bringing in some tension. "*Dog Fox Two*" begins as a classic guitar track where gentle arpeggios and phrases are joined by looped effects and long sustained notes that gently fade into "*Dog Fox Three*".

The third part of "*Dog Fox Gone to Ground*" is constructed on simple but very effective guitar loops and is a very nice example of the evocative mood of the whole disc. More and more delicate sequences are added to the mix until we reach "*Dog Fox Four*", a long experiment based on reiterated notes and background drones, noises and distortions. Clocking in at fourteen minutes, "*Dog Fox Five*" is the longest track of the disc. Its minimal guitar loops and drones create a subdued peaceful microworld which explodes in highly pitched bowed notes at the end. A wonderful closing number for a very good guitar-based experimental album." [label info]

* BARDOSENETICCUBE – Bad Heaven CD-R (Ostroga OTR-006, 2006) [lim. 222] €10.00

Dunkel und äusserst sakral, mehrstimmige Kirchenchoräle versinken im Drone-Morast, Glockenmantras, Stimmen, industrielle Soundeffekte... wieder drone-ambient in ekstatischer Form !!

"Dark drone ambient, dedicated to the theme of Russian orthodox church. Choirs, bell ringing and meditative drones. Limited to 222 copies in full-colour sleeves. Cover is a reproduction of an icon found in the deserted village near the Ural. Inserts - burnt images of oppressive sky over the doms of Russian churches - photos made by Noises Of Russia." [Zhelezobeton]

* BIANCHI, MAURIZIO (MB) & SIEGMAR FRICKE – Endokraniosis CD-R (TIBProd tibcd65, 2006) [lim. 150] €9.00

Der schon seit den 80er Jahren in der experimentellen Tape-Szene aktive SIEGMAR FRICKE (als BESTATTUNGSINSTITUT und mit D.S.I.P., etc.) ist zurück und hat mit M.B. einen Soundtrack zur klinischen Welt von chirurgischen Medizinmaschinen, Magnetresonanztomographien & Bakterienbefall kriert, zusammengesetzt aus

radiologischen Elektrowellen, Röntgensounds und anderen Originalsounds aus dem Klinikalltag.... das Gebräu besteht aus langgezogenen Drones, klinisch-kühlen Sounds, tiefen Pulsationen im Untergrund und ist von einnehmender Sterilität.... ein angemessen und überzeugend umgesetztes Konzept, welches die Atmosphäre westliche Apparate-Medizin verdichtet. Ca. 65 Minuten, 4 tracks.

"THE RECONCILING FLUIDIFICATION OF THIS CLOTTED AND RAREFIED "ENDOKRANIOSIS", CONCEIVED AND REALIZED DURING THE SURGICAL HALF OF 2005, IS PROFANING THE RIGID STOICISM OF OUR ENDOSCOPIC WICKEDNESS. TO RECONSTITUTE AN EDUCATION ORTHODROMY, THE NEUROPATHIC INTERFERENCE WEAKENS THE CLINICAL FANATICISM, WHILE A DICHROMATIC DECONTAMINATION ACCUSTOMS THE AGORAPHOBIC ATOMICITY. THE CAPTIOUS DYSPHORA GURGLES IN THE OPPOSABLE CIRCUMSPECTION TO PROPOSE THE RECALCITRANT ERYTHROSIS. ITS EXTRAORDINARILY VEHEMENT AND VULCANIZING, BECAUSE ITS MUTANT MANIPULATION HAS BEEN CELEBRATED ON THE CONTRADICTIONARY BLASTOGENESIS. ANOTHER ALTRUISTIC CARCINOMATOUS SICKNESS? OR IS IT SIMPLY A RUDIMENTAL OSCILLATION IN THE MAJESTIC VIROLOGY?" [preface by MB]

*** BIG CITY ORCHESTRA – Airre CD-R (Entr'acte 27, 2005) €11.00**

BCO (named here "Big City Orchestrairre") are back again with another surprising release, for the amazing new british label ENTR'ACTE. Unusual instrumental sounds & loops (lots of guitar sounds), found music & radio-material, quasi-rhythmic structures, something like an oriental touch, every piece is different – and there are a lot! Oscillating between dark atmospheres, odd "somethings" and a mind-expanding "funnyess"... Again very original, almost undescribable, BCO continue to excite us !!

*** BJERGA / IVERSEN – Collaborations do-mCDR (1000+1 Tilt Recordings, 2004) €6.00**

Das norwegische Duo von ANDERS BJERGA (auch aktiv als FIBO TRESPO und mit seinem Label HUMBUG) und JAN-M. IVERSEN (er betreibt das DIY-Label TIBPROD) veröffentlichen zur Zeit viele "kleine" CD-Rs auf diversen Underground-Labels weltweit. Diese zwei mcdr in selbstgemachter Hülle enthalten exzellente, dunkel-atmosphärische Noise-Improvisationen, erodierende Dronescares & field recording-Einmischungen.... etwas obskur & weird und immer mit Hang zum Ungewöhnlichen..

"bjerga (Fibo Trespo) and iversen (Tibprod) from Norway, join ideas and forces, their collaboration results in 4 tracks of harsh droning with dense and full textures" [label info]

*** BJERGA / IVERSEN – White lights from the deep north CD-R (Paha Porvari Records prec004, 2005) €7.00**

Great one-tracker (ca. 35 minutes) with finest experimental ambience (rec. Nov. 2004) from this creative duo, using electronics, amplified objects & effects in an improvisational way. On a new sublabel from NANINANI. Full-colour cover. Probably a tiny edition again, so act fast if you're interested !

*** BJERGA / IVERSEN – Dragging words out of a stone CD-R (Gold Soundz GS44 / Tibprod TIB#68, 2006) [lim. 47] €6.00**

Tour-Benefit CDR for their European Tour March 2006. This is low-fi mechanical-feedbackin' & vibrating atmo-noise with a kind of "New Zealand"-feeling. Only 47 made, numbered ed., oversized cover.

*** BJERGA / IVERSEN – Earth Pit CD-R (Barl Fire Rec. BF011, 2006) [lim. 100] €6.00**

Rarer Release des kreativen Duos, wenige da !

"After their six volume "Lighthouse Tapes" series the Norwegian noise/drone duo Bjerga/Iversen head inland to offer up this mud-spattered sonic dichotomy that blurs the boundaries between what is considered organic- and machine-driven music. Metallic squeal, electronic collages and earthy drones sit side by side and find their co-resonant frequencies lending "Earth Pit" a life-pulse to its soiled and rusted tones. "Earth Pit" comes housed in vinyl slipcases with coverart featuring the mudpools at Rotorua New Zealand by Richard Seaman, and is limited to 100 copies." [label description]

*** BLACKHUMOUR / GX JUPITTER-LARSEN - Xylowelle CD-R (Recordings for the Summer rfts nr. 151, 2006) [lim. 86 object cover] €10.00**

Überraschende Split-CDR der Voice-Only-Tape-Legende BLACKHUMOUR und dem Radikal-Performer GX aka HATERS. Ein sehr kurzes, typisches BLACKHUMOUR-Sprach-Cutup-Stück am Anfang (es bleibt unklar ob das neues Material ist oder etwas aus dem Archiv), danach minimales elektronisches Fräsen, welches sich in loopiger Bewegung ins Hörfeld summt.... ultra-minimal, kein noise, aber

disturbing as anything! Kommt im Brottüten-Müll-Cover, each one unique!

"....Each of the packages contains a found object from the street or empty places, all collect over the last +5 years (friends of mine know what I mean! never planned for this release, but I like that I don't use it for other art or releases. in each paperbag is for example a old and fucked up: tin can, piece of dirty rubber, plastic or cloth, or just old paper. Both, the object and the paperbag are wrapped in plastic bag. The cdr is outside on the plasticbag.

blackhumour is playing a +3minutes track called: xylowave, gx jupitter-larsen following with: xylowelle in over 50 minutes. very unique stuff from a soundpoet and a boy who build his own world to look through! For everyone who don't know much about blackhumour, here is a self-description from Frazer Hall/blackhumour:

the blackhumour audio project had its beginnings in early 1982 with the first few experiments i was doing on my teac 4-track reel-to-reel recorder. the resulting early pieces were not so good, but some of the pieces which were done with my then audio-partner, somebody else, were successful. two of these pieces, 'murder', and 'trade and commerce', are included in the retrospective of early bh work, radical positive (banned productions). this release also shows the evolution of the blackhumour approach away from treatment/effects techniques of any kind, such as equalization, reverberation. flanging, echo, etc., and the choice made by blackhumour to use as its sole sound-construction source the use of 'found-object' human voice only, with the exclusion of such tape techniques as speed-masking (speeding up or slowing down the sound of the voice) or back-masking (the notorious technique of playing the voices backwards). since 'snakes in an atheist's grave' (1984), NO blackhumour piece has used anything other than found object (spoken) human voice and editing techniques. (since 1986, digital editing has been included, thanks to inexpensive digital sampling.)I wanted the sound source to be absolutely basic. the human voice speaking was about as basic as i could get. The rationale being that we are constantly hearing speech, whether it is from others, or simply the sound of our own voices in our ears." [label info]

*** BLACK SUN PRODUCTIONS – Musick for Porn Vol.2 CD-R (Anarcocks.com ANACDR02, 2005) [lim. 100] €15.00**

Rare VÖ auf dem Black Sun-eigenen Label, als Soundtrack zu homosexuellen Praktiken gedacht ! Wenige Kopien da!

"What really comes across is that no matter how extreme the practice or how peripheral it is to many people, there is no denying the potency of the male sexual urge expressed between two men. Within the musick there is an obvious, strong current of near tantric fucking but more than that there is a celebration of the sacred, the touching of the holy within while getting deep down and dirty.

It's musick for the Church Of Body. There is a powerful technotic, entrancing pulse that runs through the session dancing between the sacred and the profane. Sometimes there is a strong tribalistic rhythm, at others a granular flicker of the taste of electricrery."

[Darius Akashic, [Crooked Stylus](#)]

Massimo and Pierce are best known (unjustly) as members of the late Coil's live touring outfit during 2002. As the semi-naked, bloodied and washed-out Ghost Boys, their iconic and deeply physical on-stage presence is rooted in the world of Coil and their fans, and their increasingly individual and eclectic output has both suffered and profited from the connection. Listening to *Musick for Porn Volume 2* (or indeed, *Volume 1*), however, reveals a much darker sexuality than their mentors' beaten path.

This release has dungeonesque, dark gothic sweeps just like the first volume, but appears to be a leaner, prettier beast. *Volume 2* relies more heavily on ribcage rhythms than the dislodged electronic moods of its predecessor. The Neubauten beat of "Boot Boys" explores the idea of rhythmic panning, the whole track underpinned with a hooded drone as is shunts left to right. This song's bondage bells give fetishist visualizations to the duo's already clear need and sexual thrust.

The almost flinch-causing slaps on "The Hole" take that one step further, wrapping the tempo in secluded moans and exhalations. The bubbling, electric thread that trickles throughout adds to the feeling that flesh and sex are merely feet away from the mic, and therefore, your speakers. The empty reverb conjures images of a church, or a cell, drawing obvious analogies between this couple's personal relationship and physical love.

Most of the music here mines strata of shady murmuring drones and almost combative drums, hovering on the edge of frantic release. Like some form of pagan ceremonial music, these rebounding beats build into little looping, twisting prayers. "Another Ride" has a little oriental twangy insistent hook, while "The Bathtub" is infused with sweetly dropping diamond tears of water, yet under both lies a fleshy metal looping cartilage of unpleasant sound.

The conclusion of most 'male orientated' pornography is pretty obvious, but Massimo & Pierce end this journey slightly differently. "Final Coum/Another Mohawk" is an inverse aubade, welcoming in the

mystery of the dark instead of the comfort of dawn with orgasmic moans and eerie 1980s synth hooks. It patters to an end in clipped beats with Pierce's nursery rhyme vocals and Massimo's deeper croon still echoing against the walls." [Scott McKeating DUSTED MAGAZINE]

*** BRADLEY, PAUL & CRIA CUERVOS – Moraines CD-R (Twenty Hertz TH012 / Sileat 01, 2006) [lim. 150] €14.00**

Der geologische Begriff Moränen (die Schuttablagerungen von Gletschern) wird hier lebensgeschichtlich verstanden und musikalisch umgesetzt, auf dieser ersten Collaboration von CRIA CUERVOS (bereits aufgefallen durch cdrs auf taalem, mystery sea & immanence records) und PAUL BRADLEY. Man meint ins Innere von Zeitlupenbewegungen von Erosion & Gestein hineinhorchen zu können, die auditiven Sinne scheinen sich magisch zu weiten...

"British based Paul Bradley and Italian based Cria Cuervos (aka Eugenio Maggi) collaborate here to produce a work that like the title suggests, is heard to shift, crack and erode over time. Glacial drones melt to liquid and degrade to static leaving behind it the debris of our lives, the stones and boulders that weighed us down but where what made us strong, till, in the end we are all just dust.

A co-release between the artist's respective labels Twenty Hertz and Sileat, 'Moraines' comes in an initial edition of 150 copies with colour printed artwork and full colour disc print in a vinyl sleeve." [label info]

*** BUMSTEINAS, ARTURAS / ANTANAS JASENKA - Johnny, One Note Drone and Polydrone Tone/ Sonic Machine CD-R (Cohort Records CRCD 116, 2006) [lim. 100] €9.00**

„Der dritte Split-Release des Labels Cohort Records vereint zwei gegensätzliche Umgangsweisen mit geräuschhaften Klängen. Arturas Bumsteinas, litauischer Sound und Visual Artist, hat dem Cocktailschläger aus der guten alten Zeit der Atombombe einen Grunddrone, fieserweise nervend auf einem Kanal, zugehängt. Aus dem Song wird nichts derweil sich vom Grunddrone aus alles Weitere ergibt. Polydrone werden nach und nach unterschiedliche Frequenzen zueinander gestellt. Durch Variation der Dichte und Tiefe bzw. Höhe der Töne und einem dabei sparsamen Umgang mit Möglichkeiten, entstehen entschlackte Soundscapes, die klingen als hätte sie tatsächlich jemand „gemacht“. Der Musiker als Verursacher der Klänge rückt andeutungsweise in den Vordergrund. Dieses aus dem Hintergrund der Musik knarrenden Schritten eines Menschen im Wartesaal zu schließen, mag vorschnell sein. Nein, tatsächlich führt der Verweis geradewegs zum ersten Album der New Blockaders. Eine nähere Verwandtschaft zu den englischen Brütisten kann der russische Komponist Antanas Jasenka mit seinem Beitrag nachweisen. Doch sind seine neun „Sonics“ zum Teil beherrschend vom Drang nach Melodie, so dass die kaputten Geräuschpartikel zum Ornament gerinnen. Das ist aber nicht Schade, denn es gibt dem Ganzen eine Schönheit, die im Verlauf der Stücke der Erhabenheit des Häßlichen oft genug weichen wird.

The third split-release from Cohort Records contains two different forms of treating sonic sounds. Arturas Bumsteinas, Lithuanian sound und visual artist, took a musicpiece from the good old times of atom bomb and added a one note drone. The song ends but the drone goes up. Part for part several drones from different frequencies are following. Through variations of density of the drones and an economically treatment of the material these soundscapes become very clear. Behind the droning sheets there are steps to hear of someone walking around, or is it the musician himself? Then, maybe, you could think of it as a reference to the „Changez Les Blockeurs“ LP of the New Blockaders. But for sure the Russian composer Antanas Jasenka seems more related to the fields of bruitism. His nine pieces, called „Sonics“, are showing the opposite to Arturas Bumsteinas hypnotic exercises. Caused by use of different electronical devices his music is shattering and rumbling around some fragments of melodies. A loosely playing with noise electronics, ugly and sublime at the same time. Comes packaged in art paper sleeves - limited to 100 copies." [Peter Schlewinski / Drone Records]

"the third split release featuring the drone of Arturas Bumsteinas and the sonic experimentation of Antanas Jasenka - comes packaged in art paper covers in vinyl sleeves - limited to 100 copies" [label info]

*** CLOSING THE ETERNITY – same CD-R (Closing The Eternity, 2001) €7.00**

Unlimited edition of the first (?) CTE-album, formerly released on now de-funct. Fight Muzik-label !

„Neues dark ambient project aus Ekaterinburg mit einem sehr schönen Debut – dunkle subliminale drones treffen auf sphärische, sich überlagernd obertonige Klangwellen, mitunter tauchen leichte pulsierende Abgründe auf... sehr sehr minimal und ruhig. das geht TIEF rein ins Herz des Unbewußten.... Wir sind begeistert von diesen drei tracks und hätten uns nur gewünscht, daß die CDR länger dauert....

A new dark ambient project from Ekaterinburg, Russia, with a very nice debut-CDR – gloomy subliminal drones meet spheric overtone soundwaves, sometimes added by pulsating abysses .. very very minimal and quiet, this points deeply into the heart of the unconscious. Deeply recommended!" [Drone Records description 2003]

*** COMBATIVE ALIGNMENT – Everlasting Sun (expanded version) CD-R (Avatar 01, 2006) €10.50**

Re-Release of the deleted 10" with bonus material !

"First release on a new label from Leipzig, mystic dark ambient spheres and orchestral sadness with subliminal messages in between. Creates an atmosphere of alien cosmic areas, not unlike INADE or LUSTMORD. Well done debut, recommended." [old Drone Rec. info]

*** DISSECTING TABLE – Zettaizetsumei CD-R (Multi National Disaster Records MNDR 2020, 2006) [lim. 75 spec. ed. leather cover] €16.00**

We got few copies of this lim. leather-cover edition!

" A 4 Track CD-R with a 46:36 minutes running time .

4 new japoanise tracks by this wellknown japoanise artist .

All 4 Tracks composed by Ichiro Tsuji in 2005, released as UPD Org. 010 and sold out now .

The european edition will be available at 31st of march 2006 and comes only in an edition of 75 copies , the CD-R is housed in a special darkgreen full leather bag with envelopecover around and insert , the leather bag was created and manufactured by Watty in December 2005 All copies are handnumbered!" [label info]

*** DRONAEMENT – Ezoterick Muzick CD-R (AFE Records afe085lcd, 2006) [ed. of 150] €13.00**

Finally a new full album by DRONAEMENT with NEW material, very "positive" drone-vibrations & field-recording-reworkings with excursions to trancey tribal-rhythm-pieces, full of mystic feelings and close to the mystery of existence, the title is more than appropriate...

"Dronæment is active since 1997 and is the main musical project of Marcus Obst who lives in the South area of what once was East Germany. After a few amazing tape albums he joined the Drone Records serie with the "Wassermond" 7", which was based on a collaboration with Jim De Jong, followed soon by a split LP with The Infant Cycle (Jim De Jong again....). Since then he released some marvellous albums on Dachstuhl, Nauze [Muzick], Mystery Sea, Le Cri De La Harpe and Field Muzik. Everyone with an even small interest in Drone / Experimental music should immediately put their hands on them. After the wonderful "Yr" (released with the help of our friends at Blade Records) and "Allein... Unter Menschen" (a remastered CD-R version of one of his early tapes), this is the third Dronæment album released by Afe. Needless to say that we're very proud about this. "Ezoterick Muzick" was inspired by repeated listenings of indian traditional music and is a successful attempt at creating meditative / relaxing ambient music..." [label info]

*** DWELLING LACUNA – Bordel do-CDR (Großstadtrecorder DOCD 1/2006) €13.50**

Finally a new work of Colognes best kept secret! BORDEL sounds quite unwieldy to us, as DWELLING LACUNA try to go new ways, where silence and ultra-reduced sound-objects play a role.... using drums, bass, effects, backtapes, they awoke an ultra-dense and suspenseful atmosphere, with singled outbursts of near-noise, but everythings always kept in slow-motion & nocturnal repetitive, the sounds have something low-fi, nostalgic, which is quite unique.....

*** ESPLENDOR GEOMETRICO – Live in Belgium CD-R (Geometrik eg-cdr01, 2006) [lim. 250] €14.00**

The rhythmic-Industrial legends from Spain, live 1996 !

„GEOMETRIK introduces this limited series with three different Esplendor Geométrico concerts recorded digitally, with very good sound quality, presented in a special cardboard packaging numbered (limited to 250 copies each). Most of the tracks contained are unreleased or very different versions from the originals. The distribution of these editions will be very limited due to the short number of copies. TRACK LIST (LIVE IN BELGIUM): 1- ¡ Al Asalto !, 2- Nuevo Frente, 3- El Acero del Partido (vocal version), 4- Ultima III, 5- Who's That Señorita? (live version), 6- Balearic Rhythms (live version), 7-Rotor (live version), 8- Ciudad Eléctrica, 9- Arizona Sin Fin (58 minutes)" [label info]

*** ESPLENDOR GEOMETRICO – Live in Prague CD-R (Geometrik eg-cdr02, 2006) [lim. 250] €14.00**

The rhythmic-Industrial legends from Spain, live 1995 !

„GEOMETRIK introduces this limited series with three different Esplendor Geométrico concerts recorded digitally, with very good sound quality, presented in a special cardboard packaging numbered (limited to 250 copies each). Most of the tracks contained are unreleased or very different versions from the originals. The distribution of these

editions will be very limited due to the short number of copies. TRACK LIST (LIVE IN PRAGUE): 1- Entrégate, 2- ¿Qué hora es ahora?, 3- El Empuje del Desarrollo Técnico (live version), 4- Who's That Señorita?, 5- Tiempo Libre (live version), 6- Confort, 7- Dame un Beso, 8- Elektroavod, 9- Rotor (live version), 10-11- Ultima II. (56 minutes)" [label info]

*** ESPLENDOR GEOMETRICO – Live in Warenden CD-R (Geometrik eg-cdr03, 2006) [lim. 250] €14.00**

The rhythmic-Industrial legends from Spain, live 1997 ! „GEOMETRIK introduces this limited series with three different Esplendor Geométrico concerts recorded digitally, with very good sound quality, presented in an special cardboard packaging numbered (limited to 250 copies each). Most of the tracks contained are unreleased or very different versions from the originals. The distribution of these editions will be very limited due to the short number of copies. TRACK LIST (LIVE IN WARENGEN): 1- ¡Al Asalto!, 2. Nuevo Frente, 3- El Acero del Partido (vocal versión), 4-Villa Esplendor/Ultima, 5-Who's That Señorita?, 6-7- Balearic Rhythms (live versión), 8-Rotor (live versión), 9- Ciudad Eléctrica, 10- Arizona 1962. (62 minutes)" [label info]

*** FEU FOLLET – Toi et le son CD-R (Einzeleinheit, 2006) €8.00**

Zwei sehr feine ambient-drone Stücke von diesem neuen deutschen Projekt (aus Münster), erinnert an sanftere Drone-Acts wie MIRROR, COLECLOUGH, BRADLEY, sehr wellend-loopig und phaser-effektiert.... kommt in einem Waschlappen-Cover (no joke!) To discover!
"Debut album by the Einzeleinheit-founder. Tobias Fischer and Mirko Uhlig met for the first time while preparing for two live performances of Mirko's project Aalfang mit Pferdekopf. During these sessions, Tobias was introduced to the works of Mirror and Nurse with Wound for the first time, flipping a switch in him. Shortly after, he started his own journey into the cosmos of dulcet electronics and the magic of overtones – always on the outlook of creating something entirely his own. "toi et le son" is the first result of his work: Two long drones take listeners into a world, where there is no more understanding in an intellectual sense, but only wave after wave of gentle sound softly engulfing you. While the title track floats by like a warm wind that opens up the cloudy sky to let the sun shine through, "Larme d'Heike" moves from a cold and frozen opening to an ascending and strangely consoling finale. On tranquility's eternal ocean, this is a ripple on the surface." [Label info]

*** GABIN, VIVIAN - No Love, No Structure, No Hope For All CDR (Tosom 020, 2006) [ed. of 150] €10.00**

"... Im knirschigen Lo-Fi, immer wieder mit monotonen, unscharfen Beats und unterirdischem Rumoren umkreist der No-Love-No-Hope-Soundtrack spätindustriale Zustände mit einem halb melancholischen, halb sarkastischen Kommentar aus perkussiven, repetitiven Dusterklang. Tonbandschlaufen, um sich dran aufzuhängen und dieser schnöden Welt im Tod noch was zu Scheißen und zum Abschied die Zunge rauszustrecken..." [Bad Alchemy #50]
"AUDIO-CDR, 11 TRACKS WITH 48 MINUTES RUNNING TIME COMES IN A5 CARDBOARD SLEEVE LIMITED AND NUMBERED EDITION OF 150 COPIES
It's done and it's happen... no love for you, no structures for anybody, no hope for nobody. Vivian Gabin the musical love to the genius of madness, George A. Romero.. 11 pieces, full of dark sounds with ambient and industrial moments." [label description]

*** GIESELA – Rot mCD-R (Field Muzick fm.m 001, 2006) [ed. of 50] €6.00**

A new name on the label of Marcus Obst (DRONAEMENT) is GIESALA, a project with a fake-identity weaving together mellow drones and more concrete sounds to a very melancholic and nostalgic musical phantasy... worth to discover !
„Giesela webt wie Stoff, gefundene Töne mit Geräusch zu einem Teppich der Zeit. Es sind Schlaflieder, Familienportraits und Überraschungen, die uns auf diesem Tonträger erwarten.
Giesela weaves a carpet of time from the noises and tones she finds - as if these were made of cloth. You can expect lullabies, family portraits and some surprises on this record. 4 pieces of serene and almost sacral music - with the exception of piece number three, which is of almost breathtaking concreteness." [label info]

*** GOEM / FDW – Reasons pt. 4 maxi-CDR (1000+1 Tilt, 2005) €5.00**

Nice 3 track CDR issued for the "Masynergy Diy Festival" in Athens, March 2005. Pulsating, looping, quasi-rhythmic electronics, and a very interesting drum-percussion-loop piece....

*** HAERETICI 7074 – Haeretici, Schismatici, Excommunicati CD-R (Some Place Else SPECDR06037, 2006) €6.50**

Document of a live show which took place in Tampere, Finland, January 2006, by this project of OVRO and NIKO SKORPIO: Loops, dark drones, strange digi-noises, deformed voices, all strange & surreal... infiltrating & sinking in your subconsciousness.... Hard to say what it really is...

"Hæretici 7074 is a duo of Ovro and Niko Skorpio. Joining forces, the artists bring together the more meditative and ritualistic elements of their solo works, blending it to something completely new. Recognizable, but distinct. Hæretici 7074 concentrates on live performances, enjoying the organic and interactive feel of playing live, with its often surprising turns and twists. Haeretici, Schismatici, Excommunicati is the band's first release, and contains the recording of the group's live performance at club Syntesia in Tampere, Finland in January 2006. Here, deep dark ambient soundscapes meet creeping rhythms and ecstatic oriental vibes. This is musical heresy, where the alchemical potential of not playing by the rules or expectations comes abloom. Purists, clinging on to their cherished dogmas in the dust of their crumbling temples, will be itching to burn these heretics alive." [label info]

*** HUM – Inner Navigation CD-R (Mystery Sea MS30, 2006) [lim. 100] €12.00**

Zarte und massige Oberton-Drones, amorph und ozeanisch, grenzen- und objektiv, wind- und wellenartig, reine Vibrationen und Klänge; da fällt es schwer, NICHT in esoterisch klingende Floskeln zu verfallen, denn HUMs Musik wirkt auf uns wie eine direkte Umsetzung der primären, prä-symbolischen Energie, die jedes Lebewesen und letztlich jeder Partikel inne hat..

"inner navigation in back flow through the open mouth of darkness to Great Point where primary light becomes seen and where the eternity is found. " - Chistov Dmitry, December 2005

"Russian sound alchemist Chistov Dmitry of the Moscow region, feeds his aural obsessions with his immediate environment as well as the deep psyche... Letting a certain sense of urban deliquescence & the beauty of ambient decay corrode his compositions, but also probably inspired by the founder & essential fluxes animating Nature, he succeeds in sculpting mantric tones with a very own character and dynamics... These pieces are casted in permeating movements acting like close metaphors of primary pulsions & feelings...

To cover their large palette, Dmitry has so far operated under many names denoting different approaches (SPHOGHA, NIGREDO, MIKOSTERION, SMALL TOWN ZOMBIE, & above all HUM...)... Passionate & extremely meticulous, he released most of his works in private editions under his own imprints (SPHOGHA, A DATURA LANDSCAPES...) For Mystery Sea, Dmitry uses his main HUM identity... Hum is a vehicle for making low continuous vibrating sounds often based on a specific sensation explored in its multiple variations... So, "inner navigation" is about what blooms under your skin, that unnameable flow which underlies every breath, a search for isolating impulses & conductions...

"inner navigation" is a meandering journey through the layers of Unconsciousness, gradual erosion, stasis, and ultimately loss... going there beyond, at the heart of a reflection itself where a sheer emotion surges, like a sudden enlightening open sky... "inner navigation" is following the unknown river of our masked soul, reaching for supreme acuity..." [label info]

*** INFANT CYCLE / ARC – Unrelated Work Tapes / Raw Circle (The Ceiling CEIL030, 2006) [ed. of 80] €6.00**

INFANT CYCLE zusammen mit ARC, einem eher in Bandkontext funktionierenden Projekt mit AIDAN BAKER. INFANT CYCLE präsentiert ein sehr schönes "experimental ambience"-Stück auf "Seite 1" mit tollen gong-artigen Sounds, während ARC hell schimmernde Guitar-Loop-Mantras mit vielen Schichten entwirft.... ein kleines Juwel, diese mCDR !!

"The most recent project embarked upon by The Ceiling is a series of split mini-CDRs (originally intended as a series of a 7's, 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. ARC is a Toronto group comprising Aidan Baker, Richard Baker and Christopher Kukiel, and in the past few years have created numerous evocative soundscapes flowing from the rudiments of percussion and guitar. Most of their music is created live in real time: discreet elements are introduced in loops, guitar cascades meshing with gradually shifting polyrhythms. Their "side" is an early take of material recorded live, that was later worked on in the studio for their "The Circle Is Not Round" CD on Italy's Small Voices label.

All releases in the Periodical series are "budget" priced releases of 80 copies only." [label description]

*** IONOSPHERE – Sliced Matter CD-R (Avatar 02, 2006) €10.50**
Re-Release of the deleted 10", comes in DVD Box with bonus-material!
"Futuristic dark ambient? Second release for this new label from Leipzig, Germany. As with COMBATIVE ALIGNMENT, IONOSPHERE points into dark ambient spheres and creates a futurist cold atmosphere with robotic voices, slow quasi-rhythmic rumblings, and deep gong- & synthrones in the air.. we have no info about IONOSPHERE except that it's somehow linked with the label-owner." [old Drone Rec info]

*** IVERSEN, JAN-M. – Singles CD-R (Tibprod tibcd66, 2006) €6.00**

Das norwegischer Explorer-Weblabel TIBPROD wird von JAN-M. IVERSEN betrieben, der zur Generation neuer unabhängiger „Networker“ gehört - seine Welt besteht aus digitalen Medien und „freien“ MP3-Releases. Auf SINGLES zeigen 24 Stücke das ganze Spektrum seines « experimental drone » - Sounds auf: alien ambience, minimale Geräuschkonturen, digitale Verfremdungen, sphärisch-sehnsuchtsvolle Flächen..... Widersprüchliches wird vereint. Die tracks hier sind oft bisher nur als MP3-Singles erschienen, Titelnamen entstehen durch Übernahme von nicht-verstehbaren Phrasen aus SPAM-mails. JAN IVERSEN entführt augenzwinkernd in eine autonome Zone freier Experimentierfreudigkeit, obskur und verwunschen, wie geschaffen um neue Erfahrungen mit SOUND zu machen....

*** I:WOUND – Quit India maxi-CD-R (Absurd # 61, 2006) [lim. 77] €7.50**

Maxi-CDR with a long tracker full of intelligently mixed field-recordings, found radio sounds, drones, spoken voices from India, etc... an electro-acoustic experimental collage that transports very intensely the atmosphere of the recorded places & situations....

"hi nicolas here's one very condensed 19 minute soundscape and tour de force through last year's chaotic events, this piece was conceived live in zlin, cz as part of the monolake tour with origami galaktika, 10/05 and re-recorded in the amberlodge 11/05.' or at least this what i was told from sascha when he send me the master to this totally stunning i:wound cdr ep. we've been discussing for long bout a possible i:wound release and wanted it to be something special, something that could possibly remind to both of us cool moments... well for sascha turned to remind some killer tour moments, for absurd turned to be a dream that hadn't materialized for long... have a release out and hand the copies to the pal himself in person... something that happened last april in berlin & will always make absurd remember all the insane process before, during & after the trip. i love it so much that seriously am thinking of high time i did a trip to india... thank you sascha!!!

"for gaya patel in her various manifestations - you could have had it so much better (conditional 2)" [Nicolas Malevitsis]

„Since many years, I:Wound releases his colorful sound collages, incorporating many field recordings made on his travels, in this case a sound collage about India. Market place, tabla music, Bollywood movie, spoken word and sounds that aren't to be traced back that easily, this is a lively collage of sound, in which perhaps India isn't recognized that much (but perhaps I should visit India first, before saying that) and at just over nineteen minutes is also perhaps a bit short, but it's surely a fascinating aural journey." [Vital Weekly]

*** KALLABRIS – Off Mind CD-R (Entr'acte 26, 2006) €10.00**

„Things happen. This is obviously wrong.“ Nach langer Sendepause eine weitere Kallabristische Exkursion in abseitige Bereiche! Schon die Verpackung (verschlossene Senftüte mit einer Art Zeitung darin die sowas wie philosophische Aphorismen bzw. logisch aufeinander aufbauende Widersprüche enthält) ist aussergewöhnlich genug, das akustische Sprach- und Musik-Material verwirrt und regt weiter an: verfremdetes endloses erkenntnistheoretisches Geschwurbel garniert mit seltsam halb-rhythmischen Mantra-Strukturen und ebenso seltenen Geräuschen.... wir sind begeistert vor so viel Geist im Nicht-Geistigen. Ein genialer Streich.

"Kallabris' scientific research has always been outstanding: their North Pole expedition, the chemistry of change that can be experienced in mocha, the ondodynamical theory as a clue for the explanation of mental phenomena -- just to mention a few, well-known highlights. This

time, they go for the core of it all: epistemology covered with ontological speculations. The Apologia gives a rough, yet charmingly delivered sketch of the project -- impressions and reflections performed with an impressing beat. The Corpus Maior is a dance of condensed thought, a playful and enchanted rhythm that cheerfully leads to the Epilogus which, with its skeptical melancholy, makes plainly obvious how little is done when the answers are given. A tribute to quest, but in no means to discovery." [label info]

*** KARINA ESP – Summer CD-R (Evelyn Records eve01, 2000)**

€8.00

Absolutely last copies of this very first release from the british label. Fine mellow guitar drones & pickings, for fans of STARS OF THE LID, ULTRASOUND, etc...

*** KARINA ESP – Experimentalspaceproject CD-R (Evelyn Records eve06, 2001) €8.00**

Recordings from 2000, early work of this british experimental drone-project, nearly 60 minutes material of low-fi deep echo-feedbacking & rumbling phaser-space-noises, mainly made by guitars... Raw and original.

*** KARINA ESP – Evelyn ambient series: volume 4 CD-R (Evelyn Records eve11, 2002) €8.00**

Our favourite from KARINA ESP so far, two long pieces (60 min) with contemplative ambient-drones, pure acoustic waves & soft distortions & some recognizable guitar-tunes at the end....

"a warped guitar loop spinning randomly on its own axis dissolves into low-end dark ambient free-form guitar drones." [label info]

*** KNUTSEN, ROY-ARNE – Silence maxi-CDR (Tosom 017, 2006) [ed. of 150] €7.00**

Erste (?) Maxi-CD dieses norwegischen Ambience-Musikers, stehende Analog-Synth-Drone-Wellen und "small sounds", alles ganz zart und erhebend meditativ... man denke an TESENDALO, ORNAMENT, KLOOD,

"MCDR, 4 TRACKS WITH 22 MINUTES RUNNING TIME COMES IN GLOOSY CARDBOARD SLEEVE. LIMITED AND NUMBERED EDITION OF 150 COPIES

TOSOM is proud to present this new ambient artist with his second release. And I'm sure we gonna hear about his name in the future. Roy-Arne comes from Norway and with "Silence" he presented four Tracks, influenced by his childhood... it must be a wonderful time... Very beautiful tracks, calm and quiet. Close your eyes and listen to this soundpictures, escape from everything and enjoy his music and let the sound takes you somewhere you wish to beeen." [label description]

*** LUNATIK SOUND SYSTEM – Settle down CD-R (Something Records CD series 04) €9.00**

New german dreamy and dark ambient-project in the way of OOPHOI and ALIO DIE, but also darker tunes reminding on AMON or INADE are appearing... very synthbased and carefully executed. 11 tracks, 55 min playtime.

"On this CD Lunatik Sound System created a nice mix of atmospheres, field recordings and ambient sounds. Dark drones and beautiful soundscapes far beyond space and time. Hypnotic waves of layered synth tones and smooth arranged textures. This release has a more human touch and contains some more musical compositions. It's leading the listener into a fascinating world of sound with a lot of spirit and soul." [label info]

*** MYSTIFIED – Reduced CD-R (Mystifiedmusic, 2006) €7.00**

Neues US-Projekt mit sehr konkretem field recording-Fokus, viele Sprach-Elemente, mechanische Geräusche, seltsames Rauschen & Drones werden zu Collagen verarbeitet... auf 16 Stücken extrem variantenreich, Anklänge an DARREN TATE, ORA, ERIC LA CASA..... to discover for field recording lovers !

"Mystified is proud to announce the release of our cdr, "Reduced". "Reduced" is comprised of field recordings and collages of field recorded material. Like "South City Spring", the release covers many South Saint Louisan moods and modes, though it was created using newer, higher-quality equipment, and therefore is, mystified feels, a superior release.

Listening to this cdr is like visiting mystified's apartment in South Saint Louis, with aural sensations both intentional and surprising. Reverberant glurp soundscapes, muted conversations, floating voices, mechanical drones. . . all and more are represented here. The cdr has sixteen tracks and clocks in at just over 53 minutes. It was professionally duplicated and features a full-color insert with art by Sandy Spreitz (www.sandystudio.com)." [mystified.com]

*** NINTH DESERT – Black Session mCD-R (Taalem alm32, 2006) €5.00**

Endlich ein Wiederhören mit dem Franzosen CYRIL HERRY, der als EXOTOENDO aktiv war und inzwischen auch als Filmemacher tätig ist. Sein neues Projekt nennt sich NINTH DESERT, wo er eigenes altes Material mit neuen Aufnahmen verbindet und so einen HYPER-CHRONOS-Raum schafft, wo sich alt und neu befruchten und miteinander verschmelzen.... Die 20 minütige BLACK SESSION findet in gigantischen Hallräumen statt mit perkussiv anmutenden Geräuschen, Glocken/Metall-Sounds und chorartigen drones ... Not from this planet !

"black session" was created with two generations of sound material : sequences recorded between 1997 and 1999 by exotoendo (archived, never used or re-treated) and sources created between july and september 2005 by ninth desert. black session is a body made of different (mental) sound layers where the "past" material considers causing interference on the "present" one and, on the contrary, the present contaminates the past - or tries to assimilate it. the ninth desert project was created in september 2005 by cyril herry (Exotoendo founding member 1996-1999 and Lecanora) and basically works on the sound perceived as mental and temporal medium - a material subjected to infinite combinations and potentially neverending transformation." [label info]

*** Marcus OBST – Trafic Tonalite mCD-R (Fieldmuzick fm.m02, 2006) [ed. of 50] €6.00**

First solo-release on his own label by MARCUS OBST aka DRONAEMENT in a tiny edition.... a mellow one-tracker of 20+ minutes. „This psychoactive acoustical survey sets out to explore, under which circumstances sounds and noises from the street cease to annoy.“ [label info]

„The one piece that lasts twenty minutes uses street sounds, being fed into plugins, is of a slow and relaxing quality. Music to be played at a rather soft volume to create the right atmosphere for it. Slow and peaceful without much real development, but it's all together quite a nice release..“ [Fdw/Vital Weekly]

*** OOPHOI / TAU CETI – Algol maxi-CDR (Penumbra 024, 2006) €8.50**

Another collaboration by OOPHOI & TAU CETI, more pulsating as usually & filled with cosmic winds... a one-tracker of 22 minutes length, as usual in this special series with an oversized high quality full colour sleeve.

*** OOPHOI & L.E.M. – Trifida maxi-CDR (Penumbra 025, 2006) €8.50**

Two slowly pulsating pieces with organic echo-sounds by OOPHOI in collab with LUNAR EXCURSION MODULE. As nearly always, high-class esoteric ambience in the PENUMBRA-series.

*** OOPHOI & L.E.M. – Aludra maxi-CDR (Penumbra 026, 2006) €8.50**

Three pieces, filed under: far away-drones. Deep meditating wind-sounds, harmonic and peaceful.

*** OOPHOI / TAU CETI – Australis maxi-CDR (Penumbra 027, 2006) €8.50**

One-tracker with another collaboration of these two spheric-searchers, this time recorded live in concert. Cold & clear magnetic sounds...

*** OOPHOI / TAU CETI – Borealis maxi-CDR (Penumbra 028, 2006) €8.50**

Kind of sister-release to "Australis", another one-tracker (22+ minutes) with material recorded live in concert. Cold & clear magnetic sound-drones, strange entities seem to arise & live within this, ultra-slow & alien....really amongst their best works.

*** OOPHOI & L.E.M. – The Gates of Aldebaran maxi-CDR (Penumbra 030, 2006) €8.50**

Einer unserer Lieblinge auf PENUMBRA bisher, ein hallumtoster One-tracker der bewegt & wellend & schwer in der Luft zu schweben scheint, wobei sich einzelne Klangstrahlen sich wuchtig ins Unendliche fortbewegen...

One of our favourites on PENUMBRA so far, this one-tracker bathing in an ocean of reverb, sound-clouds that seem to undulate heavily in the air while single sonic rays are moving ad infinitum...

L.E.M. stand for "Lunar Excursion Module".

*** OOPHOI – Amnios CD-R (Umbra 051, 2006) €12.00**

A beautiful dance of overtunes, sensitive melancholic cosmic space.. "Two tracks, "Liquos" and "Aquos", containing long drones and deep brainwaves for synths loops, singing bowls, ghost voices and percussions. 2 tracks" [label description]

*** OOPHOI – Signals from the Great Beyond – The Complete Recordings 3 x –CD-R (Umbra 053, 2006) [lim.100] €30.00**

"2 years in the making, previously released as a single disc by american label Gears of Sand. This 3-discs set contains the complete recordings (3 hours) inspired by the "Crop Circles" enigma. Dark waves, cosmic winds, ominous tones and warped dreams. Special 13x18 packaging Limited edition of 100 pieces, with a color card for every track" [label info]

*** OOPHOI & PARADIN – Nocturnes CD-R (Umbra 056, 2006) €12.00**

Ghost-Music! So full of wind-sounds and nightshadow-drones, totally amorph entities, mesmerized voices & pulsations... Amazing collaboration between the two transcendental ambient-groups that fit perfectly together !!

*** OPION SOMNIUM – Aviary: Condemned CD-R (Opion Somnium, 2006) €10.00**

Endlich etwas neues vom US-Projekt, diese live gemixte, vierteilige Sound-Installation vom Mai 2004 aus Albuquerque, New Mexico. Anders als bei bisherigen OPION-Veröffentlichungen liegen die sehnsüchtigen Melodien eher im Verborgenen, schälen sich durch endlose Drone-Nebel & -weiten... nur im 4.ten Stück taucht ein OPION-typisches Piano auf... das ganze ist wieder getränkt von Sehnsucht und tiefer traurig-schöner Emotion.. 4 tracks, 51+ minutes Finally a new release of this US-project from New Mexico, a sound-installation in four pieces with endless drone-yearnings, foggy & cloudy amorph settings... and lonely piano-tunes & bird-calls at the end... again a bath in deep emotions of sadness & beauty...

*** PLECO – same CD-R (Herecomeseveryone, 2006) [ed. of 100] €8.00**

Here comes.... something new ! PLECO is a US-project from Maplewood (MO) deeply drowned in obscure atmospheric alien surroundings. Soft drones & endless reverberations, surrealist & more concrete sounds & repeated elements, voices arising from somewhere beyond, very organic, breathing, waving, ... Sound sources are hardly to recognize, this is not from this world ! Rather quiet & full of secrets, somehow harmonic underneath, for lovers of ZOVJET FRANCE, CRANIOCLAST, etc.. very much recommended !

*** POTTER, COLIN – It was like this.... do-CDR (ICR Distribution ICR62, 2006) €19.50**

Do-CDR Album of extracts from live-performances... great organic "breathing structures" stuff, field recordings integrated with tons of effects and mutilations... atmospheric and minimal, but never boring.just two hours of pure electronic music of a highly atmospheric and drone like nature. Disc one contains recent concert, while disc two has three older (1999 and 2000) cuts, which displays Potter's older love for incorporating rhythm into his work. This side is perhaps lesser known, since it's all drone these days, but if one is familiar with his work for Nurse With Wound, these mechanical rhythms shouldn't sound too strange. But here too, atmospherics play an important role, be it of a more nervous and hectic character. Great collection, and no doubt there is more where that came from." [Fdw / Vital Weekly]

*** Edward RUCHALSKI – Having it out mCDR (Pseudo Arcana PA048) €7.00**

Inspiriert von einem Gedicht von JANE KENYON, verzaubert EDWARD RUCHALSKI hier mit drei einnehmenden Drone-Stücken, die sehr voll & obertonsingend klingen... irgendwo tauchen im Mix zart verweht Stimme, Zither & Percussionklänge auf..... das ganze scheint bereits als LP auf HUMBUG Records herausgekommen zu sein (Humbug 020), eine LP die wir leider verpasst haben.... sehr zu empfehlen, diese Aufnahmen!

"Originally released as Side 1 of a limited edition LP of the same title on Humbug (who have already released the trks on side 2 on a previous disk), the 3 trks on this disk are a set inspired by Ruchalski's reading of Jane Kenyon's poem "Having It Out With Melancholy". With stunningly beautiful slow sad instrumentals (zither, guitar, voice) bearing witness to an evolving 'concrete' core, the music generates (as the title of the poem would suggest) that most poignant of 'art' inspired states; the static and dream like (imagined...) 'channeling' of the dark shrouded memories of another. Edward Ruchalski is based in the US." [label info]

*** Edward RUCHALSKI – 4 Pieces (for acoustic guitar & field recordings) mCDR (Pseudo Arcana PA058) €7.00**

Melancholic daydream-ambience, based on acoustic guitar-pickings and field recordings....

"Following on the heels of 'Having it Out' comes a new disk from Edward Ruchalski. '4 Pieces' is a much sparser affair, quietly crafted (as the title suggests) from select field recordings, and beautifully spare

acoustic guitar movements. Like sunlight through your window on the coldest day in winter, 4 Pieces is steeped in the beautiful and slow yet redemptive shimmer of Ruchalski's other works." [label info]

*** SCION feat. URE THRALL – Hypnotize with Scion CD-R (Discorporeality Rec. # 16, 2006) €10.00**

Im Gegensatz zu vielen anderen Releases des URE THRALL-Labels, welche auf älterem Archiv-Material basierten, handelt es sich hier um NEUES Material. SCION ist ein Trio wo sich verfremdete Sphären-Vocals, rhythmisch-pulsierende Sequenzer-beats und industrial-noises höchst atmosphärisch verbinden, nicht unähnlich ASIA NOVA oder URE THRALL solo also....

"SCION is a 3 person project performed live after several months rehearsal and preparation. I do the sampler programming and keyboards and e-bow, Mary does alien female vocals and Steve plays synth. I love this one-off project and may give it a second birth soon." [Ure Thrall]

*** SHIFTS / VERTONEN – split CD-R (Cohort Records CRC115, 2006) [lim. 100] €9.00**

Journeys into Hyper-space ! New CD in the Cohort-split series. Comes with nice cover.

"The first one is a split as Shifts with Vertonen (it's not the first one) with a new part in his Vertonen series. I still don't know if the title of Shifts' series has anything to do with the artist name. Anyway, 'Vertonen 17' is a 26-minute ghost ride, full of echoing sounds, like an underground wind that rages through dark tunnels. There's even some cold muddy water dripping down in places. OK, so it's not so dark that I had to hide behind the couch, but it sure is isolationist, as they used to call it 10 years ago. And very nice as well. The 'Six Layers To A Masquerade' by Vertonen (aka Blake Edwards) sound more loud and intense, all shimmering drones that are wavering through the room, though it rests a little more towards the end. The piece is separated into six "overlays", each carrying nicely overdone subtitles." [label info]

*** SISTER LOOLOMIE / POLARIS – Out of Space mCDR (Abgurd Subdivision AB-14, 2005) [ed. 256 copies] €7.00**

Kleiner Release, ganz gross ! SISTER LOOLOMIE und POLARIS teilen sich diese mCD mit jeweils etwa 10minütigen Stücken, durchtränkt von melancholisch-droniger Langsamkeit & sirrenden Klängen und Melodien (SISTER LOOLOMIE), während der POLARIS-track windigen dark ambient in den Äther haucht....

Absolutely recommended split release of these two russian projects!!

"SL - side-project of EXIT IN GREY member - performs grainy Drone Ambient with rarefied sound & sentimental guitar melodies. Sometimes the "aural pressure" grows to the extreme, eating your brains out, dimming your reason... The music, which sounds alike is BAD SECTOR 'Plasma'. P - another project of person behind Power Electronics SUDANSTRAIN - evolves with re-worked track from the year 2002: hollow low-frequency Drone Ambient with solar-wind whispers & bouncing signals from Outside." [label info]

*** SMALL TOWN ZOMBIE – April Fragments CD-R (Datura Landscapes DATURA 7, 2006) [lim. 37] €10.00**

Ein weiteres (Seiten?)-Projekt des emsigen DMITRY CHISTOV, besser bekannt als HUM ! Bei SMALL TOWN ZOMBIE bestehen alle Klangquellen aus „Stadtgeräuschen“, die verfremdet und effektiert werden. Finest mysterious deep drones and odd reverberations, ultra-slow droncore from this HUM-sideproject which comes in a tiny edition. 4 pieces, 73 minutes playtime.

"Small Town Zombie is my project where sole sound source is city noise. This work was recorded on tape in april 2005. Then i have made ultra small tape release. this CDR is re-worked version of tape. i made digital version at the request of Daniel Crokaert, he was a first listener of April Fragments tape, his comment below:

'...sharing the same qualities than "Stupefactions", and existing in the same sphere of aural stimulation, this came as a real surprise... it's really hard to believe this was only realized by using real time processed street sound... Frankly, it'd deserve much better than a simple tape release... drowned in the urban, catching the breath of the city and then respiting it in floating emanations, strange ghosts rewriting the book...' Chalkdc / Mystery Sea)

This is "picture" cdr in 5" calque sleeve with hand printed inlay, only 37 copies (each numbered).Additional file is APRIL FRAGMENTS scan." [Dmitry Chistov / HUM]

*** SOSTRAH TINNITUS – A Rain Water Stratum On The Sea CD-R (Mystery Sea MS22, 2005) [lim. 100] €12.00**

Endlich erhältlich bei uns, der MYSTERY SEA-release des sehr guten italienischen Drone-Projekts. Ganz langsam zerrinnt die Zeit in den vibrierend-sanften Delay-Klangmassen, sehr amorph und kaum festzuhalten, gibt es doch ständige Veränderung & Transformation und manchmal scheinen so etwas wie (Unter)-Wassergeräusche

aufzutauchen... Sehr plastischer Drone-Ambient der Sonderklasse, 7 Stücke, genug überraschende und schöne Sounds....

"Much promising italian sound artist & painter Mario Costa has 2 different projects under his belt... one under the name Sostrah Tinnitus offering a psychoactive & meditative side with natural drones & deep textures... the other, under the Tvmulvs Seraphim moniker, being a darker, more hermetic & urban excursion, but equally fascinating... For Mystery Sea, it's Sostrah Tinnitus who contributed some singular mesmerizing litany... Previously, Sostrah Tinnitus had a few self released CDRs, a couple of discs on Gianluigi Gasparetti/Oöphoi's UMBRA label ("Favo Di Fiele" & "Nebra") & a pair of others on another italian label called BEYOND PRODUCTIONS ("Les débris de l'été" & "L'odore Del Ramo Spezzato")... All these works were highly praised by reviewers...

The MS opus "A Rain Water Stratum On The Sea" is a spark, a cascade of reverberating light on rippling waves, a telltale mirror... Along a timeless drip, mysterious streams irrigate our skin escorting our submersion within... "A Rain Water Stratum On The Sea" is a pearly pool of metamorphosis, the serene dance of elemental forces blending into a bracing flux, a crucible of dream concretions, an organic ballad of reminiscences, floating signs & providential beacons... Just bathe, breath the Life in Pick up the scent of the skimming moss, and drift away in the slow aqueous vibes..." [label description]

*** SPIRACLE – Ananta CD-R (Mystery Sea MS29, 2006) [lim. 100] €12.00**

Einige werden den inzwischen in der Schweiz ansässigen Japaner HITOSHI KOJO und sein kleines Kunstlabel OCTPIA schon kennen; als SPIRACLE produziert er hier einen einstündigen one-tracker von wallender, webender, wasser-rauschiger Qualität, der sich perfekt in das Labelprogramm einfügt... im Inneren des grossen Stromes, wo sich alles mit allem verbindet...

"Hitoshi Kojo (b. 1969, Japan) has worked in various artistic branches such as music, painting, installation & performance, using both a traditional & contemporary methodology... Brought up with the influence of ancient asian culture, he exposed himself recently to Europe where he currently has his main activities, absorbing old myths & customs, & collaborating with other like-minded artists (mnortham [under the KODAMA moniker], John Grzinich, Nobu Kasahara, Loren Chasse to name but a few...). The theme of his projects often drift from scanning daily matters, trying to catch that elusive spark at the very core of a momentum... Hitoshi Kojo manages also his own label : OCTPIA, since 2000... Several of his titles where created under the "spiracle" name, his main solo project)... For Mystery Sea, spiracle has weaved an original/special mix of a new piece entitled "ananta"... Listening to "ananta" is like inhaling a cloud of stars at twilight, drinking up all its creeping flow of energy... breathing like a snake undulating under the dark primal waves... channelling unknown forces...

"ananta" is being within the stream, living it from the inside, becoming it, reaching that impossible oneness, if only in the phosphorescence of a unique moment... "ananta" is a key to universal empathy... a bridge to a world waiting hidden, there behind the curtain... a deep essential vibe captured just for you..."

"..... "Ananta" is a long, dirty mantra, centred around a single "tonality" - we never move from there. The sources are left undefined; the wall of sound has an imposing presence, even if the basic drone is gradually covered with the soil of interference (and by processed shortwaves, one would believe), never letting us completely penetrate its depth. It takes only a few minutes to get used to this strong presence, as the piece drifts without problems for more than a hour, during which our mind gives signs of appreciation, especially at a consistent playback volume - a move that will near "Ananta" to some of the most consonant (???) releases by David Jackman/Organum." [Massimo Richi / Touching Extremes]

*** STL – For Eternity CD-R (Something Records CD series 03) €9.00**

Frische Geräuschkulisse auf Something Records aus Bad Harzburg ! STL tönt sehr ruhig und geheimnisvoll, erinnert an britische Ambient-Droner, zu hören gibt es field recordings und seltsame Geräusche wie aus einem Zwischenreich... rauschig und windig und mit vielen kleinen mikrodetails, niemals aufdringlich, klasse Release ! To discover. "On this cd STL released some of his legendary soundscape productions. Additive synthesized sounds and analog bubbling drones transformed into surrounding atmospheres. Field recordings from another planet; noises of digital jungle creatures; the sound of a hot volcano... whatever! There is no fixed image on this cd. All tracks leave much room for your own imagination. You are in another universe where the dominating force is sound !" [website info]

*** STREETLIGHT COLLECTIVE – Evelyn Ambient Series: volume 5 CD-R (Evelyn Records eve13, 2002) €7.00**

Two long pieces of improvised & very low-fi ambient-postrock (or maybe better "pre-rock"), made by guitars & drums & bass.... Absolutely last copies....
"languid guitar lines and meditative ambience that eventually gets restless and rises to the inevitable crescendo of feedback noise wig-out." [label info]

*** SUBINTERIOR / SELAXON LUTBERG – Winter Meeting mCD-R (Cold Current Productions, 2006) [lim. 50] €6.00**

Winter ambience! Collaboration of these two Italian projects: three ultra-dark and melancholic pieces full of slowed-down choirs, pouring water-sounds and cold metal-drones....

*** SUBINTERIOR – The Chrysalis Secret CD-R (AFE Records afe068lcd 060417, 2006) [lim. 100] €12.00**

Italy's SUBINTERIOR belongs to the most interesting drone / dark ambient-newcomers lately, this is simply excellent dark drone ambience - this is dark, but not gothic or depressive at all.... more a metaphysical darkness !! Excellent and highly recommended !

"*The Chrysalis Secret*" is *Andrea Freschi's* fourth work and comes after the self-released "*Outfall*" and "*Insomnie*" (both recently re-issued as a full-length disc by *Silentes*), and "*Obstacles*", which was released in Japan by *Deserted Factory*.

The album clearly showcases *Subinterior's* skills at creating good dark atmospheres and it's another step forward in his music career. It's impressive that, as usual, almost no synthesizers and samples were used during the creative process: the equipment used to create "*The Chrysalis Secret*" simply consists of a mini-disc recorder that was mainly used to capture sounds and noises created by millers, lapping wheel, lathes, industrial refrigeration plants, safety doors and other unusual "instruments"....

These recordings were massively processed and assembled using computer technology and softwares, and turned into the finished work. "*The Chrysalis Secret*" is a long evocative track divided in three parts. The journey begins with a sort of repeated bell-like sound which is soon backed by an unsettling and obsessive echoed pad.

Along the road we encounter deep drones - both of a windy and metallic nature - and abstract textures keep on overlapping themselves creating slow but ever changing atmospheres, like an infinite serie of reflections created by subtly different distorting mirrors.

Low frequencies make room for more recognizable sounds of what seem to be flowing water and animals. We can even imagine (...or are they really there?) a few piano notes at some point...

Sometimes the music seems to stop and drones turn into a *minimalistic affaire*, but suddenly melodies emerge from the background filling the air with *colours* for a while, just before turning back to black again.

Intertwined with some isolationist passages, "*The Chrysalis Secret*" offers many abstract moments and more complex sections of aural psychedelia. We can't help to recommend it, even to our most demanding listeners." [label description]

*** Darren TATE – The elves are coming CD-R (Twenty Hertz TH013, 2006) [ed. of 150] €13.00**

Wie klingt es wohl, wenn Elfen erscheinen? In den Soundrahmen aus japanischen field recordings von DAISUKE SUZUKI (Grillenzirpen, etc.) fallen wellende Instrumentalklänge und einzelne Klangobjekte von DARREN TATE, die seltsam effektiert (deharmonisiert) scheinen, die Atmosphäre die so mit einfachen Mitteln erzeugt wird lässt sich schwer beschreiben.... irgendwann kommen noch leise, schleppende Rhythmusmaschinen-sounds dazu, das alles höchst minimal und höchst seltsam 41 minutes, 2 pieces...

„Along with one of his best titles this features some excellent artwork from Darren and comes in the 'usual' Twenty Hertz style in a jewelcase with printed inserts. What we hear however is a little harder to explain. Guitar and Organ improvisations mix with everyday environmental sounds and field recordings that were captured in Japan and contributed by Daisuke Suzuki. These two worlds collide to create a very intimate affair. Ominous paranoid undertones rattle the tranquillity of late night insects, the insanity of the day impeding on the faded light" [label info]

"... 'The Elves Are Coming' consists of him playing guitar and keyboard whilst in the background there is a field recording by Daisuke Suzuki. It was mixed in two days in early January of this year and, although it is never stated, it's probably recorded then also, as the whole thing has a very direct, almost 'live' feel to it. The guitar sometimes just 'hums' and seems not to be doing much, while we hear sounds of someone shuffling about in what seems to me a wooden cabin of some sort. It's the sort of ambient drone music that is not necessarily demanding much, more like a sort of coincidental colliding of sound particles. That may sound perhaps a bit too easy, but it's this apparent randomness that is quite nice." [FdW/Vital Weekly]

TAU CETI – Mizar maxi-CDR (Penumbra 021, 2006) €8.50
Very pure & clear contemplative meditation-drone-muzak. A one-tracker of near 24 minutes length which offers the very center of calmness & tranquility.

*** TIERMES – Malahvia CD-R (Saaren Levy, 2006) [handmade object cover, ed. of 653 copies] €10.00**

Die finnischen Psychonauten sind zurück mit einem aufwendig verpackten Release (dickes schwarzes Ölpapier, grosses Poster), der sich auf über 70 Minuten in 3 langen Teilen ausbreitet.... zu hören gibt es trancige handgespielte Bass / Rhythmus-Strukturen a la EARTH & SUNN O))), aber auch weitflächig softe drones bestimmen das Bild, zentral ist das dritte ca. 40 minütige "Kan" welches mysteriöse Echo-Klänge mit metallischen Gong-Drones verbindet, super !

Far far away from daily reality !

"package : hand-finished cardboard case with tarpaper and rope shield.

extras : large b/w poster with print on both sides.

status : 1st edition of 653 copies, currently available.

genre : ritual music, dark ambient

Malahvia, the latest effort in series of audio releases by the performance and music group Tiermes, is presented after six years of intense experimenting and research on the fields of ethno-pharmacology, -botany and ritual behavior during Fennoscandian prehistoric age. As a result, not being only a piece of sonic art, Malahvia can also be considered as a fine example of modern archeology, through which an idea and feel of what is beyond all things mortal is intelligently forwarded closer to the level of everyday life and death.

Even if Malahvia, compared to the earlier releases, has a far more developed concept and sonic shape – it certainly is, as are all works by Tiermes, a strong manifestation on behalf of the use of sound as an instrument of transcendence. The group's continuous devotion to create art through an experience, has proved to be the only way to find such essential emotions and dimensions that label the presence known as Tiermes. And as a present day example - Malahvia makes no exception." [label info]

"It's been several years since we last heard from Finland's mysterious drone ensemble Tiermes, and even then it was an ultra limited (100 copies) cd-r packaged with a sheet of rusted metal. So odds are a lot of folks have yet to discover the mystical black drone beauty of Tiermes. So a last here we have their only actual in-print cd release and it's nothing short of astounding. Again lovingly hand packaged, this time the cd is housed in a thick cardstock sleeve, wrapped in an unbelievably gorgeous two sided poster (so ultra detailed and intense, very reminiscent of Nick Blinko's artwork for Rudimentary Peni), the whole thing wrapped in thick black paper and tied up with twine. A dark and mysterious package that perfectly reflects the music within. Three lengthy tracks, the first, a glistening shimmer of minimal drone, like delicate layers made up of the overtones of struck bells or Tibetan bowls, a slowly radiating reverberation, that drifts and fades, like ripples in a black pond. The second track hints at Tiermes mainman Jussi Saivo's Finnish rock pedigree (early soundman for Circle, member of Circle side-project Ovakki as well as one half of Temple Of Tiermes with a member of Finnish doom band Unholy!) with ten minutes of ultra distorted electric bass, and a strange minimal squelchy rhythm, very Circular and hypnotic, the same figure repeated over and over. a gorgeous ultra simple meditation in dirge drone. Might hit the spot for adventurous SUNNO))) / Earth / Boris / Corrupted fans. The final track is a massive 40 minute track, or shimmering crystalline drone, very similar in makeup to the first track, but stretched even further out, with even more overtones and distant drones added to the mix as well as some strange minimal percussion. A truly otherworldly ambience, darkly dreamy and absolutely lovely. As beautiful and breathtaking as anything by Chalk, Coleclough, Basinski, Mirror, Monos, Ora or any of our other favorite dronologists." [Aquarius Records]

*** TOY BIZARRE – Kdi dctb 122[f] mCD-R (Taaalem alm31, 2006) €5.00**

Neues Material von TOY BIZARRE, seit jeher eines unserer Lieblings "turn field-recordings-into-something-new"-Projekte ! Wir bekommen eine Natur-sound-Traum-Melange zu hören mit anschwellendem Metall-Dröhnen wie bei BERTOIA & urlangem Klirr-Crescendo, fantastisch ! "kdi dctb 122 [f]" is an alternate mix from "kdi dctb 122". "kdi dctb 122" was a sound work of interpreted cartography whose theme was, on one hand, the sound environment in an area of 750m around the village of La Pommerie (in the town of St Setiers), and on second hand, the sound events related to the birth of the morning dew in the same area. Work was made of many recordings in/on 10 "micro-places" of the area ; every element was recorded. These field recordings were later sculpted with hard & and software. "kdi dctb 122 [f]" was done in november 2005 by cédric peyronnet. This stereo-reduction was especially made for headphone listenings." [label info]

*** TROUM – Dreaming Muzak CD-R (Kokeshidisk kod5, 2006) [first ed. 100] €9.00**

Wiederveröffentlichung der ersten Troum-MC von 1997 mit zwei langen, dark-dronigen Stücken, die während des Schlafens gehört werden sollen... unlimitierte re-edition in Auflagen zu je 100 Stück !
"you may hear melodies
you may hear voices
you may hear anything you like
this music was especially designed to be played endlessly during your sleeping hours. the Soundtrack to your dreams.
troum 1997" [original liner-notes]
"dreaming muzak" was the first (and last) troum cassette-release and came out on the belgian label cling-film in october 1998 in an edition of 100 copies in a handmade pillow-cover. It belongs with "ryna" (the first cd) and the "dau" 10" vinyl to the first band-releases. both tracks on "dreaming muzak" were recorded in 1997 on analogue 4-track and are based on recycled material. "dreaming muzak part 1" had to be re-mastered from the original tapes, so it could differ a little from the original version."

Comes in oversized sleeve with artwork by Cyril Herry. This is an unlimited re-edition, once one edition is sold out the next one will be issued.

*** TWIN BLADES – My mind is a close shave CD-R (Discorporeality Rec. # 14, 2006) €10.00**

Another project with URE THRALL, this one features CHAD SALVATA on Voice, Keyboards & Percussion. Much more electronic and in a way "poppy" as we know URE, is this a kind of dark-electronic oriental wave, with some heavenly guitars & strange vocals as we love it, of course cosmic-spacey as hell again...

*** TWIN BLADES – Mesh CD-R (Discorporeality Rec. # 15, 2006) €10.00**

Project with URE THRALL and PAMELA PASSMORE (ASIA NOVA) and CHAD SALVATA. Re-mastering of older recordings.

URE THRALL & THE FRUITLESS HAND – Forbidden Fruit CD-R (Audio Odditions #10, 1999) €10.00

Finally back in stock, this is the CDR-version of the very first URE THRALL – CD, originally out on Influx in 1999 !
"... sehr sphärische, dicke Soundscapes, die es mit VOICE OF EYE aufnehmen können. URE THRALL hat früher bei VOICE OF EYE mitgespielt, und ist jetzt noch mit ASIA NOVA und als U-R-I aktiv..." [old Drone Rec. Info]

*** David WELLS – Op.2 CD-R (Siridisc 001, 2006) [lim.100] €13.00**

Light drones, shimmering, field recordings, hisses... very soft... very silent... very far away... calm & peaceful.. nice CDR release of DAVID WELLS, known from his 20 HERTZ releases and his own label LOCUS OF ASSEMBLAGE. Recommended.
"100 copies black disc, front and back with autographed disc face in clear clam shell. This is the full release of Op.2 with additional material from the same period. Re-mastered and Revised June 2006. All material 1994-2006. Assistance, Diana Del Pozo Sotillo. This release launches the label siridisc. 2.1 was originally released as part of the twenty hertz droneworks series." [label info]
"Fluctuations of electronic organisms, strange ear vibrations, caressing frequencies determining their own shape: it's all contained in David Wells' contribution to the growing (both in number and in quality) series of drone EPs by Paul Bradley's label. Wells shows his deep commitment to meditative washes of unprecedented imagery, pushing the intensity accelerator only that necessary bit to escape intermediate states; his music works at sky-high levels of evocation, particularly in the final segment where there is a clear connection between the sound of waves and the blurred sea shore cover picture. Everything here is pleasingly adorned with untroubled melancholy." [massimo @ www.touchingextremes.org]

*** Klaus WIESE & OOPHOI – Deva Mela maxi-CDR (Penumbra 034, 2006) €8.50**

More "musical" as solo OOPHOI stuff, this contains very spheric female vocals and tamburine-sounds, harmonic and deep...
"The companion disc to "Khumba Mela", with meditative atmospheres for tambura, voices and synths. 4 tracks. " [label info]

*** WRIGHT, PETER – Unvarnished, Untreated, Unzipped CD-R (Pseudo Arcana / Seedy R, 2006) €9.00**

Zweimal live-Extrakte vom neuseeländischen Pendant zu AIDAN BAKER, Gitarrenozeane und field recordings in unnachahmlicher Manier, mit unglaublich druckvollem Ende auf dem zweiten Stück... Limitierte maxi-CDR.

" 2 incredible live trks recorded during Peter Wrights 2005 UK tour. Perhaps nothing more needs to be said?
Well, ok then... The 1st trk was recorded in London and is built up from field recs and guitar loops in an ocean of reverb and is reminiscent of his work on Yellow Horizon and Desolation Beauty Violence. The 2nd trk was recorded in Aberdeen and features feed back loops and delayed strumming patterns that get more and more intense until they reach a truely spinetingling crescendo. Essential!" [label info]

3.1. CDR-COMPILATIONS

*** CRYOSPHERE CD-R (Glacial Movements GM001, 2006) [ed. of 300] €13.00**

GLACIAL MOVEMENTS ist das neue Label von Alessandro Tedeschi aka NETHERWORLD, welches ausschliesslich Veröffentlichungen mit Bezug zu „eisigen Landschaften, vergessenen Orte, Eisfeldern & Eisbergen“ herausbringen will. CRYOSPHERE ist der erste Release, eine Compilation zum Thema, und bereits jetzt wird sie mit Lob überschüttet, da es keinen Ausfall gibt und sie wie „aus einem Guss“ klingt, sich dabei aber durch hohe Vielfalt in den Sounds & Macharten auszeichnet !!! Artists: CLOSING THE ETERNITY, NORTHAUNT, THO-SO-AA, LIGHTWAVE, TUU, TROUM, AIDAN BAKER, NETHERWORLD, OOPHOI.

"Beautiful ambient experience, hiding 9 tracks in itself. The compositions are magnificently interlaced with ambient spaces and signals, taking us into the world, shrouded in night atmosphere together with the sounds reminding of the space...Let's set out for a journey together, full of minimalist spaces, coated by signals from the darkness. This project impacts with such emotions and there is beautiful story hidden inside, almost a story, everyone must listen onself, to consider, it's very beautiful ambient. Tracks are relatively long, but the more you enter the world full of mysteries. I recommend it heartily to everyone, keen on minimalist ambient and long dark trips..." [Alien E Zine]

"With these artists you can't go wrong, so the sampler is an absolute must have if you like ambient, drones and minimal experiments. It plays for the full 80 minutes and - even though it is very hard to make a good sampler - this one worked out perfectly!" [Gothronic]

*** NO ABIDING PLACES CD-R (AFE Records afe030lcd 060417, 2006) [lim. 200] €13.00**

Grandioser Überblick über die (grösstenteils) italienische Dark Ambient / Experimental Drone / Post-Industrial-Szene! Einer unserer Lieblings-Sampler der letzten Zeit. Wer auf dunkle, flächige Musik steht, muss hier einfach zugreifen ! Kommt im grossformatigen ausklappbaren Folder !

.....All participants were asked to provide a finished track and an unfinished sketch to be used as a "bridge" between one track and the other. *Andrea Marutti* (Amon) took care about compiling and mixing the music to create a long uninterrupted journey through dark territories and uncomfortable landscapes. It took quite a lot of time to find the perfect combinations between the music created by twelve different artists, so the release date of the compilation was delayed until results were fully satisfying. Most of the musicians/bands involved in the compilation had one or more releases on *Afe* during the years, but we're also glad to present exclusive unreleased contributions by our best friends Canaan, Etere-o and Subterranean Source. Canaan, Bad Sector, Bestia Centauri and Amon are probably the most well-known musicians featured on the compilation and they are widely appreciated for their skills at creating original atmospheres. aal, Etere-o, Ornament and Subinterior are some of the best kept secrets of the italian underground experimental scene, and we truly hope that their music will get more and more exposure in the future. Moan and True Colour of Blood are two of the most affectionate *Afe* foreign artists and they both showcase a unique style at creating Dark Ambient music using software-based synthesis (*Moan*) and guitar + effects (*TCOB*). Subterranean Source debut album was released by *Relapse* in the USA some time ago; Non Ethos is probably best known for being one half of the norwegian duo *Northaunt*. As mentioned before, all tracks on "*No Abiding Places*" are unreleased, with the exception of *Ornament's* "*From Concealed Gardens*", *Subinterior's* "*Metropolis*" and *aal's* "*All That Fall*", which were included because they perfectly fit to the spirit of this project, and they help to make this journey into the dark side of music even more pleasant." [label info]

"The dark ambient and experimental electronic maestros have excelled themselves with their contributions making "No Abiding Places" a recording that can only be called one thing... magnificent."

[Aural Pressure]

*** PYLONES AND TELEGRAPH POLES CD-R (Evelyn Records eve09, 2001) €8.00**

Excellent british Compilation with KARINA ESP, DUAL, NIXXOS LEXXOS, iD, CULVER, JOHANN WLIGHT, ROB GALPIN, AMBERLIGHT, ARABELLA'S PARADE, solely british experimental drone & ambient-noise-artists. Professional full-colour cover & label printing. Sold out at the label, absolutely last copies !

*** SURROUNDING: AN EXPERIMENTAL MUSIC COMPILATION CD-R (TRAquetO REcords TQ:006, 2004) [lim. 100] €10.00**

Gute Übersicht über experimentellen Drone & Ambient aus UK, auf dem RYN-Label! Neben RYN gibt es Material von VIOLENCE BEYOND THE SNOWLINE (extreme sub-bass drones), TENHORNEDBEAST (sinister noise-ambience), HARM (dark guitar drones & low feedbacks), TROLLMAN AV ILDTOPPERBERG, CULVER (great low-fi hypnosis), LEO SLAYER, und SNOTNOSED.

Das Material liegt überwiegend im düster-dröhnigen, gitarrenbasierten Bereich, das label nennt das „Post-Isolationism“.... damn... Kommt als DVD-Box mit Booklet.

Good overview about the new experimental drone & ambient-developments from UK, on the label run by RYN !!

Lim. 100 in DVD box with booklet.

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

Åke HODELL -Lågsniff DVD (Hall Tjåften TJÅFT 001, 2002) €15.00

Extremely rare obscure HODELL-DVD, back in stock !!

“Directed by: Åke Hodell and Per Wiklund

Photo: Per Wiklund

Performers: Åke Hodell, Torsten Ekbohm, Bengt Emil Johnson, Leif Nylén, Sissi Nilsson and Elisabeth Nylén.

Running time: 20 minutes

“This is one of the most essential DVD-releases of 2002, by the controversial Swedish text-sound poet Åke Hodell (1919-2000). “Lågsniff” is only screened once on Swedish television in 1965, and then creating such a stir that the film immediately was put into the dark vaults of SVT, where it has been hidden since. Now the amazing visual recording of the event has been made available on DVD, 37 years after. This experimental stageplay is a masterpiece in the use of live voices, (by fellow leading avantgardists of the time, Bengt-Emil Johnson, Leif Nylén a.o.) black and white cut ups and an innovative use of the camera.” [label description]

*** RABELAIS, AKIRA / STEPHAN MATHIEU - Quién era aquella que te amó DVD-R (Conv CNVR09, 2006) [lim. 100] €12.50**

Ultra spheric drones and a mind-blowing dia-show with ultrafast subsequently appearing pictures, once you saw this in full you are overflooded with thousands of visuals, taken from all kinds of sources, this is one whole world on one piece, or thousand worlds in one world. After a while this has a stunning, hypnotic effect. The brain is simply too overloaded to « think » about what it perceives... Nearly 50 minutes of music and visuals...

“Conv is proud to present this unique collaborative audiovisual work between Akira Rabelais (video) and Stephan Mathieu (audio). As with all of Rabelais' oeuvre, this one is again a deep, fundamental semiotic intrigue - or rather, an indeterable rumble with Aporia; a looking-glass tumble down a dead-end street; a non-stop magic-lantern show with the epic dimensions of the platonic cave-parabel (or of a non-stop erotic cinema program). With only the poet's initiatory words for sustenance one steps into the looking glass - the empty frame - to fall smack in the realm of the blind, unyielding and uni-directional 'drone' of life (whether lived or googled is of no essential consequence within this realm of existence). This movement though is but the substratum of a gentler phenomenology introduced by Mathieu's vibrant search for the minute detail, for the ghost in the machine, adding a new sense of perspective: a sense of the gradual calibration of the moved to the mover. The alien mechanics perpetuating the weaving-loom finally become instances of encounter with oneself - not as in a looking glass, but in an experience of unreflected recognition.” [label info]

*** THE SPACE VOYAGE (SOUND DESIGN BY VETROPHONIA) DVD-R [lim. 250] (Zhelezobeton ZF-1, 2006) €12.00**

Der legendäre russische Science Fiction-Stummfilm SPACE VOYAGE über eine Reise zum Mond von 1936 mit zeitgemässen „retro-futuristischem“ Soundtrack von VETROPHONIA (das sind die St. Petersburger NICK SOUDNICK & ALEXANDER LEBEDEV-FRONTOV - ex ZGA und LINIJA MASS). Alle Stummfilm-Untertitel sind auf kyrillisch & wahlweise englisch, der neue Soundtrack untermalt sehr

passend die einzelnen Abschnitte in neo-klassisch / pompös-heroisch / post-industrieller Weise, Cover & begleitendes Booklet sind liebevoll gestaltet. Länge: 65 Minuten.

“The science fiction film “The Space Voyage” was first shown in Soviet cinema theatres in January 1936. The showing was preceded by two years of work at Mosfilm studio done on a firm scientific basis - the consultant of the project was Konstantin Tsiolkovsky. With his help Soviet cinematographers managed to create a surprisingly realistic image of a journey to the Moon for that time - long before the beginning of real space research. The film narrates about the bravery of young pioneers, the willingness of Soviet women to always come to aid, the fearlessness of scientists and their determination to sacrifice their lives in the name of science. Serious approach to shooting didn't prevent the director V. Zhuravliov and the screenwriter A. Filimonov from treating the plot with humour, but in general the picture is just saturated with powerful heroic spirit!

The original film had a soundtrack compiled of various classical music compositions. But what can be more appropriate to the constructivist spirit of Soviet time than the retro-futurism of St. Petersburg's noise scene classics? The Vetrophonia duet consisting of Nickolay Soudnick (ZGA) and Alexander Lebedev-Frontov (Linija Mass, Stalnoy Pakt, Veprisuicida, etc.) solved this task with enthusiasm. During 2005 while working in the ZGA studio they laboriously collected samples, recorded the parts of electronic and acoustic instruments and composed collages for each specific scene of the film. The result turned out to be beyond all praise.

The DVD-R with the movie has an option of turning on English subtitles, comes with a booklet containing an article about the shooting process and is packed in a special cardboard sleeve.

The release page: <http://zhhb.radionoise.ru/eng/zf-i.html>

Screenshots: <http://zhhb.radionoise.ru/eng/zf-i-screen.html> [label description]

4. CDs

*** AFFLUX – Bordeaux TNT CD (Alluvial Recordings / and/OAR and/all1, 2006) €12.00**

Der französische field recording-Meister ERIC LA CASA widmet sich in letzter Zeit verstärkt Kollaborationen mit anderen Musikern, wo er dann im eher improvisatorischen Kontext arbeitet. Auf ‚Bordeaux TNT‘ ist er im Zusammenspiel mit ERIC CORDIER und JEAN-LUC GUIONNET zu hören. Der gesamte Raum des Kulturzentrums TNT in Bordeaux wurde von den dreien mit Kontakt- und Feld-Mikros bestückt, und in „real time“ zu einer 6-stündigen Performance gemixt. Eine unbeschreibbare, schwelende Klanglandschaft aus konkreten Material und langgezogenen Geräuschen ist daraus entstanden, das wirkt wie das unbewusste aurale Abbild eines von menschlichen Aktivitäten bevölkerten riesigen Gebäudes ... One-tracker, ca. 50 min.

“Your ear is an excellent microphone. Imagine to be in a crowded place, close your eyes and listen. You will pay attention to detailed sounds around you, simply because your mind allows you to ignore the surrounding sounds, those you don't want to hear. Afflux does something like that, except that they use real microphones and contact microphones in a location. TNT cultural centre in Bordeaux is apparently a big building with a bar/restaurant, offices, concert space and a top floor. Afflux attached many contact microphones to all of these places and they were connected to a 32 channel mixer and the resultant mix was played over eight speakers in the concert hall. The whole concert lasted six hours. Afflux is the collaboration of Eric Cordier, Jean-Luc Guionnet and Eric La Casa, all three composers in their own right. From the six hours of recordings, Eric La Casa edited this fifty one minute CD, with just one piece. We hear sounds that we recognize, like people talking, the elevator, maybe the coffee machine, but they all appear to be far away, or embedded in a strange environment - maybe like we would hear this when we would inside such a big environment ourselves, but now the ears don't select: the selection has been made for us, by La Casa. Our ears are now focussed on this CD, and not the rain outside, or own coffee machine. This makes this into quite a strange listening affair, since we recognize the daily sounds that we would always recognize but also all these other sounds. It makes this however not an uneasy affair, but rather a fascinating one: what are these sounds, and where are they going to? It's a highly captivating soundscape that is captured here. Not so much with a 'story' or a 'composition', but ambient music in the true meaning of the word: music made of the ambience. Gorgeous music.” [FDW / Vital Weekly]

*** AGHIATRIAS – Ethos CD (Epidemie Records EPR054, 2006) [lim. 500] €13.00**

Sehr wuchtiger, dämonisch-orchesterlicher Katakomben-Industrial aus Prag, ins Atonale driftender Bombast... for friends of dark neo-classic

industrial like IN SLAUGHTER NATIVES or ATRIUM CARCERI a must !! "Brand new album of Prague chorus AGHIATRIAS overflow you with an apocalyptic orchestral dark industrial. Compared with the previous album "Regions of Limen", newcomer "Ethos" has shorter footage, but you can expect more aggressive conception of the whole thing. Limited edition of 500 copies in digipak." [label info]

*** ALVARS ORKESTER – Interference CD (Ash International Ash 6.9, 2006) €14.00**

Lange bestehendes schwedisches Post-Industrial Duo mit erster CD!

"Analogue sound experiments from old Sweden 1987-2006+

This album is the first release in what will be the 13th anniversary since the foundation of Ash International.

'Interference' by Alvars Orkester was edited by Mike Harding and Philip Marshall, who here also designs his first CD for the label. 'Interference' consists of analogue drones, interspersed with hardcore electronics, hair-raising voices and spine-chilling ambience.

Alvars Orkester, was formed in 1987 in Johannishus, a small village in the south-east of Sweden by a group of young boys interested in the mysteries of psychic sickness, mental institutions, the industrial music culture and the power of sound. For the first very creative years, Alvars was very active within the independent cassette culture scene releasing their stuff (that quite soon drifted from the industrialism inspired by Test Dept, TG, SPK and z'ev to an atmospheric, psychedelic and quite ambient version of noise) on small labels in Italy, Portugal, USA etc.

AO was always very closely connected to the Börft Records label, run by the two core members Jan Svensson and Joachim Nordwall. Börft was a label for weird electronic experiments, noise and industrial. In 1994, Nordwall left the label and Sweden (to return to the country forming the iDEAL Organisation but never to Börft and the south-east) and Svensson continued by focusing on bent acid house and dance stuff. The psychedelic aspect of the music came in through an early interest in natural drugs and the need to investigate different ways of messing with the mind. For years, AO remained silent with a few short exceptions, but in April 2005, Nordwall and Svensson recorded the 'Interference' album for Ash International. Coloured by Svensson's increasing paranoia sickness and the tension between the two that have been there since their youth, they put down the aspects of the mysteries of psychic broadcasting and manipulation on tape.

Long sessions during the years in the mainly analogue Studio Styrka in Johannishus built up a huge archive of recordings, most unreleased to date but slowly being brought to light by labels like Kning Disk, RRR and White Tapes.

"Swedish noise combo Alvars Orkester were active in the 80s Industrial cassette underground. Interference marks the return of core members Jan Svensson and Joachim Nordwall after a long layoff. Inspired by faintly ghoulish interest in extreme mental states (both psychic and chemically induced), the duo present four highly involving pieces, some of which feature source material dating back to the group's beginnings. Their approach switches between slowly evolving electronic dreamscapes ("Field Grey") and noise constructions ("Cobra Mist"); "Reality Distortion Field", the album's highlight, pits feedback whine against processed and cut-up voices, occupying a space somewhere between the two poles. There's a sense of careful restraint about Interference, evincing a reluctance on the part of the duo to be drawn into making noise for noise's sake." [Keith Moliné / THE WIRE]

*** ANENZEPHALIA / INADE / OPERATION CLEANSWEEP – same CD-Box (Teito Sound Company TEITO-006, 2006) €14.00**

"Great split album between the three projects Anenzephalia, Inade and Operation Cleansweep. Just over 10 minutes of all exclusive, unreleased material by each group. Unsettling drones and pulverizing frequencies done in the best fashion of all these projects. Released by Japanese label Teito to go accompany the first live appearances of all three bands in Tokyo, Japan. Comes in plastic snapcase with protective cover and an insert for each band." [Cold Spring Records]

*** ANTHESTERIA – Nebesnaya CD (Der Angriff Nr. 24, 2005) [ed. of 300] €13.00**

„Journal of Transfiguration“ lautet der Untertitel, und im Innencover wird GUSTAV MEYRINK zitiert: „Wir selbst sind Gebilde, aus Zeit gemacht, Leiber, die Stoff zu sein scheinen und nichts anderes sind als geronnene Zeit.“ Entsprechend fragil & melancholisch sind die manchmal zart-düsteren, neo-klassisch angehauchten Kompositionen auf NEBESNAYA...

Kommt im parfümierten Cover, vergänglich wie irgendwas !

"The second Anthesteria album tells a story of a journey through a fragile world of emotions and perceptions known to everyone, a sound realization of the author's diary. The atmosphere of the ghost winter city, the decadent but charming open-air museum called St.-Petersburg, which was the hero of the first CD "Beyond Nimbostratus" is still here, but it's just a scenery or background for multiplying illusions which make up the charm and value of human life. Keeping the trend established in

their debut, Anthesteria added martial drums, recitative voice and some ethnic elements in a number of tracks. Raison D'Etre-like dark ambience meets neo-classical strings and analogue synthesizers, at times the result sounds as depressive as some early Coil stuff. As its predecessor, "Nebesnaya" is also accompanied with a photo-booklet which adds a visual dimension to the album. CD comes in a full-colour aromatized fold-out digisleeve with a booklet, this edition is limited to 300 copies only." [press release]

*** AUBE – Comet do-CD (Cipher Productions sic23 / Troniks TRO-218, 2006) €14.00**

AUBE tries to find new ways and uses on COMET „ICE“ and „SPACE“ as sound-sources in order to create droney & strange-rhythmical trance-tunes, very dry space-atmospheres, especially the second disc SPACE is excellent and highly recommended !!

*** BAD SECTOR / ASTRO – Idio Blast CD (Insofar Vapor Bulk IVBCD10, 2005) [ed. of 500] €14.00**

Eine der gesuchtesten BAD SECTOR-Veröffentlichungen bisher, da es kaum Distribution dafür gab: Diese one-tracker Collaboration mit ASTRO (45 min) ist verpackt in einen MECCANO-artigen konstruktivistischen Bausatz aus dicker Pappe, der sich zu einem 3-D-Objekt zusammensetzen lässt, in dem die CD immer noch Platz hat. IDIO BLAST verzaubert mit drones und regelrecht glitzernden Klängen, kristallin-klar und glasig-summend und mit seltsame Zwischentöne versehen...

"Initial material for this released was recorded by Hiroshi Hasegawa (Astro) and then manipulated and re-organized by Massimo Magrini (Bad Sector). Resulting sound of the album reminds something Aube-like: attenuate abstract electronic waves with highly detailed structure, nothing like traditional Bad Sector sound at all. The artwork of this release deserves separate description: it's a cardboard meccano kit with engineering instruction, by following it's notes you can assemble technic-like construction of decent size, in which the CD with booklet should be put. Besides the album itself, the CD contains some extra-material from Astro in ogg format (player installer can be found on CD as well), screensaver and several wallpapers for your computer desktop." [Artyom, ZHELEZOBETON]

*** BAD SECTOR – Kosmodrom "box" edition CD & maxi-CD (Waystyx WR15 & 16, 2006) [lim. 185] €29.00**

Special edition of the new album with bonus maxi-CD !!!

Lim. 185 copies, contains bonus-CD with 4 bonus-tracks & 6 postcards & banderole!!

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

"Cherish sounds and noises from a world long lost. Comes in extra-size plastic sleeve with extensive booklet on the subject matter" [label info]

"I finished the mastering of a concept album based on russian/soviet space mission, named Kosmodrom. It's less ambient and noisy than previous works, with a bit of mechanical pseudo-rhythms inside."

[Massimo Magrini]

*** BAILIFF, JESSICA – Even in Silence CD (Kranky KRANK026) €15.00**

"Words over used in music reviews; 'haunting', 'evocative', 'beautiful', and 'powerful'. Words that fit Even In Silence perfectly: 'haunting', 'evocative', 'beautiful', and 'powerful.' ... The album is gentle, delicate even, with occasional harshness contrasting and complementing the whole." [Outburn Mag]

"Debut album from Jessica Bailiff from Toledo, OH. " Across *Even In Silence* extended guitar figures float over Jessica's vocals, bass, drums, samples and percussion. The album is an affecting mix of instruments and Jessica's beautiful vocals that leave trails of melody for the listener to follow. The mix of the album allows echoing piano chords, traces of bass guitar or whiffs of percussion to emerge from the clouds of guitars. A delicately balanced mix of organ lines and rhythm is placed next to Jessica's fragile vocals, followed by deep guitar drones." [label info]

*** BAILIFF, JESSICA – Hour of the trace CD (Kranky KRANK038, 1999) €15.00**

„Ein Album zwischen klassischem, wunderschönem Songwriting und ernsthafter unkonventioneller Soundforschung, dominiert von den sehr emotionalen Vocals der Sängerin. Vor dem Fenster das erste

Herbstlaub und es ist schön, in Zeiten wie diesen mit solchen Platten durch diese Jahreszeit getragen zu werden.“ [Grau Online]
With her second album Jessica Bailiff has expanded and defined the ravishing sound that typified *Even In Silence. Hour of the Trace* can entrance with Bailiff's delicate and alluring vocals, overwhelm with waves of guitar feedback, stumble along in molasses slow rhythms, evoke country gatherings around the pump organ, or puzzle with a clackety-clack that sounds like an old kinoscope. It is not only an incredible personal statement from Jessica Bailiff but a work that invites complete immersion. Unlike so many post-rockers content to coast on a few effects pedals, Jessica Bailiff combines serious sonic research with songwriting. It's the familiar aspects of the pop song and Jessica's beautiful vocals that lure the listener in." [label description]

Aidan BAKER – An intricate course of deception (Angle Records A.R.05.01, 2004) [lim. 300] €13.00

"...This album is released by the small label Angle. It's made of 4 pieces, the first one being the longest with it's 25 minutes and it's a blissful drone ambience, extremely calm and kinda warm, like something from Windy & Carl. The common peaceful atmosphere goes on but also some gentle noises appear later, not disturbing at all but adding more intensity, and also the mood gets darker at the end. Aidan knows how to make good and interesting drone music, he's developing the sound with lots of patience, realizing the ideas in a very proper way and without much unnecessary improvising, 'cause this is still drone music and there's not much space there for typical improvisations, one should have an idea what to do. And Aidan knows what to do to keep it interesting even when the pieces are longer than 20 minutes. So it's not a surprise Drone Records have noticed this and he's releasing a 7" for them soon. Excellent." [BR/Vital Weekly]
Address: <http://www.angle-rec.net> and <http://listen.to/aidan>
Back in stock last copies, comes in nice 7"-sleeve!!

*** Aidan BAKER – The Sea swells a bit... CD (A Silent Place ASP06, 2006) €13.00**

AIDAN BAKER besingt die tiefe See, den Ozean, sterbende Seemänner. Dicht und undurchdringlich, dunkel gefärbt & geheimnisumwebt sind seine drei langen Stücke auf dieser CD für den SMALL VOICES-Ableger. Wie so oft arbeitet BAKER mit urlangen Gitarrenloops, schichtet Zirkel auf Zirkel und sich allmählich aufbauenden Crescendos.... ab dem zweiten Stück durchziehen sanfte Perkussion und Bass-Grooves die Flächen, und das ganze erhält einen leichten Psychedelic-Touch....
"A Silent Place proudly presents the new AIDAN BAKER cd album! Aidan Baker is one of the most important emergent artist of the last years...! Probably this is the most important "musical" Aidan Baker release..., in fact here the sound is comparable to the best (obscure) psychedelic post-rock releases including great droning, hypnotic and honeiric atmospheres. Spontaneously composed by Aidan, who plays guitar (electric & acoustic), bass, tapeloops, drum machine and percussion in his droning 'fashion soup'. In this album Aidan uses (as usual) his guitar but also other instruments and tools like tapeloops and sampled dialogue. The result is the three long and beautiful tracks that constructs this album. 44 minutes of hypnotic ambient drone textures in a deep psychedelic & post-rock attitude. His guitar treatments and amazing looping work get more and more marvellous, as the droning increasing percussions take the listener to a peaceful state of mind. The sound rises all around as the stream floods to the seaside, giving refuge to emotions through numbing clouds of murmuring electric voices. Aidan's performances high standards and his instantly recognizable style are here well confirmed, adding to the excellent level of his discography!" [label description]

*** Aidan BAKER – Oneiromancer CD (Die Stadt DS90, 2006) [ed. of 600] €15.00**

New work on the prolific DIE STADT-label, as spacious and experimental as you could imagine.... one of his best works definitely !
"Aidan Baker is a musician & writer currently based in Toronto, Canada. Classically trained in flute, he is self-taught on guitar, drums & various other instruments. He has released numerous CDs on independent labels from around the world. He is author of two books of poetry, two poetry chapbooks, & has published poetry, fiction, & criticism in various international & scholarly journals.
As a solo artist, Baker explores the deconstructive sonic possibilities of the electric guitar as a primary sound source, creating music that ranges from experimental to post-rock to contemporary classical. He performs the experimental collective ARC & the ambient/doom metal project Nadja. He has also composed work for the The Penderecki String Quartet & The Uxbridge Chamber Choir. This is his first album for Die Stadt, using electric/bass guitars, drum machines, tapeloops, vocals. The CD comes in a full colour four-panel digisleeve with artwork by Aidan Baker." [label info]

*** Aidan BAKER – Oneiromancer do-CD (Die Stadt DS90*, 2006) [ed. of 300 with bonus CD] €19.00**

New work on the prolific DIE STADT-label, as spacious and experimental as you could imagine.... one of his best works definitely !
Special version with bonus-CD, act fast !!
"Aidan Baker is a musician & writer currently based in Toronto, Canada. Classically trained in flute, he is self-taught on guitar, drums & various other instruments. He has released numerous CDs on independent labels from around the world. He is author of two books of poetry, two poetry chapbooks, & has published poetry, fiction, & criticism in various international & scholarly journals.
As a solo artist, Baker explores the deconstructive sonic possibilities of the electric guitar as a primary sound source, creating music that ranges from experimental to post-rock to contemporary classical. He performs the experimental collective ARC & the ambient/doom metal project Nadja. He has also composed work for the The Penderecki String Quartet & The Uxbridge Chamber Choir. This is his first album for Die Stadt, using electric/bass guitars, drum machines, tapeloops, vocals. The CD comes in a full colour four-panel digisleeve with artwork by Aidan Baker.
The first 300 copies include a bonus CD featuring a live performance recorded in April 2005 Toronto, Canada, using electric guitar sounds only. Edition of 600 copies." [label info]

*** BAND OF PAIN – Through the Past darkly do-CD (Fin de Siecle FDS16, 2006) €14.00**

Eine Art Retrospektive mit reichlich rarem Material des neo-klassisch angehauchten britischen dark ambient-Projekts von STEVE PITTIS, der auch Mitglied der SKULLFLOWER-Konkurrenten SPLINTERED war, und inzwischen recht erfolgreich das DIRTER PROMOTIONS Label betreibt.
"In 1994 Steve Pittis of Splintered started the side project Band of Pain, creating both beautiful and disturbing avant garde electronics. Since then he has released numerous records and CDs on labels like Dirter Promotions and Cold Spring Records, and many of them has now become very rare. "Through the Past Darkly" is a double album which contains a "best of" as well as rare singles and previously unreleased recordings. All in all twenty track of dark cinematic ambience - with broad sweeps of gloomy drones set upon a muttering bed of noise and disconcerting vocals." [label press release]

*** BARADELAN – Infrasonic Cathedral CD (L.White Records LW-035, 2006) [lim. 300] €13.50**

Endlich was neues von BARADELAN, dem Sci-Fi-ambient Industrial-Projekt mit Hang zur Psychophysik. Die einnehmenden dunklen Soundscapes verbreiten eine klinisch-wissenschaftliche Atmosphäre & verweisen auf die unterschwellige Bewusstseins-effekte von Klang.
"CD lim. 300 / special package (DVD case). new album from BARADELAN / 9 intelligent dark ambient tracks / infrasonic sounds, dark frequencies and psychoacoustic elements" [label info]
9 tracks, 67+ minutes

*** BARDOSENETICCUBE – Deadhead CD (Steinklang Industries SKD10, 2006) [lim.500] €13.50**

Überraschung für BARDOSENETICCUBE: "Deadhead" ist ein durchkomponiertes, neo-klassisch-orchesterlares Werk voller Bombast und dunkler russischer Choräle, martial-industriell & düster-elegisch hämmernd, aber auch ruhige, eher elektronische Stücke kommen vor, viele Gastmusiker (Saxophon, Gitarre)... am höre und staune !
"New album of Bardoseneticcube is the whole surrealist musical performance which is impossible to squeeze into the boundaries of any genre. Six untitled pieces reveal the labyrinth of sonic cobwebs born in the depths of subconscious mind of Igor Potsukailo and his brothers in arms (several guest musicians took part in recording sessions - two guitarists, saxophonist, etc.). The basis for the most tracks is formed by the hybrid of orchestral-ethno-electronic rhythmic and it's layered over with melodic lines walking from composition to composition and completely unexpected samples hardly rationally coordinated with musical context. For sure, this time Igor's talent has beaten all the stylistical limitations - the album sounds very organic and energetic."
[Zhelezobeton]
"first of all: DEADHEAD is totally different to all other releases from this great Russian experimental-ambient artist. DEADHEAD is simply brilliant electronic music, mixed with Neoclassical elements and Russian samples and hymns. some tracks appear with Martial drums and trumpets, others feel more like the finnish cult-label Sähkö. DEADHEAD is without doubt the most musical work of Bardoseneticcube. listen to the mp3s; you will be surprised!" [label info]

*** BATES, MARTYN / ANNE CLARK – Just after Sunset. The Poetry of Rainer Maria Rilke CD (NetMusicZone Records nMZ 040242, 1998/2002) €16.50**

"And night by night, down into solitude, the heavy earth falls far from every star..." Available again, this beautiful melancholic and poetic release! MARTYN BATES & ANNE CLARK have created song-circles with poems of RAINER MARIA RILKE, all music is composed by MARTYN BATES and performed with Guitars, Piano, Melodica, Whistles, Viola, Cello by him and various guest-musicians. ANNE CLARK is reciting the poems (all translated from original German into English), whereas MARTYN is singing in the background.... Very pure romantic songs about deep emotions of love, yearning & loneliness, nature & music.. 17 tracks, 52+ Minutes

BEEQUEEN – Long stones and circles mCD (Staalplaat STmCD 004, 1997) €8.00

Wieder einige Kopien reingekommen von BEEQUEENS

Veröffentlichung über RICHARD LONG.

"Recording on this 18 minute piece started in 1992 and were finished in 1995. It was not released until now, because we couldn't find the right package for it. Now it is presented in dark green paper, with silver ink, and a flower printed in black lacq. The 11x11 cm cover is sewn together. This work, although not made for radio, is very much like a radioplay. It introduces the listener to the work of land artist Richard Long in sound and words. Many natural sounds are used, such as crickets, stones, wind, salt, branches along with instruments such as guitars, metronome. Two voices, one male and one female recite texts by Richard Long. One is the '100 Tors' text and the other 'Long Stones' - adapted by Freek Kinkelaar. Both these texts appear on the front cover. Beequeen is a duo with Freek Kinkelaar and Frans de Waard. They exist since 1988 and have a variety of vinyl and CD's available (two of them on Staalplaat). Their music is called by others 'ambient industrial', but is much more based on musique concrete with their own added touch to it. 'Long Stones & Circles' is probably their most mature work to date." [label info]

BEEQUEEN – A touch of brimstone CD (Korm Plastics KP 3011, 2002) €13.00

Fantastische Zusammenstellung mit rarem Material des Duos, sehr sphärisch & post-industriell geprägt, als Zugabe zu „do be do“ zum 10jährigen Bestehen der Band. Kommt mit fettem Booklet mit liner-notes von verschiedensten Leuten die die Entwicklung der Band verfolgt haben: TILL KNIOLA (Auf Abwegen mag.), SEWARD D. FARAN, TERRY BENNETT, ELENKA FREIKKAR, BARAKAH.

"Beequeen planned to celebrate their tenth anniversary in 1999 with two releases. The first was 'Do Be Do - an anthology of live recordings', which was released as a limited 2LP set on Plinkity Plonk in 1999 (now available as a CDR). The second one was an anthology of recordings that were hard to get and/or previously unreleased - a CD called 'A Touch Of Brimstone'. 'Brimstone' was sent to various labels who expressed their interest in releasing it, but somehow and somewhere lost interest. So merely three years in the process of making, it's now finally available. 'A Touch of Brimstone' features many unreleased recordings from 1989 to 1995, as well as a one cut from the now long-deleted Scala Destillans LP. This release comes with a 32-page booklet, with many exclusive flyers from concerts and hilarious, not seen before, photographs of the band and a fully updated discography. The texts in this booklet are by Till Kniola (Auf Abwegen magazine), Baraka[H] (Troom), Terry Bennett (Beequeen's webmaster), Elenka Freikkar (longest dedicated fan) and Seward D. Faran (Institute for Electrical Music). Many of the previous releases by Beequeen are no longer available and this collection fills a gap in many ways: the gap in the collection of truly devoted fans and newcomers alike, who wish to take a look in the past. Beequeen explores the depths of mind music in their own blend of electronics, drones and unique use of samples." [label press release]

*** BELONG – October Language CD (Carpark , 2006) €13.50**

TIP für alle Sphären-Drone-Gitarren-Fans! Melancholisch warme Fuzzgitarren, Feedback-Ozeane, Digitaleffekte.... aber das alles reichlich sanft und hohsensibel & himmlisch ausufernd...

FENNESZ und TIM HECKER sind nicht weit, aber auch SLOWDIVE und MY BLOODY VALENTINE.....

„BELONG als Duo folgen hart auf der Spur der Fuzz-Anbeter von MY BLOODY VALENTINE, FLYING SAUCER ATTACK oder SPACEMEN 3. Würde man BELONG allerdings direkt fragen, wen sie zu ihren Einflüssen zählen, würden in der Antwort mit großer Wahrscheinlichkeit die Worte William Basinski oder FENNESZ fallen. Das Debüt „October Language“ ist ein Abbild der BELONG-Heimatstadt New Orleans: auf der einen Seite Sonnenschein und schillernde Farben, auf der anderen Seite Schweiß, Zerfall und tiefe Traurigkeit. Die melodischen Ambient-Stücke vermögen es, dem Hörer totale Entspannung oder fingerknöchelbeißende Angst zu vermitteln - je nachdem, in welche Richtung man den Lautstärkeregler dreht. Leider wird „October Language“ eines der wenigen Alben sein, die dieses Jahr aus New Orleans kommen.

BELONG are a duo from New Orleans that follow in the tradition of fuzzed-out folks like MY BLOODY VALENTINE, FLYING SAUCER ATTACK and SPACEMEN 3. Yet if you asked BELONG about their sources of inspiration they would say contemporary composer William Basinski or FENNESZ. Their debut CD "October Language" encapsulates their hometown of New Orleans, at once bathed in sunlight and color, yet dripping in sweat, decay and a rich sadness. A collection of ambient melody-suffused pieces that can either put you at ease or scare the crap out of you (depending on how loud you listen to it), sadly "October Language" might be the only record you'll hear from New Orleans this year. Additional production and mastering work by Joshua Eustis of TELEFON TEL AVIV. Turk Dietrich of BELONG has collaborated with Joshua Eustis under the name BENELLI, whose remix of NINE INCH NAILS' "The Frail (version)" is found on the acclaimed NIN EP "Things Falling Apart". [press release]

*** BIANCHI, MAURIZIO & TELEPHERIQUE – The House of Mourning CD (Radiotrab Records RT003 / Cold Current Production C.C.CD002, 2006) €13.00**

"The House Of Mourning" is that purifier building in which there's deep sorrow and disheartened grief due to the lack of our beloved ones... when someone is paying a condolence visiting that house of affliction, he is reminded of his own inexorable mortality. To consider our existence in the gloomy house of mourning, ultimately and invariably culminating in death, gives us a healthy, balanced view of our fragile life. Some time spent with the sadness or grieving, helps us appreciate the simple things in our troubled condition. This is not the easiest lesson to learn, but it is a necessary one because when we give sober thought to serious matters it brings good benefits later, when life seems resolutely distressing and obstinately depressing. In the end, "The House Of Mourning" is the common admonition to our foolish arrogance". [label info]

*** BIANCHI, MAURIZIO – Endometrio CD (EEs'T / Alga Marghen Arceho MB7, 2000) [ed. of 500] €12.00**

Ed. of 500 / re-release of LP from 1983 plus bonus-tracks.

*** BIANCHI, MAURIZIO – Carcinosi CD (EEs'T / Alga Marghen Arceho MB8, 2000) [ed. of 500] €12.00**

Ed. of 500 / re-released of LP from 1983 plus other material.

*** BIG CITY ORCHESTRA – Beatlerape CD (Staalplaat STBCO) €13.00**

„BCO interpretieren Beatles-Songs! Sie nehmen Versatzstücke aus berühmten Beatles-Stücken oder spielen & singen selbst, und erschaffen so Coverversionen, die für jeden wahren Beatles-Fan eine geradezu traumatische Erfahrung darstellen müßten.“ [old Drone info] Erschien 1993 zunächst auf REALIZATION, dies ist die wiederveröffentlichte STAAPLAAT-Version !

"A completely reworked version from the original release, 'Beatlerape' consists of Beatles songs. They were made with the use of sampling, record skipping and other weird recording techniques. The first edition of 1000 is a 'White Album'-like foldout sleeve with the Big City Orchestra members posing as John and Yoko. naked of course." [label info]

*** BIRCHVILLE CAT MOTEL – Our love will destroy the world CD (Pseudo Arcana PACD075, 2006) €13.00**

Re-Release einer vergriffenen PSEUDO-ARCANA mCD, mit 20 Min. Bonus-Material. Ein Feuersturm aus Gitarren-Drones, minimale PsychNoise-Rock Power (irgendwo zwischen BRANCA, alten SONIC YOUTH, SKULLFLOWER & VIBRACATHEDRAL ORCHESTRA) hochkonzentrierte ekstatische Trance-Energie, mächtige Sub-Bass Perkussionschläge, von tausend Feedback-Schichten umschlungen... Grossartig !!

"Settling in around the 2 epic tracks from the essential 'screamformelongbeach' 3" cdr (PseudoArcana 2003)'Our Love Will Destroy the World' adds 3 new tracks and finds Campbell Kneale engaged in a deeper archaeological sifting of the rock and metal tropes that he has recently been exploring with Black Boned Angel. Whilst remaining resolutely a Birchville album the instrumentation employed has been culled from the heavier end of the rock/metal spectrum to produce what is, in a weird and wonderful way, perhaps Birchvilles most 'accessible' album to date.

Fluidly shifting but piercing guitar feedback and endlessly heavy riffs are married to grindcore drumming, organ fugues and electronics to create a huge wash of sound that somehow manages to exemplify the ecstatic beauty of so much of the Birchville oeuvre at the same time as being 'supremely heavy'. This is Birchville's bliss reverie 'ROCK' album..." [label info]

*** BIRCHVILLE CAT MOTEL with LEE RANALDO – 30th December 2004 CD (Celebrate Psi Phenomenon, 2005) €14.50**

"New York is pretty different from Lower Hutt. In a lot of ways. But that doesn't mean New York is BAD... its just 'different', y'know? I was down the Lower East Side recently with the guy from Sonic Youth. He was as cool as he looked in Rip It Up magazine! We tuned our guitars and bagpipes, the lights sunk in anticipation, and we buried the audience in a cloud of fairy-dust so thick you could eat it with chopsticks and people with shovels tried to dig their way out of it but it just got deeper and deeper and when the sound couldn't get any louder my soul gnawed a hole in the roof with its teeth and the cast of Friends descended on angel-wings, urinating in ecstasy on the assembled masses in what looked like a tornado of golden glitter. WOW! Afterwards we cleaned up the mess and I got Phill Niblocks mobile phone-number on a napkin. Yeah... New York is just 'different'." [label info]

"Now this is a bit of an odd combination, AQ faves Birchville Cat Motel, aka Campbell Kneale going one on one with none other than Mr. Lee Ranaldo, he of indie noiseniks Sonic Youth. How did it come about? Why did it come about? Who knows, and who really cares as the results speak for themselves. These two fellas, with some kind of 'noise' as their common thread, managed to conjure up some gorgeous dronescapes, that eventually ramp up to some serious NOISE, before drifting back into dreamy shimmery bliss. A single hour long track recorded live in New York at the Tonic in December of 2004 on BCM's last trip to the US, this is a slow building drone, equal parts chord organ, guitars, maybe even bagpipes (at least that's what it sounds like) all sort of swirling and reverberating, with distant tinkling chimes and simple stretched out melodies. About halfway through, Ranaldo kicks it up a notch and lets the distortion rip, a huge wall of white hot guitar, kept in line by a simple and very spare single snare-hit beat, a sort of free noise doom, with little bits of backwards electronic rhythm, and keening lawnmower like guitar melodies. The last fifteen minutes is a sweetly languid wind down, distortion disengaging, rhythms drifting into the ether, melodies dissipating like clouds after a storm, all as the chatter of the crowd slowly encroaches on the barely there sounds that moments later are not there at all." [AQ]

*** BLACK OX ORKESTAR – Nisht Azoy CD (Constellation Records CST038-2, 2006) €16.00**

Zweites Album des kanadischen Ensembles, die Klezmer- & osteuropäische Musik mit neueren alternativen Musikformen verschmelzen (wobei der traditionelle/ folkloristische Anteil aber klar überwiegt), und dabei so emotional & authentisch klingen daß es sehnsüchtige Herzen sofort in den Bann schlägt... das Quartett besteht aus THIERRY AMAR von GODSPEED YOU BLACK EMPOROR, GABRIEL LEVINE von SACKVILLE und JESSICA MOSS sowie SCOTT LEVINE GILMORE von A SILVER MT.ZION, alle lyrics sind diesmal im Beiblatt abgedruckt (auf englisch & französisch, gesungen wird auf Jiddisch), die Coverartwork ist wie immer bei Constellation superb! ...Das auf ihrem zweiten Album erzielte, mit ausschließlich akustischen Instrumenten umgesetzte Ergebnis klingt dabei so zeitlos wie fesselnd. Melancholisch, aber nicht schwermütig oder gar depressiv, vielseitig, aber nie beliebig und vor allem: lebendig! [Ulf Imwiede / OX-Fanzine]

"The latest from this Montreal quartet who explore their common Jewish heritage for sounds that can speak to them today. Mixing pre-war Jewish and non-Jewish music from Eastern Europe and the Balkans with their own musical backgrounds in out-jazz, punk, and weird folk, the band takes the strangeness and beauty of the older music and translates them into new forms. Percussion, harsh sounds, dynamics, and sonic and lyrical explorations all get thrown in the mix." [label info]

*** BLACK SUN PRODUCTIONS – Im Gegenteil mCD (Sheela-Na-Gig Sha-Na Penisring Ning SHEELA MOON CD1, 2006) [lim. 333 copies] €10.00**

BLACK SUN PRODUCTIONS beweisen auf dieser 4-track mcd eindrucksvoll, dass sie mehr sind als schwule COIL-Jünger, elektronisch – rhythmisch – experimentell – philosophisch geprägt und sehr eigenständig klingen ihre Stücke, fantastisch das tribal-hypnotisierende „Das Gegenteil“.

"Best known in some quarters for their collaboration with Coil in some of the band's most iconoclastic live installations and for their epic performance project Plastic Spider Thing, Black Sun Productions' children of darkness are about to release the official follow up to last year's highly acclaimed operettAmorale. Black Sun Productions' Im Gegenteil unveils new material from the forthcoming full length album The Impossibility Of Silence (A Well Hung Monk; God?) as well as a two exclusive non album tracks (Clear Skies & Dark Skies; Das Gegenteil). "It's musick for the Church Of Body. There is a powerful technotic, entrancing pulse that runs through the session dancing between the sacred and the profane. Sometimes there is a strong tribalistic rhythm, at others a granular flicker of the taste of electricrky. "Darius Akashic, Crooked Stylus"

Written, produced and performed by draZen, Pierce & Massimo. Released by Sheela-Na-Gig Sha-Na Penisring Ning [a sub of DANHUSER Org.] "Ariot Fleischmann, black-sun-productions.com" [press release]

*** BRADLEY, PAUL – Memorias Extranjeras CD (Alluvial Recordings A23, 2006) €12.00**

Interessante Erweiterung für PAUL BRADLEY: Für 'Memorias Extranjeras' benutzt er Feldaufnahmen eines Festes aus Valencia, Spanien, vom Dez. 2005, die seine typischen Drone-Flächen atmosphärisch eindrucksvoll erweitern...
"An unbelievably great, new work from Paul Bradley, one of the new UK masters of drone music. With 'Memorias extranjeras', Paul works with very festive field recordings from Valencia, Spain. We hear the smooth, complex drone sounds which are his signature along with field recordings which he uses in ways which are perhaps not 'typical' of his work. The single 41 minute piece actually sounds like two separate but related pieces, each with its own mood. This work strikes a perfect balance between darkness and light, somberness and celebration. The music will satisfy the familiar while also introducing Paul's work to an entirely new fan base with its excellent use of rhythm and other elements which are best left heard rather than described." [label info]

*** BRADLEY, PAUL – Sketches from Dust special edition CD (Twenty Hertz TH 015*, 2006) [ed. of 200] €17.50**

Extreme amorph drone-scapes that invite to discover even the tiniest micro-details inside the undulating, waving, floating sounds... very relaxing, meditative, contemplative, tensionless movements.. A one-tracker of 40 minutes. Special edition.

"Following on from 'Memorias Extranjeras' (Alluvial Recordings) with 'Sketches from Dust', we again have a less 'typical' Paul Bradley release. For this CD, gone are the field recordings and over the forty minutes we hear a piece that is mainly constructed from Guitar and Piano (the latter being played by Maja Elliott of Current 93). The recording is augmented by various acoustic sounds and some precise mixing techniques to form an organic and possibly 'looser' feeling recording than we might be previously expecting. What we hear is an intimate yet murky, almost eroded sonic journey. A primitive earlier outtake of 'Sketches from Dust' appeared on the limited 'Notes from Past - Sketches from Dust' CDR released earlier in 2006. This now fully realized work is released in two CD editions, one limited to 200 copies in hand painted card sleeve and a second unlimited edition with printed card insert in a plastic wallet." [label info]

*** BRADLEY, PAUL – Sketches from Dust CD (Twenty Hertz TH 015, 2006) €14.00**

Extreme amorph drone-scapes that invite to discover even the tiniest micro-details inside the undulating, waving, floating sounds... very relaxing, meditative, contemplative, tensionless movements.. A one-tracker of 40 minutes. Standard edition.

"Following on from 'Memorias Extranjeras' (Alluvial Recordings) with 'Sketches from Dust', we again have a less 'typical' Paul Bradley release. For this CD, gone are the field recordings and over the forty minutes we hear a piece that is mainly constructed from Guitar and Piano (the latter being played by Maja Elliott of Current 93). The recording is augmented by various acoustic sounds and some precise mixing techniques to form an organic and possibly 'looser' feeling recording than we might be previously expecting. What we hear is an intimate yet murky, almost eroded sonic journey. A primitive earlier outtake of 'Sketches from Dust' appeared on the limited 'Notes from Past - Sketches from Dust' CDR released earlier in 2006." [label info]

*** BRANDAL, ANDREAS – Drive home with a hammer CD (Quasi Pop Records QPOP CD036, 2005) €13.00**

Sehr experimentierfreudige, rauhe Scheibe des Norwegers ANDREAS BRANDAL, bekannt durch diverse Veröffentlichungen auf SMALLTOWN SUPERSOUND und live-Kollaborationen. Allerlei instrumentelle Soundschnipsel und Analogelektronik werden zu einem variantenreichen, eher abgründigen drone-noisigem Klangstrom in 11 Teilen zusammenge-glittcht, das es eine wahre Freude ist!

2This is the first full-length CD release by Norwegian noise artist Andreas Brandal. He has been making music with various bands and projects since the late 80's and released a several 7" and LPs on famous Norwegian label Smalltown Supersound as solo artist, as well as a participant of improv-noise duo Larmoyant. "Drive Home With A Hammer" is not "just another noise record". Once you hear it, you will be unexpectedly surprised by unique sense of Andreas in manipulating with interesting close-to-recognise sounds. His skills in working with macro/micro audio-events helps him to create the powerfull and impressive audio work using both vintage analogue equipment and modern computer tools.

There is the smallest audio element that can indicate the way to the hidden layers and perspectives in sound. The album sounds very deep, organic and "analogue", because of hisses, brutal tape loops and "glitches" are the constant "ingredients" of Andreas output. The structure of tracks is clear and irregular at the same time, the music flows freely, but not quiet, because it is created with both composition and improvisation methods." [label info]

*** BRASIL – Wander till spring CD (Nefryt N 015 / CSD001) [ed. of 365 copies] €13.00**

The first real „fabric pressed“ CD on our beloved polish label for exquisite magic ambience. BRASIL is a side-project from two members of ONE INCH OF SHADOW, the material presented here consists of deeply isolated & melancholic "homerecording" ambient songs with male vocals, very minimal and sparsely instrumentalized with all kinds of instruments and electronic sources. A kind of psychedelic, esoteric cold wave industrialism... beautiful and so sad... reminds at times on SPEAR, COIL, etc..
365 numbered copies, thick oversized cardboard cover

BRUME – Zona Ventille CD (Elsie & Jack eaj008, 2001) €13.00

Back in stock, the last official BRUME-release from 2001 !!!
„Dies soll nun tatsächlich die allerletzte BRUME-Veröffentlichung sein! 7 Stücke, wieder irgendwo zwischen elektro-akustik und post-industrial oder ambient industrial, mit vielen spannenden Passagen... hoch-abstrakt, bewegend, dynamisch.. hard to believe: the final Brume release?“ [Drone Rec. info 2001]
" ELSIE AND JACK are proud to present the final BRUME release ZONA VENTILLE. layered, mood dependent music. after many successful years of running with the musique concrète baton, zona ventille represents the final dash for this modern french composer. more than just mere process, this is an artifact of sheer beauty, intrigue and suspense in the tradition of pierre henry and luis buñuel.zona ventille is a constantly mutating soundscape - nothing is static. with recordings on ant-zen, nd, old europa café,relapse, staaalplaat and his own brume rec. among others, this release on elsie and jack marks the end of an era for christian renou as brume. elaborately packaged in a metal laser-etched stickered jewel case, featuring a duotone sleeve printed on heavy art-stock card with a vellum wrap - another precious thing courtesy of elsie and jack." [press-release]

*** BRUME – Ersatz #0/ Tout do-CD (Waystyx Records WS25, 2006) [ed. of 212 copies]**

Wow! This is a re-release of a rather unknown cassette-release named TOUT, on the second CD we find rare Compilation-tracks 1994 & 1995 from the archives, and even more material so far unreleased. Comes in an incredible cover – a milky softish plastic cover with white print & banderole. A must for all BRUME-fans and a good occasion for people who want to discover the unique sounds of this project !

*** BRUNNEN – The Beekeeper's Dream CD (Beta-Lactam Ring Records mt076b, 2006) €13.00**

Eine Art Retrospektive von der BEEQUEEN-Hälfte mit seinen melancholisch-süssen, folk-angehauchten Homerecording-Ambient-Songs... einiges davon ist wohl bereits auf anderen Formaten schonmal erschienen, aber vieles scheint auch neues Material zu sein. "Brunnen reveals that part of Beequeen's Freek Kinkelaar which is the strange wandering minstrel/alchemy (half-orc cleric with a +2 mace). If only more records were so cogently perplexing. A slightly cinematically arranged, quasi-psychedelic little dear of a hushed pop song opens the album. Freek's vocals sublimate in a pleasant whisper, not unlike (ahem) a quieter Yo La Tengo song. Freek, perhaps true to his name, does not hesitate to then very, very slowly weave together a spacious tone poem whose initial notes live counties apart, concocting an outré sort of high lonesome that might sonically drift across the same sort of plain as Wenders' Paris, Texas does visually. Kinkelaar's vocal delivery tugs at shirt tails *ala Just Drifting* era Psychic TV balladry or introspective LPD. Subtly amplified guitars chime quietly against slo-mo keyboards, occasional samples, tablas and air. An understated rave-up of *Trust In Me* from *The Jungle Book* is a nice exclamation point. A musical sandwich, really, with the outer psychedelic pop buns keeping the avant-garde middle meat warm." [label info]

*** BURIAL – Burial.Hdbcd001 CD (Hyperdub, 2006) €14.00**

„Auf "Burial. HDBCD001" schickt BURIAL die unterschwellig sexy Beats des britischen Garage über den Umweg von Funkstörungen in eine heimelige Gummizelle aus tiefem Bass, nicht ohne auf der Reise noch einen Zwischenstopp im Berliner Dub von POLE einzulegen. Dabei klingt es, als würde BURIAL das Südlondon der nahen Zukunft unter Wasser setzen. Das allumfassende Knistern ist gleichzeitig das Statikgeknister eines Piratensenders und der tropische Regen, der sanft ans Fenster schlägt. Die Melancholie der Tracks öffnet ihre Arme und sucht nach ertrunkenen Liebhabern. Der Mix von BURIAL wird von den Echos aus

einer anderen Zeit heimgesucht. Signale einer fremden Frequenz strecken tastend ihre Fühler aus. Eine Flutwelle aus Lärm verschlingt alles und lässt nur die schärfsten Beats zurück. Doch der Lärm schmerzt nicht; er streichelt, kitzelt und erregt die Nervenenden. Willkommen in der Welt von BURIAL. This first album on Kode9's Hyperdub label comes from the mysterious Burial. On this self-titled CD debut, Burial carves out a sound which sends the dormant slinky syncopations of uk garage, via radio interference, into a padded cell of cushioned, muffled bass, passing through the best of Pole's Berlin crackle dub. Burial explores a tangential, parallel dimension of the growing sound of dubstep. Burial's parallel dimension sounds set in a near future South London underwater. You can never tell if the crackle is the burning static off pirate radio transmissions, or the tropical downpour of the submerged city outside the window. In their sometimes suffocating melancholy, most of these tracks seem to yearn for drowned lovers. The smouldering desire of ‚Distant Lights‘ is cooled only by the percussive ice sharp slicing of blades and jets of hot air blowing from the bass. Listen also for a fleeting appearance from Hyperdub's resident vocalist, the Spaceape unravelling his crypto-biography. In its loud quietness, Burial takes his kitchen crackle aesthetic neither from the digital glitch nor merely a nostalgia for vinyl's materiality. Instead, as ‚irates‘ suggests, Burial crackle mutates the tactile surplus value of pirate radio transmissions. Burial's mix is haunted. Echoed voices breeze in and out, on road to another time. Pirate signal from other frequencies steams in. A tidal wave of noise submerging all but the crispest syncopations. The noise is not violent, but caressing, tickling, exciting the ends of your nerves. Seducing you in.“ [press release]

*** BURT, WARREN – The Animation of Lists and the Archytan Transpositions do-CD (Experimental Intermedia XI 130, 2006) €14.00**

Kompositionen für mikrotonale Stimmgabeln: einzelne glockenklare absolut „reine“ Töne, eine meditative & äussert minimale Atmosphäre ausstrahlend, erinnert an Arbeiten von CHRISTINA KUBISCH. To discover.

“There are any number of ways to hear Warren Burt's music for tuning forks; as many ways as there are listeners, probably. The most immediate one is simply to revel in its beauty and enjoy the music as sound. Or, to be more accurate, as clouds of sound; sonic colors that momentarily hover here and there, as they move slowly across the musical horizon.

Of course, Warren Burt's music may also be heard as the mature work of a major experimental composer, one secure in his craft, and still filled with a sense of sonic adventure. An explorer in sound. A composer willing to experiment with multiple versions of the same piece, not to mention one who allows chance to determine the precise placement of the composite pitches of his three individually composed lines. For the more technically minded, these songs, for ultimately that's what they become on repeated hearing, can also be recognized as microtonal music. This is music that uses pitches smaller than a half-step; music that explores the sounds between the keys of the piano (in this case, from 19 to 53 pitches to the octave, instead of the usual twelve. And even though most people rarely think of tuning in general, much less of microtonal tunings, it is an idea that has always been around. In the twentieth century this search for alternative tunings can be traced from Harry Partch and Lou Harrison in the first half of the century, through La Monte Young and Ben Johnston in the latter half, to Glenn Branca, Kyle Gann, and Michael Harrison today. The power of music, according to all of these composers, is, first and foremost, inherent in the tuning. So it should come as no surprise to anyone familiar with Warren Burt's music to learn that he, too, is a card-carrying member of this group. Warren is, after all, a composer who not only innately hears, but also cares greatly, about such minute differences in pitch. In his music, these differences matter on a fundamental level. But what are these sonic differences? And what is a listener supposed to hear? Ben Johnston once described the shift in experience from listening to music played in equal temperament to hearing a microtonal performance as the sudden fine-tuning of an out-of-focus TV. Ben also once said that equal temperament could sound like varying shades of grey. Others, in less subtle terms, have described hearing microtonal music as the difference between seeing a Technicolor movie, and watching one in black-and-white. For the average listener (once they realize that the enjoyment of microtonal music is about the tinting and the shading of the sound, and doesn't require superhuman hearing) what they begin to notice first are the new colors and the spaciousness of the sound.

But what do I hear in Warren's music that attracts me so? I listen to the combinations of tones, each aggregate of which (because the tuning is acoustically pure and non-tempered) sounds clearer and more colorful, with unique personalities, and, sometimes, more of an edge. In this tuning, the chance-determined pairings of the composed lines always ring true, with even the dissonances vibrating cleanly, free of acoustic distraction, and with no sonic clutter to muddy up the sound. And within

this microtonal world, sounds combine without losing their individuality, as the music slowly reveals its pitch and rhythm in slow, unhurried, chance-determined clouds of sound. In Warren Burt's hands, these tuning forks become some strange new instrument, complete with its own exotic tuning system, singing its songs somewhere on the verge of memory." [label description]

*** CAREY, DAN – Shadowgraph mCD & object (Edition Graphon 02, 2004) [lim. 250] €22.00**

Second release on new SoundArt-label from Munich ! Musik von dem Londoner DJ, Musiker & Filmemacher DAN CAREY, Artwork wieder von JUDITH EGGER.

„drawing (paper-lasercut) by Judith Egger, letterpress, in embossed case, printed by Stefan Feigl.

shadowgraph - an x-ray through harmonics and melodic, inspired by the attempt of the inventor Nicolai Tesla to photograph what was inside his head.

Dan Carey's shadowgraph is a dreamy journey through musical patterns which cast long shadows caused by the light of a late afternoon sun." [publishing house info]

*** Wang CHANGCUN – The Mountain Swallowing Sadness CD (Sub Rosa SR232, 2006) €14.00**

Erstes Album für einen blutjungen chinesischen musique concrete / Noise-Komponisten, nach Labelaussage die weltweit erste Veröffentlichung dieser Art durch ein westliches Label !

Enthalten sind zwei Stücke mit interessanten kompositorischen Ideen: die Erschaffung eines akustischen „Gebäudes“ im Innern, und ein Mitschnitt einer asiatischen Begräbnisfeier... to discover !

"Wang Changcun: sound artist, born in 1981, Hei Longjiang province, China. lives in Hang Zhou, Zhe Jiang province, China.

active member of China Sound Unit. The young Changcun is a complexe noise-maker in the style of the great Karkowski. This cd is his first published. His *Grand Hotel* piece is more than 40 minutes exploration. Wang Changcun : *for Grand hotel, i want to build an architecture in the ear, i am the cicerone when people hang around in the hotel (for me it's a hotel, listener may build any architecture in his ear world)* The will to produce noise in such a country is a political action. Probably the beginning of something strong. The other track is a field recordings of a Burial in the area of Harbin, north-east of China.

An active member of the *China Sound Unit*, Wang Changcun has performed solo or with ensembles at the following events: Four Seasons in Shanghai, Get It Louder in Beijing, and China Sound Unit #1 in Hangzhou. In 2004, he presented a solo set in Paris during Nuit Blanche and performed at 1000 Revolutions a Second (Brussels and Gand, Belgium). A year earlier, the composer, producer and founder of the Chinese-American record label Post-Concrete Yao Dajun had released a bomb: China - The Sonic Avant-Garde, a 2-CD compilation (which contains seven of Wang's short compositions) revealing the talents of Zhang Jüngang, Wang Changcun, Fu Yü, Jia Haiqing, Lisa Ruyi, Hu Mage, Xü Cheng, Zhou Pei, Zhong Minjie, Jiang Yühui, Intelligent Shanghai Mono University, and the China Sound Unit - over two hours of experimental music, plunderphonics, concrete (or post-concrete) music and noise. All these pieces composed in 2002 by Wang, while he was living in Harbin (in North-Eastern China). There is much to say about this revelation - which, incidentally, was perfectly legible to us. A great level of activity is currently developing in China's large cities (Beijing, Shanghai, Guilin, Guangzhou), where several experimental music concerts are presented. We will release soon with the help of Dickson Lee an anthology of noise and experimental music in China. We have to add that this is the first time that a western label distributed all around the world will defend a chinese composer." [label info]

*** CHARALAMBIDES – Houston CD (Siltbreeze sb67, 1999) €15.00**

Wieder erhältlich, dieses Album von 1999 !

"Regrouping after the recent departure of Jason Bill, psychedelic pioneers Tom & Christina Carter return to their early incarnation as a duo, and deliver their sixth album - and first new material since their dream-gushing side on the Harmony of the Spheres compilation. A stark and haunting inner-mind probe of the minimalist side of psychedelia using precision instruments of electro-acoustic guitar, piano, saxophone, and Christina's pain-numbing, beautiful vocals. Eight super-drifting, sensual tracks to make love to your central nervous system with." [label info]

"An otherworldly atmosphere suffuses *Houston*, the sixth long player by this Austin, Texas, duo. Tom and Christina Carter obtain exceptionally varied sounds by ingeniously manipulating a small arsenal of instruments and her voice with the resources of their very basic home studio. Their guitar playing superficially recalls that of outsider folk artists like Sandy Bull and John Fahey. But by doggedly refusing to let a

phrase resolve ("Denver Harbor") and by allowing a melody to stray into quiet dissonance ("Midnight Chants"), the Carters create unsettling, expectant atmospheres that are reinforced by chiming bells, droning organs, distant saxophones, and bits of dialogue lifted from crackly old 78 rpm records. The most distinctive element is Christina's singing; echoed and layered like a ghostly choir, her high-pitched vocals eschew words in favor of nakedly emotional sighs and wails." -[Bill Meyer]

*** CHARTIER, RICHARD – Tracing CD (Nonvisualobjects NVO 005, 2005) [ed. of 300] €14.00**

Ein one-tracker von 41+ Minuten mit einer hyper-amorphen reinen Sphärenlandschaft, die ins mikroskopisch kleine zu zielen scheint...

"A release of sound artist Richard Chartier (USA) that marks a new step within his work. His digital minimalist work explores the inter-relationships between the spatial nature of sound, focus, and the act of listening. 'Richard sent me this piece last year for another possible collaboration. After listening to this gorgeous work, I told him there was not anything I could add that would not take away from the beauty that was already there.' [William Basinski]

*** CHATHAM, RHYS – Die Donnergötter CD (Table of the Elements TOELP801, 2006) €14.00**

"Diese Zusammenstellung enthält das Beste von CHATHAMS Werken der Periode zwischen dem berühmten "Guitar Trio" (1977), dem ungestümen bläserlastigen "Massacre On MacDougal Street" (1982) und dem rasanten, euphorischen Meisterwerk, "Die Donnergötter" (1986). Das Gatefold-Cover (LP-Version) und das 32 seitige Booklet (liegt der CD bei) beinhaltet seltene Fotos und einige Beiträge von CHATHAM, TONY CONRAD und SONIC YOUTH's LEE RONALDO. Nun, weitestgehend erstmals erhältlich dokumentieren diese Tracks lebhaft diese glorieichen Jahre im Leben einer Stadt, eines Milieus in welchem das Rohe, Gehobene und Tanzbare ineinander aufgingen und eine neue Ära des Rock geboren wurde.

"Rhys Chatham altered the DNA of rock. The New York-born composer began as a classically-trained prodigy, but by 1975, Chatham was fusing the overtone-drenched minimalism of John Cale and Tony Conrad with the relentless, elemental fury of the Ramones. It was an inspired amalgamation -- the textural intricacies of the avant-garde colliding with the visceral punch of electric guitar-slinging punk rock -- and with it Chatham created a new type of urban music. Raucous and ecstatic, this sound energized the downtown New York scene throughout the late 1970s and early 1980s, prefigured the No Wave movement and cast a huge influence over the subsequent work of Chatham's many proteges, including Glenn Branca and future members of Sonic Youth. This release contains all of Chatham's best work of the period, from the notorious 'Guitar Trio' (1977) and the tumultuous, brass-based 'Massacre on MacDougal Street' (1982), to the soaring, euphoric masterpiece, 'Die Donnergötter' (1986). The accompanying 32-page book features rare photos plus essays by Chatham, Tony Conrad and Sonic Youth's Lee Ranaldo, as well as artwork by famed visual artist Robert Longo. Now widely available for the first time, these tracks vividly document those glorious years in the life of a city and a milieu in which the raw, the sophisticated and the danceable merged, and a new era of rock was born." [press release]

*** CHATHAM, RHYS – An Angel moves to fast to see CD (Table of the Elements TOELP802, 2006) €14.00**

Komposition von 1989 für 100 (!) Gitarren, Bass und Drums in 5 Teilen. Polyphone Gitarren-Schwärme, ein rockig-symphonisches Grundgerüst, majestätisch, monumental, einnehmend, entrückt... erinnert an GLENN BRANCA und SONIC YOUTH... besonders gefallen uns die rhythmuslosen amorphen Sektionen (I, IV), selten wurden schönere & komplexere Gitarren-Drones auf Platte gepresst !

"By the late 1980s, Rhys Chatham was chafing against the logistical and financial constraints imposed upon him in the States; in his mind was a vast, unprecedented sound. Moving permanently from New York to Paris, Chatham began composing his masterpiece, a piece for one hundred electric guitars, electric bass and drums. The result, *An Angel Moves Too Fast to See*, is one of the most extraordinary works in the minimalist canon, one that demonstrates the majesty inherent in Chatham's amplified imagination. Now widely available for the first time, this lavish CD presents this sonic revolution in all its glory, and cements Chatham's reputation as a monolithic figure astride both rock and classical musics." [label description]

*** CISFINITUM – Coniunctio do-CD (Ewers Tonkunst HHE 009 / Indiestate IST 037 CD, 2005) [lim. 500] €17.00**

Material from 1999-2001 from the russian cult-project, some taken from the deleted LANDSCHAFT CDR (IVB Records), one CD is entitled "World of Retribution", the other "Heavenly Russia". Monolithic sad noise, sacral post-industrial, spiritual doom-ambience, overwhelming sounds & sad emotions at the same time, highly recommended !

"Cisfinitum is one of the oldest and well-known projects on Russian industrial scene, and shortly after their well-acclaimed 7" on Drone, Ewers Tonkunst is happy to present another international release of this remarkable project. This 2CD-set contains the tracks from the most gloomy and profound albums of Cisfinitum – "Landschaft" (released in 2001 as CDR by IVB Records) and "Malgyi" (previously unreleased), which have been recorded in 1999-2001. The material has been remastered and recompiled to become the new entity called "Coniunctio". Newborn album consists of two parts, "Worlds Of Retribution" and "Heavenly Russia", the first one contains most dark and depressive tracks, the second one presents brighter side of Cisfinitum. Going through the desperate landscapes of today's dying spiritless world, the listener comes into the sacred and surreal inner space of an immaterial land full of light, mysticism and universal melancholy. One of the most beautiful and heartfelt records ever done in the drone ambient style, "Coniunctio" could remind of the best and saddest Maeror Tri albums or legendary HOEDH "Hymnus", but the irrational Russian essence within Cisfinitum's music makes it unique and completely original. The real masterpiece which we are really proud to release! CD comes in a full-colour fold-out digisleeve. The edition is limited to 500 copies." [label info]

*** COELACANTH / KEITH EVANS – Wrack Light in Copper Ruin do-CD & DVD (Seal Pool SPOOL 3, 2006) €16.50**

Audio CD von COELACANTH, Video-DVD von KEITH EVANS. Ein Geräuschnetz aus field recordings, leicht feedbackenden drones, vereinzelt instrumentellen Sounds & eher konkreten Objekt-Klängen macht sich breit, welches mysteriös und dynamisch zugleich wirkt, ein low-fi dröhnend-wallendes Etwas. Sows wie pfeifende Windhosen, zischender Sand, rieselndes Granulargeknirsche...schwer zu fassen, alles scheint permanent zu flackern, flirren, schwanken, dicht dran am konkreten Material, & doch so sphärisch & Räume öffnend.

"Jim Haynes and Loren Chasse have collaborated with Keith Evans to create Coelacanth's fourth and most complex record. Culled from two performances -- a five-hour recording session during Matmos's 96 hours of performances at the Yerba Buena Center for the Arts, and an audio/visual performance with Keith Evans -- Wrack Light in Copper Ruin explores the the symbiosis of materiality and sound, and its infinite network of metaphors and allegories.

Like an abandoned aquarium in which an accidental and incongruous microcosm takes shape, Coelacanth's sound illustrates a constant evolution of decay, encroachment, and repossession of the border space between the natural and the man-made.

With Wrack Light in Copper Ruin, Coelacanth also meditates on the space of performance, the tactile nature of the creation of sound, and its ephemeral, elusive and entirely subjective character. The visuals of Keith Evans further the exploration with their organic, nocturnal, energy. Comparatively, Wrack Light is more delicate than Coelacanth's previous recordings, inhabiting a space where artists such as Jonathan Coleclough, Andrew Chalk, Mirror, and MNortham can be found, yet it maintains the mysterious, oceanic nature its name implies." [label info]

*** COIL – The Remote Viewer CD & mCD (Threshold House THBKK1, 2006) €17.50**

Re-release der raren & vergriffenen CD-R, dazu 2 neue sehr trancigrhythmische Stücke von 2006 auf der bonus-mCD, kreiert aus dem damaligen Originalmaterial, von PETER CHRISTOPHERSON und DANNY HYDE. Gatefold-Digipack.

"...comes in a double card wallet (similar to "The Ape of Naples") and will contain "sympathetically remastered" versions of the original cdr album, PLUS for the first time, a bonus semi-substrate disc containing approximately 20 minutes of additional music recorded this year using original sounds and sources of the period. Coil Collaborator of old Danny Hyde spent some time earlier in the year, working with Sleazy on these new tracks at the "East Tower" in Bangkok." [label info]

*** COIL – Black Antlers CD & mCD (Threshold House THBKK2, 2006) €17.50**

"One day this living world will swarm in our mouths". Re-release der fantastischen BLACK ANTLERS CDR von 2004, dazu gibt es eine Bonus-mCD mit zwei neuen Stücken kreiert aus dem damaligen Originalmaterial, von PETER CHRISTOPHERSON und DANNY HYDE. Gatefold-Digipack. Edles Cover, Auflagenhöhe unbekannt.

"...comes in a double card wallet (similar to "The Ape of Naples") and will contain "sympathetically remastered" versions of the original cdr album, PLUS for the first time, a bonus semi-substrate disc containing approximately 20 minutes of additional music recorded this year using original sounds and sources of the period. Coil Collaborator of old Danny Hyde spent some time earlier in the year, working with Sleazy on these new tracks at the "East Tower" in Bangkok." [label info]

*** COLECLOUGH & MURMER – Husk CD (ICR Distribution ICR57, 2006) €14.00**

Starke Collaboration des field-recording-Spezialisten MURMER aka PATRICK MC GINLEY (er betreibt auch die Radiosendung „Framework“ auf dem Londoner Kult-Sender „Resonance104.4fm“) und JONATHAN COLECLOUGH. 4 Stücke, über 70 Minuten Spielzeit, feinstoffliche Resonanzentepiche verbinden sich mit konkretem Material aus Natur & Alltag und von Instrumenten, der Geist öffnet sich für Mikro-Detail-Geräusche & subliminale Klangwelten... watch out: demnächst (2007) wird es von MURMER eine 7" auf Drone geben! "They first met in 2002 after appearing on the compilation LP 'Chaleur', and soon began work on the material that would become 'Husk.' Sharing a fascination with using 'found sound' in their music, 'Husk' includes recordings of refrigerators, thunderstorms, sheep, car horns, ferryboats, windblown sand, crackling charcoal, as well as more conventional instrumental sounds including a variety of percussion instruments. Much of the music started as live improvisation, in one case during a radio broadcast on McGinley's regular 'Framework' slot on the London-based radioart station Resonance FM. These live recordings have been carefully edited and mixed over several years. 'Husk' is packaged in a 6-panel Digisleeve featuring photographs by Patrick McGinley." [label info]

*** Joe COLLEY & JASON LESCALLEET – Annihilate this week CD (Korm Plastics / Brombron 09, 2006) €13.00**

Die Brombron-Serie geht in die neunte Runde (2 Klangkünstler die noch nie zusammen gearbeitet haben bekommen die Möglichkeit, im ‚Extrapool‘-Hightech-Studio in Nijmegen für mehrere Tage gemeinsam zu werkeln...), mit zwei eher atmosphärisch ausgerichteten Noise-Soundtüftlern aus den USA: mechanische Drone-Wellen, field recordings tauchen in cut-up Manier auf (z.B. Möwen-Sounds, Knarzen & Rauschen), dumpfe Summtöne und allerlei Knirsch- und Granularklänge lassen den Eindruck von Erosion und Dekonstruktion entstehen... wahrhaft „experimenteller“ Drone, grenzüberschreitend und uneindeutige Empfindungen erzeugend.....

"Korm Plastics is proud to present the ninth release in the Brombron series. Originally a co-production between Staalplaat and Extrapool, it is now hosted by co-curator Frans de Waard. In the year 2000 Frans de Waard and Extrapool started the Brombron project. Two or more musicians become artists in residence in Extrapool, an arts initiative in Nijmegen, The Netherlands, with a fully equipped sound recording studio. These artists can work in a certain amount of time on a collaborative project; a project they always wished to do, but didn't have the time or the equipment to realize.

Colley and Lescalleet had never met before their grey week in Nijmegen. Though neither of these melancholic composers were prepared for the conflicts and compromise of this collaboration, they found common ground in rejecting the need for deep meaning or complex concepts. 46 minutes remain after harsh judgement from two perpetually dissatisfied artists. But what does it sound like? Amidst the detritus of yard sale junk and old, broken equipment, Colley and Lescalleet engage in the pursuit of resurrecting the essence of sound and exposing beauty that others discard. Locked away in the recording studio of Geluidwerkplaats Extrapool for ten days, they found music in the natural process of decay. These compositions seem weathered and eroded. Rather than aiming for excitement or dazzling expression, Colley and Lescalleet embrace the tedium of everyday life as something beautiful and compelling. This is music with a slow absorption rate and a high toxicity." [label info]

"Do you think I was very positive about the former Brombron release? Well, hold your horses because here's another one that deserves our full attention. Colley and Lescalleet have produced an excellent work as well! Starting with a very realistic entering of the studio we are swept away into a wonderfully dense world of drones and more drones. The way these guys deal with space in sound and sound in space is something to admire and aspire to. Normally this kind of music would not be my first fancy, but what these two are doing is one huge step beyond everything ambient or drony I have heard until now. And that only describes the first track of four! The second track uses field recordings messed up in a very stunning way, basically some cuts and filtering and sampling, but done in such an excellent way, that it's is not really possible to describe it well. The same goes for the other two tracks: words fail... this also is an absolute must!!!" [MR / Vital Weekly]

*** CONNORS, Loren Mazzacane – Night Through: Singles and Collected Works 1976-2004 3 x CD (Family Vineyard FV036, 2006) €22.00**

„Essentielle 3 CD Kollektion aller Singles des New Yorker Blueser LOREN CONNORS, der mit einer der einzigartigsten und faszinierendsten Stimmen Amerikas gesegnet ist. "Night Through" umfaßt vier Jahrzehnte von CONNORS' Arbeit. Ausgehend von seiner frühesten, noch akustischen Session und ersten Solo 7" "Ribbon O' Blues On St. Joan", bis hin zu raren Singles, ehemals rausgebracht von

TABLE OF ELEMENTS, ROAD CONE, FATHER YOD, MENLO PARK und vielen anderen. Ebenso sind einige Stücke seiner Band HAUNTED HOUSE aus den späten '90ern und relativ frische akustische Aufnahmen mit von der Partie. Insgesamt bekommt der geneigte Hörer dreieinhalb Stunden Musik: 12 7" Singles, private CD-R Releases, Ergebnisse der Zusammenarbeit mit SUZANNE LANGILLE, ROBERT CROTTY und HAUNTED HOUSE, Samplerbeiträge und dazu noch 22 bisher unveröffentlichte Stücke inklusive einer Aufnahme seiner Mutter Marry Mazzacane von '59. Das 24 Seiten starke Booklet gibt's mit detaillierten Linernotes und den Covern jeder enthaltenen Single, niemals zuvor gesehenen Fotos, einem Essay, und Kommentaren von CONNORS selbst und einigen seiner Wegbegleiter. Das Ganze ist auch noch remastert: Sammlerherz, was willst du mehr? Essential 3CD collection of singles by avant blues guitarist Loren (nee Mazzacane) Connors, one of America's most unique and challenging voices. Night Through spans four decades of Connors' recordings from the earliest acoustic session and first solo 7" -- 'Ribbon o' Blues on St. Joan' -- to rare singles issued By Table Of The Elements, Road Cone, Father Yod, Menlo Park, Gyttia, Union Pole, and others, to his late '90s band Haunted House and recent acoustic recordings. Overall, three and half hours of music: 12 7" singles, private CD-R releases, collaborations with Suzanne Langille, Robert Crotty, and Haunted House, compilation appearances, and 22 unreleased pieces including a 1959 recording by Connors' mother Mary Mazzacane. 24-page color booklet contains detailed notes and cover art for each single, never before seen photographs, an essay by renowned blues scholar Dr. William Ferris and commentary from Connors, Langille, Road Cone's Mike Hinds and others. Remastered from the original tapes by Jim O'Rourke, this is the definitive overview of Connors' journey as the consummate solo artist from embryonic origins in New Haven, CT to the rise as a monumental presence and spirit channeler. Whether considered avant garde or pure spirit haunt, Connors' guitar speaks purely from the soul in solo settings or with his revered collaborations with the likes of Alan Licht, Jandek, Keiji Haino, Christina Carter, Langille, O'Rourke, Kath Bloom and John Fahey." [press release]

*** CONTAGIOUS ORGASM / GOVERNMENT ALPHA – Heartstrings CD (SSSM, 2006) [ed. of 500] €14.00**

"Third recent collaboration release on Contagious Orgasm's home label, this time with Yasutoshi Yoshida of Government Alpha who's been responsible for the great collage artwork on all these CDs. Over these 12 tracks, Government Alpha's screeching blasts of white-hot electronic noise are cut-up and mixed in with Contagious Orgasm's industrial rhythms, off-beat collages and found sounds. Surreal, unusual and highly listenable." [Mechanoise labs]

"A delicious, highly unique concoction of collaged madness, featuring sudden noise blasts, hypoptic loops, industrial clutter, thumping rhythms, and just a whole shitload of surreal, mis-placed, dada-istic sound. This never stops moving and never slows down. Way cool." [Malignant Recs]

*** CONTROL – Natural Selection CD (Eibon Records CON044, 2003) €13.00**

CONTROL-Stücke beginnen oft eher ruhig und untergründig dronend, bevor sie sich monumental noisend erheben – maschinenhaft, kalt, zerstörerisch, mächtig, unter Hochspannung... kein plumper harsh noise, zeigt „Natural Selection“ das US-Projekt mit zeitgemässen Maelstrom-Industrial, der zerstörerische Prozesse zu ästhetisieren scheint...

"Brand new album of this legendary power noise artist. Concrete & abrasive songs, consuming & devastating sounds, evolving & mutating noise. Keep your aspirines at hand - CONTROL is here to crush you. To little pieces." [label info]

*** CORDIER, ERIC – Breizhiselad CD (Erewhon CDWhON011, 2006) €12.00**

Folksongs aus der Bretagne, gefunden auf alten 78rpm 10"es, dienten als Grundlage für BREIZHISELAD: zu hören sind field recordings (z.B. Schritte auf Steinen) und die traditionellen bretonischen Gesänge, die verzerrt & verdeckt ins Ätherische driften...ein Auf- und Abwellen von mehrstimmigen Eruptionen, was eine eine Atmosphäre von surrealistischer Schönheit schafft.... dazu ein ansprechendes Design, eine runde Veröffentlichung, experimentell und betörend !

'In making Breizhiselad I have tried to rewrite some masterpieces of the traditional music of French Brittany. Apart a few field recordings all the material on this record originates in extracts from two songs of the A side of a 10 1960s reissue of a 78rpm. The story begins when a Breton cousin discovered the record at his grandmother's house. On first listening, I found it to be horrible - but a work of genius. Horrible because of the catechism-like vocal arrangements but a work of genius in terms of the beauty of the melody and the conviction of the singers. Another particularity is the importance of the disc itself, whose vinyl surface is nearly erased, polished under a sea of cracks. My project has

been to transpose this traditional music into the tape music medium with a view to preserving what is strong in the source material and erasing the sugary, churchy treatment of these originally popular songs. Composed between May and October 2003 with a sophisticated delay pedal, a sound processor and handmade devices.' [Eric Cordier, 2006] "By my own quick count, I think it was almost three years ago that we last reviewed something by the Belgium Erewhon label. Their small catalogue focusses on music that can be best described as a cross over between musique concrete, drones and field recordings. These two new releases are no different, but both have a strong conceptual edge. Eric Cordier uses a 1960s 78 RPM record as the sole source for his entire CD. Not just a 78 RPM, but the first record that had the Breton language carved into it. Much of the original information is erased through time, but it provides some excellent source material for Cordier. He uses 'a sophisticated delay pedal: GSP 2101 and a sound processor TC (G Force) and handmade devices'. He plays six lengthy pieces with this limited material, but cranks out some beautiful material with it. Of course the crackling vinyl plays an important role, but throughout there is a great sense of peace and warmth in these recordings. Everything moves solemnly and slowly around, and makes a hotbed of ambient sounding material, but albeit an ambience of a highly original kind. Perhaps limited in it's concept, the execution thereof is great." [Vital Weekly]

*** COURTIS, ANLA – Tape Works CD (Pogus Productions p21040-2, 2006) €13.00**

Eine Art Retrospektive von Solo-Arbeiten des REYNOLS-Kopfes ANLA COURTIS, mit Material datierend von 1991-1998, und das waren wirklich TAPE-Kompositionen im klassischen Sinn, da COURTIS ausschliesslich mit 4-Spur-Rekorder arbeitete...die CD enthält hervorragendes elektro-akustisches Material, kraftvollen Loop- & Schnipsel-Noise, sehr abwechslungsreich und furios....

...und endlich wird auch einmal erwähnt, dass C.D. (CHRISTIAN DERGARABEDIAN) zur Urbesetzung von REYNOLS gehörte (von 1993 bis Anfang 1995, damals noch unter dem Namen BURT REYNOLS ENSEMBLE).

"Anla Courtis continues to produce music and was even quite prolific during his time in Reynolds. It goes without saying that Courtis learned a thing or two from his experience in Reynolds; and there's a fundamental constant to all of his work: the cassette. One of Reynolds' most infamous albums Blank Tapes was pieced together from the endemic hiss from, you guessed it, blank tapes. Far from being an empty album of silences, Blank Tapes is extraordinarily dynamic, amplifying the magnetic energy of the tape hiss into undulating fluctuations that mirror the somatic patterns of the human body. Reynolds' tapes have a heart beat, blood pumping through their veins, and oxygen rushing through their lungs. This crudely built anthropomorphism continues in Courtis' work today, as the cassette and the tape deck remain primary tools in his compositional sensibility. Courtis himself explains: "Well to be honest for many years the cassette was the only medium I had to record music. Maybe this is because Argentina is always a bit behind in technology, or because I was never interested in having "the new thing." It might sound ridiculous but mainly my overdubbing work until now has been basically in a Portastudio. Maybe, this is just an old friend I don't think is necessary to leave; but on the other hand, there is a lot you can do with 4 channels... I mean there is no sense to discard old technology because you have a new one. A pen is technology; you don't need to kill the pen because now you have a mouse! In fact there are some things you can do with my old reel-to-reel that you cannot do with a disk drive, I mean pushing the tape, changing the aleatory speed... there are a bunch of unpredictable irregular things you can do with this old machine. In this sense, I think we should find a way to make different technologies live somehow together." [label info]

It is in this context that Anla Courtis presents Tape Works, a collection of material that dates back to the early '90s. Here, Courtis splatters dense slabs of petrified tones with spasmodic algorithms, disembodied vocal samples that spiral into a electric chorale, and hot-wired musique concrete techniques, all buried under the weight of the mighty distortion pedal. Once again, all things are possible for Anla Courtis. - Jim Haynes (from the liner notes)

Talking about a tape-works record in the CE90s might sound rather anachronistic but, be it because of Argentina's technology lag or for some other mysterious reason, I did not get hold of a computer to work with sound until 1999. That's why the sound experiments I've worked on throughout the last decade are mainly tape explorations. This CD contains a selection of re-mastered tape-works dating from the period 1991-1998. [Anla Courtis]

*** CULPIS – Situation Vacant Columns CD (PARA disc PACD011, 2003) €13.00**

Extreme electronic concrete-noise improvisations with enough room for more silent parts & suspension, turning everything into beautiful drones

at times, very vital & dynamic stuff..... amazing album from this Japanese trio.

Michi Nagata: electric guitar, pedals. Daizo Nishimura: harmonium, junk. Takuji Naka: reeds. Recorded in Kyoto, November 2002.

*** CURRENT 93 – Sleep Has His House CD (Durtro Jnana 1925CD, 2006) €14.00**

Repress now available !

"*Sleep Has His House*, originally released in 2000, has become one of Current 93's most enduring releases. The album features David Tibet on harmonium and vocals, as well as Michael Cashmore on guitar. The mood is sombre and contemplative, culminating in the epic title track which was inspired by the death of Tibet's father." [label info]

"Sleep His His House follows a new musical approach built around harmonium, just as mellow as Soft Black Stars while heavy with a resigned spirit. A beautiful work dedicated to David Tibet's father." [Strange Fortune]

*** CURRENT 93 – Black Ships at the Sky CD (Durtro Jnana 2112, 2006) €15.00**

Nach langer Zeit ein wirklich neues C93-Album in aufwendiger Aufmachung mit dickem Farb-Booklet inkl. allen Lyrics, und alle, ALLE sind sie dabei als Gastmusiker, besonders die verschiedenen Gastsänger wie MARC ALMOND, BABY DEE, COSEY FANNY TUTTI, ANTONY von ANTONY & THE JOHNSONS, oder „FOVEA HEX“-CLODAGH SIMONDS machen das Album äusserst variantenreich und interessant auch für Nicht-Current93-Fans ! Wird wohl zurecht ein Meilenstein werden in der Discographie von DAVID TIBET.

„Es hat David Tibet vier Jahre gekostet, uns mit ‚Black Ships Ate The Sky‘ das wohl essentiellste Album seiner Band CURRENT 93 zu bieten. Ex-PSYCHIC TV Mitglied Tibet gründete CURRENT 93 bereits Anfang der 80er Jahre und kann auf mehr als 20 Alben und unzähligen Singles verweisen. Sie zählen heute als Wegbereiter und bekannteste Vertreter des Neofolk. Zum Line-Up der Band gehören neben Tibet anno 2006 Michael Cashmore, Ben Chasney (SIX ORGANS OF ADMITTANCE), Steve Stapleton, John Contreras, William Basinski, William Breeze und Amy Phillips. Ein klares Signum auf die Qualität von ‚Black Ships Ate The Sky‘ dürfte schon allein die Liste der Gäste geben, die mit CURRENT 93 dieses Meisterwerk schufen: Marc Almond (Ex-SOFT CELL), Antony, Bonnie ‚Prince‘ Billy, Shirley Collins und Baby Dee, um nur ein paar Namen zu nennen. Auf ‚Black Ships Ate The Sky‘ generieren CURRENT 93 eine Offenbarung aus tiefer Düsternis, Schönheit und Avantgarde. Auf Neurot erscheint demnächst eine OM/Current 93 Split-CD.“ [press release]

„...Ultimately, perhaps most listeners at this point have already made up their minds about Current 93. But that may well be a shame for those who don't give this album a spin, because it's perhaps the richest, most rewarding release yet from Current 93, thanks both to Tibet's eccentric vision and his success in finding very talented collaborators.“ [Mason Jones, Dusted Mag]

„...It seems as if everything is in line for Current 93: as if their time has finally come. The musical trends of modern folk have exploded in popularity in sequence with Current 93's mastery of the genre. David Tibet and Current 93 are the true leaders and have set an almost impossible example to follow.“ [Jon Whitney /Brainwashed]

*** DES ESSEINTES – Mondo Macabro CD (Malignant Records TUMORCD27, 2006) €13.00**

Zusammenstellung aller Vinyl-tracks & Bonus-Material der starken schwedischen harsh ambient / apocalyptic / tribal Industrial-Band, die oft monumental-mitreissende Rhythm & Pulsation-Power entwickeln und dies gekonnt mit dunklen Sakral, Neo-klassik & dark ambient-Sphären kreuzen!

"A new tumor is born. A classic example of what's old is new! With Mondo Macabro, we've conveniently compiled all of your favorite des Esseintes vinyl releases since 2000, remastered them, boosted them to eye popping levels, and if that weren't enough, added 3 bonus, unreleased tracks to top it off! 12 tracks in total, spanning the Muse (2000) and On/Off (2002) 7"s, the split LP with Magmax (2001), and the split 10" (2001) with Negru Voda. A great history lesson in the short existence of des Esseintes, each track on each subsequent release just seems to up the ante, with one track more crushing than the next.... A steady, doom filled procession of post-apocalyptic, tribal percussion, deadening, jackhammer rhythms, and dramatic, suspense filled atmospheres. When Armageddon hits, rest assured, you'll have your soundtrack" [label info]

*** DISKAHOLICS – Live in Japan Vol. 1 CD (Load Records load086, 2006) €13.50**

DISKAHOLICS = JIM O'ROURKE, MATS GUSTAFSSON, THURSTON MOORE! Live-Impro Japan 2002 ! Noise-Jazz !

"Documenting a 2002 sojourn to Japan that featured some slathering improv between Jim O'Rourke (synthi, noise), Mats Gustafsson (sax,

noise), and Thurston Moore (guitar, noise). Although the purpose of the visit might have been to find bagloads of righteous collector-styled records, this recording flops onto the sidewalk with some of that old salted slug action you know -- deep breaths with a deadly spasm. The sounds here really get electro-acoustic in the same vein as leather elbowed warriors like Toop and Henri, but with scrappy crappy horizontal huddle of minds flowing with the JUICE! Really an inspired record that brings each player's pedigree upfront. This is a hot-wired jazz, really free blowing and joyous, but not so obvious you'll feel like the second time around. You're a grown up now, listen to grown up music. Step up to the bar!" [label info]

*** DISSECTING TABLE – Rancid Smell CD (Waystyx Records WR26, 2006) [lim. 100] €14.00**

ICHIRO TSUJI is back and he still likes powerful noise ! Harsh drones and his nagging voice, cheeping analogue tunes, weird sounds... 4 tracks, ca. 47 minutes playtime, special fold out cardboard-cover with diverse inlays, lim. & numbered 100 copies, fabric pressed edition!!!

*** DOUBLENDS VERT – Cistern CD (Line / 12k LINE_024, 2005) [lim. 500] €14.00**

Ein Quartett (bestehend aus 4 Instrumentalisten mit Violine, Akkordeon, Klarinett und Pauke) hat diese Aufnahmen in einer riesigen unterirdischer Höhle gemacht, den natürlichen Hall ausnützend. Entstanden sind flirrende, schneidende Obertonwellen, die sich amorph ins Ätherische ausbreiten & allmählich ihre harmonische Struktur ändern. Polyphone Überlagerungen & Frequenzinterferenzen tauchen auf, kein reiner Wohlklang, sondern fremdartige Environments werden hier geschaffen. Erinnert an PAULINE OLIVEROS ähnliche Arbeiten, nur das hier der Sound- & Geräuschaspekt noch stärker im Vordergrund steht.

"Cistern was made in a two million gallon underground reservoir at Fort Worden, a de-commissioned military base overlooking the entrance to the Puget Sound. The space's resonance extended the instruments in a way similar to electronic processing. The acoustic properties of the cistern created new sonic relationships to which the group applied their musical concept. Cistern captures Doublends Vert's first experiences in the sound-world of the cistern.

Doublends Vert formed in 2003 through a common interest in creating restrained, acoustic music exploring the timbre blending possibilities of the violin, accordion, and clarinet.

Doublends Vert:

Clarinetist **Adam Diller's** (b. 1980) music deals with the problems of composing for recorded medium, integrating electronic and acoustic sounds, and improvising with social and natural environments. His process draws on experience with jazz, composition, improvisation, and computer-based sound design. Since moving to Seattle in 2002, Diller has performed in many situations and produced 10 recordings.

Annie Lewandowski (b. 1979) is a composer and multi-instrumentalist with backgrounds in classical, improvised, and experimental music. She has performed at festivals in the USA, Canada, and Europe with trio Doublends Vert and duo Emma Zunz (with Cristin Miller). She currently lives in Seattle.

Tom Swafford (b. 1972) is violinist and composer active in a wide variety of musical styles. He studied composition in Boston, Berkeley, CA, and The Netherlands (with Louis Andriessen). He is a member of Cipher, Drumolin and Doublends Vert and also performs classical, bluegrass and rock music. He resides in Seattle, WA.

Matt Crane joins on timbales for cistern tracks 4 and 5 and engineered this live recording. Crane has been playing drums from an early age. His profound interest in music has translated into the study of many different idioms. He currently engages in many improvised settings with an emphasis on environment and its shaping of the musical experience." [label info]

*** DRAHOMIRA SONG ORCHESTRA – The Return of the 120 Magicians CD (Waystyx Records 19, 2006) [lim.100] €16.00**

DRAHOMIRA SONG ORCHESTRA mag einigen bekannt sein von einer schönen LP auf dem inzwischen nicht mehr aktiven kanadischen Label FLESH EATING ANTS. Hier neues, sehr experimentelles Material in der „fabric pressed“ KunstCover-Reihe des Moskauer Labels.

This project had an LP on the now defunct canadian FLESH EATING ANTS and thats all what we know. This new release in the art-cover-series of the moscow-based label contains very experimental low-fi noises & tunes.

*** Arnold DREYBLATT and THE ORCHESTRA OF EXCITED STRINGS – Live at Federal Hall National Memorial, 1981 CD (Table of the Elements 54Xenon, 2006) €14.00**

„ARNOLD DREYBLATT ist ein Minimalist, der weiß, dass Musik etwas von einem Balzruf hat. Zusammen mit seinem ORCHESTRA OF

EXCITED STRINGS swingt er auf eine verrückte Art und Weise, dabei präzise wie ein Schweizer Uhrwerk und unglaublich komplex. „Live At Federal Hall 1981“ ist die historisch wertvolle Aufnahme eines Konzerts in dem ARNOLD DREYBLATT AND THE ORCHESTRA OF EXCITED STRINGS die natürlichen Resonanzen des spektakulären Baus (in dem George Washington zum Präsidenten ernannt wurde) in ihre Musik mit einbeziehen. So entstanden sieben einzigartige Werke für Kontrabässe, Klavier, Orgel und Drehleier.

Arnold Dreyblatt is a minimalist who never forgot that music is still the human mating call. Anyone who has experienced the composer's recordings with his marvelously dubbed Orchestra of Excited Strings knows how madly Dreyblatt's pieces swing. This is music like a Swiss watch, precise in its mastery of time, but jumping with the whirring cogs and pulleys of minute mechanizations. Everything's moving, twitching about, a whirl of individual sounds ratcheting up and down in a modulated relationship to one another. Springy rhythms dance with each other in animated playfulness as clipped percussion and purposefully bowed strings generate delightful harmonic chatter. This live CD celebrates the 25th anniversary of Dreyblatt's historic concert at Federal Hall in New York (site of George Washington's Presidential inauguration). Utilizing the natural resonances of the structure's spectacular dome, Dreyblatt and company romp through seven outstanding pieces for just-intoned double basses, piano, hurdy gurdy and pipe organ, emphasizing dynamics and sonorities to stunning acoustical effect.“ [press release]

*** DUNCAN, JOHN & CARL MICHAEL VON HAUSSWOLFF – Our Telluric Conversation CD (23five Inc. 23five008, 2006) €16.00**
„John Duncan and Carl Michael von Hausswolff sind bestens bekannt für ihre Erkundungen auf dem Gebiet der minimalen Klangbereitung. Schon für sich allein vermeiden beide den Überfluss und das Geplapper. Zusammen nun sind sie der reduzierten Form noch ein großes Stück näher gekommen. Ihre zweite Kollaboration beweist den brillanten Umgang mit hohen und tiefen Klangfrequenzen und Geräuschelementen, die sie dem Kurzwellenempfang, Oszillatoren und mikrofonbestückten Drähten entlocken. Auf dieser CD sind drei entsprechende, langförmig gestrickte Dronekonstruktionen zu hören. Auf spürbar tiefem Grunddrauen werden Geschichten geflüstert. Ströme unterschiedlicher Qualitäten, zwischen weissem Rauschen und scharf peitschenden bis hoch tönenden Wellen oszillierend, spielen zusammen, überlagern sich und sind doch fein abgesetzt voneinander. Während man damit beschäftigt ist, verirrte Digitalsplitters abzuwehren, drückt der Stereoeffekt einen, alle Materie unmerklich deformierenden, schleppenden Brei aus dicker Watte in den Raum. Diese Form der Meditation ähnelt dem ersticktem Schreien. Doch kann man in den Minuten, in denen man subtil auf Herz und Nieren geprüft wird, wunderbar im 40seitigen Booklet nachblättern, warum Unterhaltung auch Schmerz bedeuten kann. Eine gummiartige Ummantelung, der ein Titel in Brailleschrift eingepreßt wurde, hält Booklet und CD zusammen. _Duncan and Hausswolff are wellknown for their explorations in the fields of minimal sound settings. Both names are standing for an almost minimal musical gesture. Together they have found their way to reduce it yet again. Their second collaboration shows a brilliant handling of deep and high frequencies and noise elements from shortwave, data streams, oscillators and wire tapping microphones. Three pieces of long-form drone constructions are assembled on that CD. Deep background noises, controlled white noise and streams of sharp high tone waves are growing slowly up from the nowhere. A hypnotical continuum of sound forces the listeners full attention, nudging him into airless space through sudden breaks in it. There is also a quiet interesting 40 page booklet with an interview between Duncan and Hausswolff about their histories, ideas, and methodologies, explaining also their accurate purity. It is a very good completion to a music which is composed from the point of psychology research and visual art. All together in a card board embossed with braille and covered with a rubbery coating.“ [Peter Schlewinski für Drone Records]
”23five Incorporated proudly presents Our Telluric Conversation -- the second collaborative album from John Duncan and Carl Michael von Hausswolff. This is an album which Duncan describes as having been galvanized by magnetism. In a semantic sleight of hand, Duncan and Hausswolff reveal magnetism through a duality of meanings. One on hand, they speak of the physical phenomenon of charged objects that exert an attraction or repulsion upon other objects; yet on the other, magnetism can be defined the psychological influence wielded by charismatic individuals. Our Telluric Conversation maps out the complexities that emerged through the collaborative pursuits of these venerated sound artists.

The tools that the two employed for Our Telluric Conversation are common to their respective catalogues of recordings, with Duncan bringing his shortwave, data streams, and uncanny use of the human voice while Hausswolff employed oscillators, sonar, and wire tapping microphones. The album opens with the mechanical rotation of

modulated sonar, providing a hypnotic pulse which slowly submits to an obstinate surge of rumbling noise, that in turn collapses into focused white-noise turbulence and tone-bent SSB transmissions. All of this abruptly detours with a protracted spoken narrative from Hausswolff who whispers a Pynchonesque text about a maggot-infested individual who seeks to remedy his affliction by communing with cobras and geckoes. Afterwards, Duncan and Hausswolff entertain the seduction of the long-form drone constructions; however, their sublime minimalism is so brilliant in its beauty as to be piercingly acute through the purity of honed sinewaves. The final entry from their Conversation is the perfect marriage of the established Duncan and Hausswolff aesthetics, with a spare low-frequency hum deadening the sonic architecture before a static charge of crackled ether supplements the auditory smoldering. Our Telluric Conversation stands as a bold, expressive piece of sound art, confident in its multiplicity of perspectives caught in a constant flux of attraction and repulsion. The recording comes with a 40 page booklet with an interview between Duncan and Hausswolff about their histories, ideas, and methodologies; furthermore, the packaging is completed by a curiously tactile O-card, which has been embossed with braille and covered with a rubbery coating.....“ [press release]

*** EARTH – Phase 3 CD (Sub Pop Records SP#0292, 1995) €15.00**

Re-issue of album from 1995, now also available on vinyl !

FAUST – Rien CD (Table of the Elements 24Cr, 1996) €15.00

Das aufsehenerregende, von JIM O'ROURKE produzierte Wiedereinstiegsalbum von FAUST, endlich re-pressed ! Irgendwo zwischen Wahnsinn und Krautrockleuchtung, mit langen, dronigen, teils auch fast noisyen Atmo-parts. "From 1971 to 1975, Germany's Faust carved a megalithic reputation as the greatest avant-garde group of the era. Formed in the spirit of the May '68 uprisings, they inspired the term 'Krautrock,' influenced generations of subsequent bands, and to this day define an entire genre. In 1994, Table of the Elements brought the reclusive Faust to America for the first time, taking them on tour and orchestrating their return to the studio. The result is *Rien*, the first studio recordings from Faust in over 20 years. With major contributions from producer and performer Jim O'Rourke (Sonic Youth), as well as guest members Keiji Haino (Fushitsusha), Steven Wray Lobdell (Redford-David Triad) and Michael Morley (The Dead C), Faust have managed to create a record as unflinchingly audacious and uncompromising as their earliest work. An aggressive collection of electronic pastiche, musique concret, power tools and group improvisation results in an extraordinary return by one of the seminal experimental ensembles of all time. Out-of-print since 1995, this the first and finest of the records by the 90s-era Faust, notoriously packaged entirely in silver, with spoken credits hidden on the CD." [press release]

*** FEINE TRINKERS BEI PINKELS DAHEIM (F.T.B.P.D.) / DER BEKANNTE POST-INDUSTRIELLE TROMPETER (D.B.P.I.T.) – Toads and Bugs do-mCD (White Rabbit Records WRR007, 2006) [lim. 500] €19.00**

Verpackt in edelstes 7"-Tuch (dickes vierteiliges Klappcover mit Textur-Metallic-Druck und weichem Spezial-Karton der sich fast wie Stoff anfühlt), gibt es nach langer Zeit wieder mal ein Release der FEINEN TRINKERS, die mit der legendären "Stein-Cover"-Drone EP „Froschdosis“ (DR-19, 1996) vor Jahren ihr erstes Vinyl rausbrachten... Ihre mCD enthält einen fantastischen one-tracker (22 min), der in BAD ALCHEMY # 51 folgendermassen charakterisiert wurde: „Eine ambiente Dröhnsee brandet mit aufschießender Gischt an postindustriale Marmorklippen. Wie mit Händen ist greifbar, dass es spät geworden ist. Gregorianische Chorsetzen und eine zittrig verwehte romantische Melodie tönen die Nachtluft. Bläsertristesse vertieft den Mollton. Dunkles Grummeln ist vollgesaugt mit Wehmut wie ein Mahler'sches Adagietto. Der Chor aah & lallt aus der Tiefe, bis plötzlich das Arvo-Pärt'sche De profundis metal-mäßig aufgemischt wird zu ostinatem Gehämmer, das ein Baby zum Blärren bringt. Ein starkes Stück, das, wenn nicht die Verhältnisse zum Tanzen, so doch den todestrunkenen Käfer in uns aus der Rückenlage wieder auf die sechs Füße stellt, damit er sich in diesem Sauwetter ins Trockene bringen kann.“ Die mCD des BEKANNTEN POSTINDUSTRIELLEN TROMPETER ist nicht minder gut, verfreemdete Trompetenklänge & viele interessante & weirde post-industrielle Soundarrangements auf 7 Stücken sorgen sehr kurzweilige Klangerfahrungen.

“Another White Rabbit release with a marvellous packaging, a double fold in cover like a shrine, created for the dancing bugs and toads appearing in flower circles, printed on an noble carton with metallic effect with a structure awaking the colors to flare with infinitely beautiful shades. This superb cover artwork is embedding the music with dignity. "FEINE TRINKERS BEI PINKELS DAHEIM & DER BEKANNTE POSTINDUSTRIELLE TROMPETER" announce the launch of their newly produced joint-CD. This extraordinary joint release from the two

artists with the oddest names ever presenting youvery great tracks in an amazing new sound of unusual creative music. With a cover -artwork as special as the music itself it emerges the tracks such as DBPITs: "the long night of the falling nuts", "Donna", "fff", "Giùsù", "V", "Headache" and "paint me with sorrow" while FTBPD gives a 22 minutes interpretation of "Klabusterbeeren der Todestrinker"! A fantastic release on WRR that you shouldn't miss." [label press release]

*** Mark FELL – Ten Types of Elsewhere CD (Line_019) €14.00**
Last copies, deleted item. "Topology is a branch of mathematics concerning possible spaces and spatial objects -- curves, surfaces, knots, manifolds, phase spaces, symmetrical groups, etc. The work explores a link between objects and alterity through spatial and temporal deformations, twistings, rotatings, reflections and stretchings. Here spaces and objects are not self-evident and singular, but multiple, irregular, anomalous. The work began as a documentation of recent installations -- some in public spaces, some gallery works, some large works, some small etc. Inspired by the problems brought up by this activity, instead of using recordings to document these, ten processes came about each of which relates to the spaces and works in a different way -- a recording, or system used to run the work, a pattern, a method or technique, a way of working, a name, or a reference point outside the work. This is Mark Fell's first solo full length release in the United States and is a exciting new departure for LINE." [label info]

*** FIRST LAW – Chaos Structure CD (LOKI Foundation LOKI43, 2006) €13.00**
"The 5th full-time album of FIRŠT LAW surprises once again with a huge amount of stylistic variety and proofs that he is the ultimate cosmonaut of the inner spheres. "Chaos Structure" is a hallucinetic maelstrom, every note and sound tells a different story and guide the listener to a journey through unseen areas of modulation and alienated reality where the time stands still. The hieroglyphic soundforms are structuring an audible world of an acoustic language. All compositions are cautious built to create a majestic flowing of a soundworld full of structures and outstanding melodies layered with percussion tracks. FIRŠT LAW's music implicates inner spheres to build a new vision of a structured chaos with very intense and irresistible sounds. The complete release melts into an organic symbiotically ensemble and the world is shivering from beyond - Aural Innovations at it's best!" [label description]

*** FIVE THOUSAND SPIRITS – Quantum Consciousness CD (Sempiterna Mutatio SM 008, 2006) €13.50**
PREPARE TO HAVE YOUR REALITY SHATTERED ! 5000 SPIRITS beziehen sich aufs holistische Quanten-Bewusstsein und widmen ihr Album dem LSD-Erfinder ALBERT HOFMANN, der am 11. Januar 2006 100 Jahre alt geworden ist. Hier tauchen sie tief ein in „atmende“ Strukturen, eine spirituelle ambience wie sie für ALIO DIE so typisch ist, angereichert durch fremdartige aurale Essenzen, wie Stimmen und leichte elektronische Effekte...
"After seven years of silence they will recurred to be heard again ...with 'Quantum Consciousness' they will not only overflowing the passed times but will leave frightened not only some listeners. Five tracks built in an unbroken journey of great intensity that Raffaele Serra ed Alio Die have characterized with an electronic refine touch and a flood vitality, always at the threshold of a mystery's whirlpool, some powerful electronic mantra that in these lands have already given some kind of dependance. Great artwork in gold print on dark green." [label info]

*** FJERNLYS – Ascending Triads & Luminous Arcs do-CD (LOKI Foundation LOKI42, 2006) €15.00**
„Schwarz, bordeaux und weiß sind die Grundfarben des Covers, der Schrifttyp lässt auf einen Bezug zum Jugendstil des frühen 20. Jahrhunderts schließen. Packt man die CD-Hülle aus dem Pappschuber, zeigt sich das Foto einer nordischen Seenlandschaft, die sich mittig spiegelt - ein Motiv, das das gesamte Artwork bestimmt. Wer Knut Enderleins bisheriges Schaffen in der Ritual-Ambient-Formation Inade verfolgt hat, wird hier einige vertraute Elemente wiederfinden, musikalisch jedoch beschreitet das neue Projekt Fjernlys neue Pfade. Während Inade thematisch von Ideen kosmischer Spiritualität und dem Okkultismus des frühen 20. Jahrhunderts handelt, entfaltet Fjernlys in Titeln wie "Intermediate Nature", "Trunkene Flut" oder "Nocturnal Wine" einen mystischen Pantheismus, die All-Einheit von Existenz und Welt. Am Arrangement wirkten diesmal neben Knut Enderlein auch noch eine weibliche Vokalistin sowie zwei weitere Musiker mit. Für das Mastering zeichnete Andreas Wahnmann von FirŠt Law verantwortlich, dessen neue CD dieser Tage ebenfalls erscheint. Stilistisch bewegt man sich nicht mehr in dronigen Darkambient-Gefilden, sondern bemüht sich deutlich um Songstrukturen und eingängige Melodien - mit minimalistischen Mitteln versteht sich: Gearbeitet wird mit dezenten elektronischen Beatstrukturen, synthetischen Sphären, aber auch akustischen Elementen wie einem Bass. Drei verschiedene Stimmen

tauchen auf, wobei der düstere Aspekt von Inade durchscheint, aber auch eine gelegentliche Leichtigkeit, u.a. durch die Präsenz einer Frauenstimme. Die Texte auf Deutsch und Englisch sind leider nicht durchweg verständlich und werden auch im Booklet nicht reproduziert - man bettet sich im Geheimnisvollen.

Mit pochenden Rhythmen, elegischen Sphären und finsterem Gesang füllt man eine Lücke, die Predominance nach ihrer Auflösung auf dem Loki-Label hinterlassen haben. "Flash Crimson", "All Sun's Ceaseless Falling" und "Rising Challenge" arbeiten auf diese Weise: Kosmisch-apokalyptische Chill-Out-Hymnen. Rituelle Drums tauchen bei "Lunar Sphere" und "Solar Loka" auf, während "Nocturnal Wine" wirklich poppige Qualitäten hat und darauf schließen lässt, dass sich die Hörgewohnheiten der Musiker nicht mit alten Lustmord-Scheiben erschöpfen... Hier meint man durchaus einen Nachhall von Minimalelektronik der 1980er Jahre zu hören, oder die unterkühlte Melancholie früherer Wavemusik.

Die zweite CD enthält Remixe des Materials, und zwar von Antlers Mulm, Bad Sector, FirŠt Law und Lovespell, allesamt aus dem Freundeskreis des Loki-Labels bzw. auf diesem Label verlegt. Dabei ist erstaunlich zu beobachten, wie diese Gruppen das Basismaterial ihrer eigenen Klangwelt angleichen: Bad Sector geht eher kalt-noisig vor, Antlers Mulm und Lovespell dagegen gestalten ihre Stücke eher relaxed-poppig. Und FirŠt Law führt eine spacig-trancige Not ein...“ [Ikonen mag]

“On their first album FJERNLYS emerges marvelous sounds and voices organically in songs and arrange a pleasant and relaxed sound to pure benefit with highest recognizing value. The songs layer cosmic and synthetic sounds and go on tracing according to the principle harmony in the music, their acoustic space seems very expansive, it is by no means over-crowded. The voices creep crosswise into sounds and effects to lunar spheres and solar places, exactly the correct nuance at refinement not only to remain in the ear but also simply very charming. Sometimes the central sequence takes surprising twists in some recordings and the density of sounds became touchable. Behind this project hides one of the INADE Masterminds, who recorded nine tracks supported from several musicians, those clearly possesses more songcharacter than the work which appeared from the Lightchannel so far. Fjernlys' attitude to music remains unfettered by stylistic frames and the album targets the style-encompassing essence of sounds. The five remixes and interpretations of ANTLERS MULM, BAD SECTOR, FIRST LAW and LOVESPELL on the second CD support the complex character of the whole release and expand the border to a new style of Ambient Songs. Ace - Clear - Pure.“ [label info]

*** FOVEA HEX – Neither speak or remain silent part 2: Huge maxi-CD (Die Stadt DS86 / JR 002, 2006) €13.00**

Zweiter Teil der Trilogie, drei weitere ätherisch-entrückte Stücke von CLODAGH SIMONDS mit ihrer transzendentalen Folk-Ambience, die mit Hilfe diverser illustrierter Gastmusiker entstanden ist!
"Following the critical acclaim which has greeted ep 1 «Bloom», Die Stadt and Janet Records are proud to announce that «Huge» ep 2 in the NEITHER SPEAK NOR REMAIN SILENT limited edition series by FOVEA HEX is out. FOVEA HEX continues to shape-shift and to evade & confound those who bray «what exactly IS it?», and «where does it BELONG exactly?», and «who exactly belongs to IT?». If you must bang on the table like that, you won't hear a thing. If this music can be described as «up-to-the-moment», then perhaps we could use an up-to-the-moment term like «collective». But eschewing all Fashion Accessory stalls, it lives as many miles away from the shock'n'awe factory beloved of the avantgarde, as it does from the souvenir-strewn temple of the new nostalgics. All in all, FOVEA HEX is something more akin to a labyrinthine ensemble of associates, some recent, some ancient, some close to the core, some distant, some very heard-of and some never-heard-of, all of whom showed willing and able, at some point in time (and for reasons best known to themselves) to slither in and help prepare and perform these songs and quasi-songs written — or at least started-off — by CLODAGH SIMONDS. «Songs that don't go where you think. With voices to match...» somebody said recently. At the end of the day, that's about all that CAN be said with any kind of certainty. If you need a better idea of what this means, visit the Janet Records website now, where you'll find some treats we prepared earlier — three mixes (by Andrew McKenzie) of near-moment excerpts from the songs from ep 1 «Bloom» and three (by Colin Potter and Clodagh Simonds) from new songs from ep 2 «Huge». Players on «Huge»: Clodagh Simonds, Colin Potter, Roger Doyle, Cora Venus Lunny, Brian Eno, Laura Sheeran, Percy Jones, Carter Burwell, Lydia Sasse, Hugh O'Neill, Sarah McQuaid. The CD comes in a full colour embossed cover. Edition of 2000 copies.” [label info]

*** Ellen FULLMAN - Staggered Stasis CD (Anomalous Records NOM 29, 2004) €15.00**

Einer der letzten Veröffentlichungen des Seattler Labels ANOMALOUS war diese CD von ELLEN FULLMAN, die hier mit ihrem "long string

instrument" wunderbar metalloide Oberton-Drones erzeugt, die tönen, als wenn man auf einem "Klangbett" liegt. Unglaublich volle, vielfältig sirrende, in allen Farben flackernde Drone-Strahlen, zwei Stücke die bereits in den 80ern entstanden sind. Still to discover !

"Over the last two decades, Ellen Fullman has been perfecting her Long String Instrument. This unique instrument of her own design is some 80 feet in length and played by literally walking through it. The resulting sounds are beautiful gliding tones with a rich harmonic content. The CD presents two works from her time in Austin, Texas in the late 1980's which beautifully display a sound you can get inside of. These long tracks envelope you in their cascading overtones. Even though she has performed widely in the United States and Europe, this is only Ellen's third solo CD, following previous releases on XI Records and New Albion. So hearing these gorgeous and important pieces from her archive is cause for celebration.

Staggered Stasis (1989) was commissioned by the Deborah Hay Dance Company for part 1, The Navigator in Hay's trilogy, The Man Who Grew Common In Wisdom. Microtonal shifts in the coloring occur in a staggered fashion, traveling on an axis of Pythagorean intervals, (the circle of fifths). Chords created by stacking 3/2s, or fifths, are referred to as suspended chords. There is a flatness in this drama, what I imagine it must be like in the middle of an ocean, continually moving yet appearing the same. The four part score was plotted on a timeline. Each track was recorded and performed by myself. An excerpt of Staggered Stasis was released on the Ariel CD series.

Duration (1986) was composed as a 13-limit study for the Long String Instrument, in the key of C. The fundamental tone is continually sounded, under chords constructed with pitches from the overtone series. The intention of the piece was to listen to the variations within each chord, as it is sounded continually while the performer walked the length of the instrument. As the performer's position changes, one clearly hears a cascade of overtones. Duration was never previously released.

The original recordings were made direct to a PCM digital processor using a vintage AKG C24 stereo tube condenser microphone placed about 15 feet from the resonators." [label description]

*** GALBRAITH, ALASTAIR / CONSTANTINE KARLIS – Radiant CD (Emporor Jones EJ57, 2005) €14.50**

2 lange Stücke improvisierte Neuseeland-Drones, kreierte mit elektrischer Violine, Loops, Drums. Droneing-konkrete, dynamische Soundscapes. ALASTAIR GALBRAITH ist bekannt von einigen CDs auf TABLE OF THE ELEMENTS.

"A monstrous collaboration between two of New Zealand's most vital underground musicians ALASTAIR GALBRAITH and CONSTANTINE KARLIS (HIGH DEPENDENCY UNIT), and another chapter in Galbraith's quest for pure beauty. Includes the 35-minute title track--a blend of Galbraith's trance-state guitar loops and violin with Karlis' metronomic drum bursts--backed with the cut "Four Orbits--a haunting collage of varying moods and intensity." [label info]

*** GASTR DEL SOL – The Harp Factory on Lake Street maxi-CD (Table of the Elements 19Potassium, 1995) €11.50**

Wiederveröffentlichung dieses knapp 20minütigen frühen GASTR DEL SOL-Werkes (rec. 14.11.1994) mit JIM O'ROURKE und vielen anderen namhaften Musikern in einem fast orchestralen Gewand.

"The Harp Factory on Lake Street shows signs of inevitable restlessness on the part of co-authors David Grubbs and Jim O'Rourke. Where 1994's acclaimed Mirror Repair showed the pair's writing to be moving away from their instrumental abilities towards orchestrating for larger groups, Harp Factory demonstrates within the first ten seconds that they have moved up another level. The ensemble features many of the musicians who inhabit the strange meeting ground between Grubbs and O'Rourke's backgrounds, including standbys John McEntire (Tortoise, The Sea and Cake) and Bob Weston (Shellac); through usual gastr studio maneuvering, the group approaches a small-sized orchestra. gastr signposts are still in sight -- exaggerated/unbalanced form, the associative words and voice of David Grubbs -- along with an increasing confident use of space and dissonance.

The Harp Factory on Lake Street moves from moment to moment with an ability to surprise and confound, while revealing more and more connections." [press release]

*** GLANDS OF EXTERNAL SECRETION / MY CAT IS AN ALIEN – From Earth to Spheres # 5 CD (Very Friendly VF023CD, 2006) €13.50**

"Fierce blonde BARBARA MANNING and Bananafish founder SEYMOUR GLASS are joined by NELS CLINE on lap steel for "Icebox," a slow ascent from isolation through frozen tape manipulation, icy drones, and subtle infernal groans from the obscure side of the moon. This "defrosted mix" of "Icebox" features all sorts of bonus frequencies not on the limited edition vinyl. The unearthly fragmented vocals of Italian OPALIO brothers create the heavy, emotional textures of the

interstellar "After the Meteor Shower," with howling guitars and electronics, the distant echo of a drum, and a whispered chant emerging from the concrete surface of the planet." [press release]

*** GOLGOTHA – Icarus maxi-CD (Ikonen:media IKON 03, 2006) €9.50**

"Golgotha: first came to my attention with the cd-r *Waste Land*, showcasing an impressive ritual ambient sound. On this *Icarus e.p.* the German project shows to be interested in a wider musical spectrum, with some typical neofolk songs. This mini cd is based around the song 'Icarus', which can also be found on the album *Reflections on Heroism* (Athamor, 2005). For this release :Golgotha: uses keyboards and samples, as well as drums and acoustic guitars. The 6-track EP, dedicated to the myth of Icarus, starts with an atmospheric instrumental introduction. It's a collaboration with one of my personal favourites Herbst9. Then follows the folksy song 'Icarus', in typical apocalyptic folk style. Death in June and Strenght Through Joy are not far away. It has a pleasant, appealing melody. Vocal assistance on this 'Orchid mix' is given by Ildiko with a female second voice. My only concern are the male vocals, which do not sound confident enough and have difficulties keeping in tone. 'Icarus fallen' is an impressive mood builder, again together with Herbst9. Effective ritual percussion and mysterious ambient layers give this track a special atmosphere. 'Icarus' law' is perhaps my favourite composition, a symbiosis of the different styles of Golgotha. It features some lovely ambient sound sculping, acoustic guitars and grave spoken vocals. After another deep soundscape, this EP closes with an acoustic mix of 'Icarus'. It features vocals by veteran Patrick Leagas (Sixth Comm), whose deep voice gives this song an extra layer of paths. All in all an enjoyable EP which scores above average with an original mixture of ambient and folk elements. Hopefully there are enough people who will appreciate both the soundscapes and the melodic acoustic songs." [Funprox]

*** GOSLINGS – Spaceheater / Perfect Interior CD (Crucial Blast CBR51, 2006) €13.00**

"Spaceheater/Perfect Interior collects the first two EP's from husband-and-wife duo the GOSLINGS, originally released as short-run CD-Rs on low-fi/indie noise imprint Asaurus Records in 2003-2004. Working with a signature palette of melted, low-fi indie pop and muggy/smeared psych-drone ambience ground through overdriven amplifiers and shot out into pools of swirling basement shudder, The GOSLINGS adorn their gorgeous powermurk with eerie field recordings, ghostly subterranean vocals, and crackling cable buzz. If SUNN O))) had, in actuality, been a late-80's dreampop outfit on 4AD Records, or if cult shoegazers MEDICINE had ever collaborated with drone-axe sorcerers EARTH, the resulting fug may have been similar to this black-sugar avalanche. Simultaneously ethereal and blown-out, angelic strains of four-track mud-majesty shaking the walls of the ancient well it's buried beneath." [label info]

*** GRKZGL – Esque mCD (Angle Records A.R.03.01, 2006) [lim. 500] €6.50**

Very complex digital experimental music from a new act from Montreal on this fine canadian label, not easy to categorize, strange sounds & kind of rhythms everywhere..... recommended for explorers of the digital sphere....

"'Esque' is the first 3" mini-cd ep release on Angle Records. To create the music Grkzgl uses laptop, synths and bass, plus there is metal percussion on the last 6th track, which is the most noisy of all. Otherwise, the sound is in the atmospheric glitchy areas, loosely improvised but with a clear direction of where it's going, sometimes even a rhythmic patterns appear. Grkzgl is obviously inspired and influenced by the post-industrial ambience, not being too minimal or too harsh, but still merging all those styles into one whole piece, divided in 6 tracks which are mixed into each other. Very nice ep for this artist and hopefully more releases in the same format to come on the label." [BR / Vital Weekly]

*** GROWING – The Soul of the Rainbow and the Harmony of Light CD (Kranky KRANK073, 2006) €15.00**

Neue CD des zum Duo geschrumpften Drone/Fuzz-Projekts, auf der sie sich weiterentwickelt zeigen... meist eher ruhig und sphärisch schön... zarte und klare Frequenzüberlagerungen und -verästelungen, die sich mitunter in noise und monumental-droniges hineinsteigern....

„Takes Growing's expansive palette, blurring and disguising instrumental points of origin to a point where sheer sound defines itself with authority. Now a duo with Kevin Doria on bass and guitar and Joe Denardo on guitar, Growing have pushed into the manipulation of feedback, hiss and static; wringing out waves of delay from their amps while retaining an earthbound mastery of crushing riffage. These grainy textures contrast with a clean, pulsing lushness that carries traces of bird song and touch on natural environs and the passing of time." [label description]

*** HAFLER TRIO – Exactly as I am do-CD (Important Records IMPREC 066, 2006) €22.00**

Dritter und letzter Teil der SIGUR ROS / H30 – Collaboration !
Wieder zwei CDs mit langen one-trackern

"The third installment in the HAFLER TRIO's collaborative series with JONSI BIRGISSON of SIGUR ROS. Includes all new material recorded in May/June, 2005. Lavishly packaged in die cut oversized sleeves printed on two different types of parchment meant to imitate small editions of French poetry circa 1900." [label info]

*** HAFLER TRIO – Seven Hours Sleep CD (Korm Plastics paragraph 9, subsection 5.7, 2006) €14.00**

Schon über 20 Jahre alt und für uns ein echter Klassiker des "experimentellen Sphären / field recording-Noises", wird SEVEN HOURS SLEEP nun endlich in der feinen Re-Release Reihe von KORM PLASTICS wieder erhältlich gemacht....

"... McKenzie operierte hier mit sehr prägnanten Fieldrecordings (Feuerwerk, ein über den Köpfen hinweg rauschender Jet, spielende Kinder, Gehämmer, etc.) und Musique-concrete-Effekten mit Fake-Ethno-Touch, dazu irritierenden Vocal-Samples, die mich an Luc Ferraris 'Anecdotiques' denken lassen, und und und. Allein McKenzies 13-seitigen Cut-Up(?) -Text sich reinzuziehen, ist mir unkalkulierbaren Nebenwirkungen verbunden. Auf eigene Gefahr also, aber es muss sein...." [Bad Alchemy #50]

"The sixth re-issue in the Hafler Trio re-issue series Seven Hours Sleep.

"Sitting bolt upright again was the thing that came from the operating table not a moment too soon. Oh, the trials were all worth it, and the delights of the basement were nothing to the wings this baby had. Reverently restored to a biblical suggestion of transports that do not demand a tip, here we have the living, and still breathing apparition that can now appear in the *comfort of your own home* or *even elsewhere* for less than the price of a triple-bypass operation. Death to dreams and *HELLO* to realising that they are the things we are made of. At all good stores worldwide and some other places"

Originally released on LP by Laylah in 1985 and re-issued wrongly on CD by Mute in 1996, now really available as should have been including a poster and a large PDF file in the data section of the CD." [label press release]

*** HAFLER TRIO / COLIN POTTER / ANDREW LILES – 3 Eggs CD (Important Records IMPREC 94, 2006) [lim. 1000] €14.50**

8 tracks, 68+ minutes of superb mysterious surroundings on this tour-CD for a tour that never happened (indeed, again a nice contradiction, you may say). Filed under: strange waves-ambience.... alien meditation.... metallurgic subsounds.... cosmic whistlings...

"The first collaboration between the HAFLER TRIO, COLIN POTTER and ANDREW LILES. Originally intended to be a merch item for a tour that never took place, the album features the three artists in perfect harmony, celebrating the magic of the number three. Limited edition pressing of 1,000 copies, packaged in deluxe 12-panel fold-out covers." [label info]

*** HAMPSON, ROBERT + STEVEN HESS – same maxi-CD (Crouton Music no.31, 2006) [ed. of 500] €10.00**

„Steven Hess (Pan American, Fessenden, On, Haptic) gab perkussive Rhythmen und Texturen vor, von Robert Hampson (Loop, Main, Godflesh Organum) elektronisch bearbeitet. Er enthüllt den Anteil an Eigenresonanzen, die das Drumkit erzeugt. All die Geräusche, die während eines konventionellen Schlagzeugspiels nicht zu hören sind, werden hervorgehoben und erhöht. Texturen knisternder Sounds schwingen zwischen eingeworfenerem Cymbalswing und voluminösem Murmeln hin und her. Diese sehr elektronisch anmutenden Wellen erheben sich zu monumentalen Klangskulpturen, die den Gebrauch eines Drumkit ganz vergessen lassen. Es wird immer mal wieder mit kleinen Einspielungen zitiert, aber die meiste Zeit wirkt diese Musik wirklich unwirklich. CDep im Plastikbag und auf 500 Exemplare limitiert.

„Steven Hess (Pan American, Fessenden, On, Haptic) provides rhythms and textures made of drums and percussion, all processed by Robert Hampson (Loop, Main, Godflesh Organum). The result is a vibrating space revealing the resonances of the drumkit. All these noises you would not hear while a drummer is playing conventionally rhythms. Small sounds are suddenly growing big. Textures of crackling sounds are floating between different layers of swinging deep tones and brightly singing cymbals, like swelling rain outside on the window.

These quite electronically waves are sometimes growing up to monumental sound sculptures. Minimal cymbal tones appearing with reference to the conventionally use of the instrument, but the most times it is highly unreal. This Cdep was released in an edition of 500, packaged in a clear plastic sleeve." [Peter Schlewinski / Drone Records]
"A sensible combination, brought to light by a chance contact resulting in a fairly lengthy process of recording, listening, and mixing. Robert Hampson, is, of course, the visionary behind sound behemoths LOOP

and MAIN, and even served a highly productive position within GODFLESH, ORGANUM, and also collaborated with JIM O' ROURKE. Steven Hess is a percussionist who provides comfortably obscure rhythms and textures for PAN AMERICAN, FESSENDEN, ON, and HAPTIC. Together, Hampson and Hess create a delightful peephole into the space where resonance from various percussions exist. These are the indirect moments that are just as real as those obvious times when a drummer nails the snare drum in 4/4 time. This is the stuff that for without, the attack, the beat, the percussion itself, would be lifeless pricks of meaningless sound. These recordings are filled with the active and excited ghost of interaction with material; highly unreal at times, and undeniably human at others. For those familiar with their previous endeavors, this is certain to please. For others, you are about to hear the collaboration of two people who know exactly what they are doing, and have created an even more powerful joined effort. Clearly tasty. Released in an edition of 500, packaged in multiple layers of clear material. See?" [label info]

*** Hanna HARTMAN – Longitude / Cratere CD (Komplott Records escudre06, 2005) €14.50**

Zwei grossartige drone-artige musique-concrete Stücke der Schwedin HANNA HARTMAN, bei „Longitude“ mit beeindruckendem Klang-Material aufgenommen auf Segelbooten, bei Cratere bestehend aus (u.a.): Atmen, Rauschen, Donnern, Vulcan-Granular-Sounds.... to discover !! (Sie bekam übrigens 2005 den Karl-Sczuka-Preis für eine andere Komposition, als Nachfolgerin von u.a. ASMUS TIETCHENS!)
"The second release of the year on the Komplott label is two pieces by sound artist Hanna Hartman. Until now the two compositions of the album, / Longitude 013° 26' E / and / Cratere, / which were originally commissioned pieces for the Swedish Broadcasting Corporation and DeutschlandRadioBerlin, have only been available to the public as radio broadcasts. The music is not dependent on the medium of radio however, but consists of concrete sounds composed as independent pieces. The material of the piece Cratere partly consists of recordings of the Italian volcano Etna, whereas much of the material on Longitude 013° 26' E - a longitude which runs through Berlin, Kap Arkona and the Baltic Sea - was recorded on sailing boats. The album cover is to be interpreted as a commentary between map and terrain, an abstraction which points to the difference between the origin of the sounds and its musical form. The terrain can be conceived through the map, the map through the knowledge and experiences which arise from the relation between the two. Hanna Hartman has received several awards for her music such as the recent Svenska Författarförbundet Radiopris (Swedish Writer Associations Radio Award) 2004 and the Karl-Sczuka Prize 2005. She will be presenting a sound installation at the GAS Festival (Göteborg Art Sounds, 1-8 October 2005). Longitude / Cratere will be released on September 23." [label description]

*** HATI VS. Z'EV - # 1 CD (Ars Benevola Mater AMB21, 2006) [lim. 950] €13.00**

HATI is the new insider tip from Poland, a duo that works with lots of ethnic & metal instruments and gongs... here in collab. with the pure archaic master Z'EV!

This CD is so beautiful: if you listen to this silently, it's very meditative and contemplative, but also has some more strange & experimental moments..... if you listen to this at high volume, its very powerful and full of movements. Ritualistic and uplifting, over-tones everywhere... highly recommended to strengthen your inner god(s).

"ABM is really glad to announce this great release. A sensational collaboration between HATI & Z'EV, the unique Rythmajick's master. Here the sound-qabalhist melt some raw audio-materials provided by HATI in order to condense 50 minutes approx. of AL-chemical sounds. HATI are a great Polish duo playing inspired psych-ambient soundscapes mixing gongs, metal discs, aluminium bars with wooden pipes, animal horns and trumpets. Z'EV, who is very well-know for his percussive music skill, edited and treated HATI's tracks those were originally recorded in 2003. His rhythmajickal remix created structures with a long range of mystical drones. This album is well-recommended to true experimental magick-percussive industrial music-lovers!" [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. First 1000 copies come in an oversized fold out cover (A5).

6 Tracks. Running time; 45:19" [label info]

*** Manu HOLTERBACH – Aare am Marzilibad mCD (Erewhon CDWhON 011, 2006) €7.00**

Das kleine aber feine belgische Label EREWHON meldet sich mit zwei Releases zurück (die zweite VÖ ist die ERIC CORDIER CD), und einem neuen Namen für uns: MANU HOLTERBACH führt uns ins innere einer Flasche, die durch einen Fluss treibt; eine eigene Mikro-Welt von flüsterndem Rauschen, ans Glas stossenden Luftblasen & Aussengeräuschen... faszinierend! „Für 18 Minuten teilt man die Audiosphere mit einer Forelle“ [Bad Alchemy].

“Manu Holterbach is a young French sound artist who proposes his many-faceted talents since already more than 10 years. He invents new instruments, spatialization devices and mutant loudspeakers that were showed around the world in diverse installations and performances, in solo or in collaboration with a.o. Sophie Durand, Pierre Berthet, Jean-François Laporte, David Maranha. You can listen to his beautiful "verres enharmoniques" instruments on his highly acclaimed CD recently released on cloudmirror, and to "parenthèses flottantes" a piece freely available online on Happy New Ears (look for the www.creaties link). He is actually working on a biography of the French composer Eliane Radigue. Manu also composes pieces realized with natural and industrial environmental sound recordings, like the one we proudly propose on erewhon, *Aare am Marzilibad*.

This piece realized in 2003 is a ready-made recording of a Swiss choppy river, the Aare, done with a microphone hermetically locked into a bottle. What you can hear is the sound of thousands of pebbles that knock together in the powerful stream. It illustrates perfectly Manu's focus on microscopic events and fragility.” [label description]

“Manu Holterbach, inventor of the electronic glasses (see Vital Weekly 472), works also with spatialization devices and mutant loudspeakers, but also installations and performances. For the piece presented on this miniCD, he locked a microphone hermetically in a bottle. He threw the bottle in a Swiss river, the Aare, and made this recording. If you open a bottle of some drink with bubbles, you might be fascinated at the sounds of the bubbles escaping. The first half of this piece sounds a bit similar, but if you listen carefully you can also hear voices from aside of the river. But they are far away, and as the piece progresses, they become louder. Perhaps the bottle washed ashore? It's a pretty single-minded concept that however works out very well. It's a beauty to listen to. Somewhere between highly filtered rain sounds and opening the next beer can.” [FdW / Vital Weekly]

*** HUMCRUSH – Hornswoggle CD (Rune Grammfon RCD2055, 2006) €15.00**

“Das Debütalbum des FOOD Drummers Thomas Stronen und des SUPERSILENT Keyboarders Stale Storlokken. Stronen ist ein festes Mitglied von verschiedenen Bands, von denen FOOD, das MARIA KANNEGAARD TRIO und PARISH wohl am bekanntesten sind. Storlokken ist ein Gründungsmitglied von SUPERSILENT, SKYWARDS, und CUCUMBER und der "JAZZ ACADEMY" in Trondheim. Aufgewachsen ist er mit der Musik von JOE ZAWINUL und HERBIE HANCOCK und ist momentan wahrscheinlich der interessanteste und risikobereiteste Keyboarder in der gesamten norwegischen Liveszene. "Humcrush" is ein Set von Improvisationen, die live im Studio aufgenommen wurden und so klingen, als wären sie minutiös ausgearbeitete und programmierte Musikstücke.

Info (eng): DEBUT RELEASE FROM FOOD DRUMMER THOMAS STRONEN AND SUPERSILENT KEYBOARDIST STALE STORLOKKEN, AND A WELCOME ADDITION TO THE RUNE GRAMMOFON CATALOGUE IT IS TOO! STRONEN IS A REGULAR MEMBER OF SEVERAL BANDS, MOST NOTABLE FOOD, MARIA KANNEGAARD TRIO AND PARISH. STORLOKKEN IS A FOUNDER MEMBER OF SUPERSILENT, SKYWARDS, AND CUCUMBER, FROM THE "JAZZ ACADEMY" IN TRONDHEIM AND RAISED ON JOE ZAWINUL AND HERBIE HANCOCK HE HAS PROBABLY THE MOST INTERESTING AND ADVENTUROUS ELECTRIC KEYBOARD PLAYER OPERATING ON THE NORWEGIAN SCENE AT THE MOMENT. "HUMCRUSH" IS A SET OF IMPROVISATIONS RECORDED LIVE IN THE STUDIO THAT SOUNDS LIKE METICULOUSLY COMPOSED AND PROGRAMMED PIECES OF MUSIC.” [label press release]

*** INADE – Samadhi State CD (LOKI Foundation loki41, 2006) €13.00**

Nicht aufs Unterbewusste, sondern aufs ÜBERbewusstsein spielt der Titel der fantastischen neuen INADE-CD an, im Samadhi-Zustand verschmelzen Subjekt und Objektwelt, das Denken hört auf, der physische Körper wird verlassen. Entsprechend klingt « Samadhi State » weniger dunkel als gewohnt, sondern extrem meditativ, versenkend, dronig-kosmisch... leider immer noch kein neues Studiomaterial, sondern eine Kollektion verschiedener rarer Aufnahmen der letzten Jahre für die 2005er Japan-Konzerte der Band.

“A Japanese edition of collected studio works from the last years, recorded during several sessions and rehearsals at the Light Channel. Remixed, re-constructed and re-edited in 2005. This release was accompanying the Spring Equinox concert in Tokyo and is now available outside of Japan as well.

“Samadhi State” is illuminating the space of reality and the luminous arcs of dreams. Samadhi is a over-conscious experience that lies beyond waking, dreaming, and deep sleep. The realisation made in Samadhi is numinous realisation. A perfect condition in vigil, a condition of absolute consciousness. It is the final goal of everything and the highest form of self-possession, in the sense of collecting all the faculties of the constitution towards reaching union or quasi-union, long or short in time as the case may be, with the divine-spiritual. Life in the spirit is not fading. If the restrictions of the empirical being are exceeded, the universal life is intensified. The life becomes cosmical and even hypercosmical. The Samadhi State neither guards nor dreams it is the fourth dimension, where the infinite eternity prevails.” [label info / liner notes]

*** INCAPACITANTS – Pariah Tapes 5 x CD – Box (Freak Animal Records CD-034, 2006) €45.00**

Wiederveröffentlichung von 5 Tapes aus den 80ern vom PARIAH-Label von den kultigen japanischen harsh-noise-Pionieren, 2 davon wurden zwar produziert, aber nicht verkauft und sind somit zum ersten Mal erhältlich!

“Huge influence for whole international noise scene. Freak Animal had opportunity to continue work with Incapacitants with new release (previous one, split 10" with Junkdrome came out 10 years ago) and it is no less than box of 5 full length CD's ! This is A MUST have collection of all the oldest Incapacitants tapes released on Mikawa's own Pariah tapes label. 2 first tapes have NEVER been sold in public, and 3 other tapes (pallo triple tape) was manufactured less than 100. While most of Japanese artists in early 80's were doing free-improv. or sound collages, listen to sound of Incapacitants who since 1981 has delivered such harsh noise walls, they are hard to match even today ! Includes replication of all original artwork as well as liner notes from Mikawa himself.” [label info]

“Incapacitants began in 1981 as Toshiji Mikawa's solo project. The original base of activity was Osaka, where Mikawa collaborated with Yamatsuka Eye and others. Later, after the move to Tokyo, Fumio Kosakai became a member, to form the current duo. From the beginning, while the attempt to achieve pure NOISE has been the most important aspect of their sound, they have also been famous for their stage performances, which are so wild they may remind people of pro wrestling matches. This aggressive, energetic style and the beauty of their NOISE are unrivaled. Along with Hijo Kaidan, Merzbow, C.C.C.C., and Solmania, Incapacitants is one of the most well known of the NOSIE bands which started out in the early '80s.” [discogs.com]

*** JAPANESE TORTURE COMEDY HOUR – Voltage Monster CD (Desolation House DH008, 2006) €14.00**

Der achte Release in der Desolation House – Reihe beschert uns extremen trash/harsh-noise vom Soloprojekt von SCOTT HULL! “Desolation House is proud to present Voltage Monster by Japanese Torture Comedy Hour, featuring Scott Hull (Pig Destroyer, Agoraphobic Nosebleed). The full-length's seven searing blasts, including the withering sixteen-minute epic Atmospheres, are relentless assaults of screaming electronic madness and maddening static explosions done in the tradition of the finest Japanese noise. Voltage Monster's absence of the rigid structure present in Hull's other projects allows for an altogether more dense, more suffocating exploration of white noise as an aesthetic. One of the most punishing, harsh electronics records to surface in quite some time, Voltage Monster is nothing short of devastating.” [label description]

*** JARBOE / NIC LE BAN – Knight of Swords / The Beggar do-CD (Vivo Records VIVO2005016, 2005) [ed. of 600] €22.00**

“These performances were transmitted and captured unto recordings in the sultry deep Southern night. Featured are extraordinary guitarist Nic Le Ban and keyboard compositions, sounds, and voices performed and recorded by Jarboe. In addition to these, # 5 features music performed / recorded in Israel by Y. Malka with a vocal channeling of her experiences there performed by Jarboe. An alternate performance/production of this piece, entitled Pure War exists on the Jarboe cd entitled: Disburden Disciple.” [Jarboe]

“The songs on this disc form an array of many years of life and may be read like a history off of postcards within the mind. Within that realm of understanding and beingness, there is a kind of transcendent personal mysticism found there, found within the freedom of embracing ones inspiration. Represented are several songs which honor the creativity of those whom have inspired me. Chief among them all was a curious soul I ran into off an on erratically over many years in Seattle, USA. At the time I had no idea that person would become a catalyst within my

life as his life was ending. And I don't have the luxury of answers to my many questions, and I never got to have the conversations I wanted to have with that soul. What I was given instead, and what was imparted to me by that soul instead, was the inspiration I needed to awaken within and to keep moving further. For that reason alone, I have dedicated this disc to the memory of Layne Staley, 1967 - 2002." [Nic Le Ban]

*** JARBOE – The Conduct CD (Atavistic ALP175, 2006) €14.00**

Neues Album der Chanteuse Noir, in Zusammenarbeit mit dem Gitarristen NIC LE BAN entstanden: minimal aber kraftvoll instrumentiert, intensiv & eindringlich & dunkel wie die Nacht... Stücke brechen in der Bewegung plötzlich ab, JARBOE's Gesang ist omnipräsent nah, mal rau & verzerrt, mal erotisch-sanft, man kann sich dem kaum entziehen...

„Nach "The Men Album" folgt hier der nächste Streich der Extravaganz auf zwei Beinen, JARBOE. "The Conduct" kommt als limitiertes Touralbum daher, das JARBOE zusammen mit ihrem Gitarristen Nic Le Ban geschrieben hat. Das Album selbst verfolgt einen auf schleichende Weise bis in seine Träume, enthält aber auch die Namen und Einsendungen des "Living Rumor"-Projektes von JARBOE. "Living Rumor" ist ein modernes E-Mail-Kunstprojekt, an dem sich hunderte von Fans beteiligt haben. "The Conduct" fasziniert mit ausufernden Soundlandschaften: Blitze, Klavier, Gitarre und Gesang entführen in eine Atmosphäre voller eingrenzender Dunkelheit, glühender Leuchtkraft und erhabener Verführung.

A stealthy, haunting follow-up to Jarboe's MEN ALBUM masterwork: a full-length, limited tour album co-written & performed by Jarboe & guitarist Nic Le Ban. Also featured are the names & words submitted to Jarboe's "Living Rumor" subscription list- a latter day email-art piece consisting of contributions by hundreds of folks from her far-reaching international fanbase. Hypno-Immersion via masterful soundscapes: Lightning, piano, guitars & vocals conjure atmospheres of isolating darkness, glowing incandescence & sublime seduction. Don't miss out..." [press release]

*** JESU – Silver maxi-CD (Hydrahead Rec h666-110, 2006) €12.00**

Vier neue tracks von JUSTIN BROADRICKs für Furore sorgenden neuen Band, Metal-Drone-Core mit echtem Pop-Appeal & Harmonien die einen nicht kalt lassen, Aquarius Records nennt das "Industrial Indie Pop" !

"180 gram vinyl. the Silver EP is an electro-psychedelic symphony born of the pastoral majesty found around Broadrick's country home near the English/Welsh border. An icy-sweet combination of tidal guitar resonance and sweeping electronic atmosphere, the four epic tracks within comprise a panoramic snapshot of Broadrick's stunning sonic prowess. Or, as our man himself puts it: "It's perfect for drifting off and smoking too much dope." [label info]

"...A record that is both soft and sweetly melodic, but thick and heavy and blown out is a rare beast indeed. And now that we hear the Codeine in Jesu, we're even more sold. For our money, Codeine left a gaping hole when they called it quits, slowcore or moperock or whatever continued to move forward but never with the same intensity or emotion, until now perhaps. The final track is the strangest. A sort of M83 / Jesus And Mary Chain style effects laden bliss out, with loads of swooshing backwards loops, shimmery stretches of light as air vaporous guitar, and even a super chunky Godfleshy break part way through. Awesome. The best industrial dirge jangle indie bliss slowcore doom pop ep ever??" [Aquarius Records]

*** JUPITTER-LARSEN, G.X. & ALLAN ZANE – Banjax CD (Somnimage Corp. SOM00014, 2005) €12.00**

„...The Haters (G.X. Jupiter-Larsen) und WYRM (Allan Zane) haben die Sau rausgelassen und sie turnt gewaltig über Haufen gebohrte und gebrochene CD's, CDR's, Plattenspieler und Singles. „Banjax“ meint „beschädigen“, „ruinieren“ und so brummeln G.X. Jupiter-Larsen und Allan Zane kratzend ein Hohelied auf den Noise. Damit distanzieren sie sich abermals von den hochtechnisch abgeklärten Beamten ihrer Zunft. Sie betreiben keine Pflege des Vorhandenen sondern pflegen die Zerstörung. Es wird verwertet, was in den Reißwolf passt, die Fressgeräusche sind das Entscheidende .

The Haters (G.X. Jupiter-Larsen) and WYRM (Allan Zane) are in the fields of damaged civilisations rubbish. Under the sign of "banjax", which means 'damage' and 'ruin', they break and drill and hammer CD's, CD-R's, turntables, 7", forcing explosions of SM car crashes on scratched glass. It is a tribute to the noise beneath high-end. The sound is coarsely but extrem powerful in its production. A full lorry of destruction with pauses of contemplation between reduced lines turns along blending expectation with surprise..." [Peter Schlewinski]

" ...The master-minds behind The Haters (G.X. Jupiter-Larsen) and WYRM (Allan Zane) have finally tag-teamed on a full-length CD-- 'Banjax'. A collaborative/conceptual (of course!!!) project, 'Banjax' will not only satisfy the appetites for those of the "aesthetics" of "noise", but

also appeal to those with a sensibility for "dark ambience" to boot! When worlds collide, if you will... Standard edition of 900." [label info]

*** JUPITTER-LARSEN, G.X. & ALLAN ZANE – Banjax CD (Somnimage Corp. SOM00014, 2005) [SPECIAL EDITION LIM. 100] €24.00**

„Dieses Jutesäckchen enthält den Harsch. The Haters (G.X. Jupiter-Larsen) und WYRM (Allan Zane) haben die Sau rausgelassen und sie turnt gewaltig über Haufen gebohrte und gebrochene CD's, CDR's, Plattenspieler und Singles. „Banjax“ meint „beschädigen“, „ruinieren“ und so brummeln G.X. Jupiter-Larsen und Allan Zane kratzend ein Hohelied auf den Noise. Damit distanzieren sie sich abermals von den hochtechnisch abgeklärten Beamten ihrer Zunft. Sie betreiben keine Pflege des Vorhandenen sondern pflegen die Zerstörung. Es wird verwertet, was in den Reißwolf passt, die Fressgeräusche sind das Entscheidende . 100 Exemplare der Künstleredition mit Originalunterschriften!

The Haters (G.X. Jupiter-Larsen) and WYRM (Allan Zane) are in the fields of damaged civilisations rubbish. Under the sign of "banjax", which means 'damage' and 'ruin', they break and drill and hammer CD's, CD-R's, turntables, 7", forcing explosions of SM car crashes on scratched glass. It is a tribute to the noise beneath high-end. The sound is coarsely but extrem powerful in its production. A full lorry of destruction with pauses of contemplation between reduced lines turns along blending expectation with surprise. CD housed in silk-screened drawstring bag with a signed and numbered print by both artists." [Peter Schlewinski for Drone Records]

“Artist's edition of 100 IN 2 PARTS as follows:

PART 1 (Audio/packaging): CD housed in silk-screened draw-string bag, signed and numbered print by both artists, AND MAIL-IN VOUCHER (TO SOMNIMAGE...) FOR PART 2.

PART 2 (Conceptual): To be acquired upon return of voucher...

"Destroyed Music"-- and then some!!!

Pre-orders are being taken now for this release. It will arrive sometime in November. Only 75 copies of the limited artist edition are for sale so act fast." [label info]

*** Ariel KALMA – Osmose CD (Beta-Lactam Ring Records BLUR01, 2006) €14.00**

Schöne Neu / Wieder-Entdeckung auf BETA LACTAM: Der gebürtige Pariser ARIELL KALMA ist schon seit langer Zeit aktiv als World-, Ambient- und Jazzmusiker in verschiedenen Bands, aber auch als „seriöser“ elektro-akustischer Komponist mit INA GRM – Verbindungen. OSMOSE erschien 1978 als LP und wird hier im Original-Miniatur-Design (gatefold cover) wiederveröffentlicht.

Kaskaden von Echo-Sounds (von Saxophon, Keyboards, Atem, Akustikgitarre, Flöte) und Regenwald-Aufnahmen, Gesangs-Drones, orgelartige Harmonien & wirres Analog-Pfeifen, ein endloses phasenverschobenes Sirren & Vibrieren..... insgesamt eine melancholisch-sakrale, meditative Atmo mit Kraut-Referenzen, irgendwo zwischen ALIO DIE und sehr experimentellen TANGERINE DREAM oder so...

“Packaged in a 5 color heavy duty miniature gatefold sleeve replicating the original LP sleeve. Ariel Kalma's magical and weird Osmose originally released in 1978 masterfully matches Richard Tinti's rainforest field recordings with Ariel's left field minimalist compositional ideas. Rather than simply relying on the rainforest sounds providing a pleasant backdrop to the drones, the drones interplay with the pitches of the natural sounds to create melancholic, Popol Vuh like grandeurs. The natural chirps and creaks blend with the music to become similar to ambient loops themselves; such that their very tonal nature shifts from being recognizable jungle sounds, frequently phasing into blurred rhythmic elements under the electronic parts. Ariel's musical minimalism avoids being serialist or academic, despite being part of the INA GRM studios for many years. So, neither is it concrete like Parmeggiani or Risset, nor is it classical like Philip Glass or Michael Nyman. If anything, Ariel's music is deeply cosmic, sometimes even a bit psych, ala the great Krauts of yore: old Tangerine Dream, Sand, Cluster etc. His cathedral like tones and running counterpoints actually give the rainforest noise a sinister edge. The music absolutely subverts the traditional idea of the rainforest as that of a happy hunting ground for cause riddled yuppies with Benzes full of Kruggerrands. Osmose reminds that not only is the rainforest a place of awe inspiring beauty, but it is also something very dense and alien. It is a place of removal; it is a place of isolation; it is a kind of inner space; it is an extraordinary and surreal church of sorts; and it is deadly. The album has a progression that's almost a story in toto, where the next rise is finally crossed revealing the huge, seemingly impenetrable expanse of lush greens. The expanse is then explored with wide eyed wonder until the guide dies and the companions start succumbing to fever, ague, snakes and unseen primitives at home in the shadows. Appended by 3 previously unreleased tracks from the same sessions, this reissue

finally allows the rainforest to live up to its natural state of untamed jungle." [label press release]

*** Jonathan KANE – February CD (Table of the Elements 88Radium, 2006) €14.00**

„Jonathan Kane ist nicht nur als Mitbegründer der Noiserock-Ikonen SWANS, als Hintergrund-Donner der Gitarrenarmeen von Rhys Chatham und den Ausflügen ins Rockterrain mit La Monte Young eine Legende in Downtown New York, sondern ist auch ganz einfach einer der heftigsten Drummer auf dem gesamten Planeten. "February" ist Kanes erste Soloplatte und schafft es, das Gehirn mit SWANS-Style-Prügel zu erschüttern, Chathams dichte Gitarrenschichten zu adaptieren (besonders in der ausgelassenen Version von Chathams berühmt-berüchtigtem "Guitar Trio") und den Drive der 70s Krautrockers NEU einzufangen, um sich von da aus kopfüber in den Blues zu stürzen. Denn was immer sich auch dazwischen schiebt, Kane bleibt ein Bluesmann der ersten Stunden. Unter dem dezibellastigen Bombast der fünf Instrumentaltracks auf "February" schießt er gitarrengetriebenen Minimalismus in den Blues und den Blues in gitarrengewaltigen Maximalismus. Cruisen wir mit Jonathan Kane den mentalen Highway 61 hinunter...“

“JONATHAN KANE is a Downtown NYC legend--as cofounder of the no-wave behemoth SWANS, and the rhythmic thunder behind the massed-guitar armies of RHYS CHATHAM and LA MONTE YOUNG--and one of the hardest-hitting drummers on the planet. With February, his first solo record, Kane summons Swans' concussive wallop, Chatham's dense guitar strata (Kane even manages a rollicking version of Chatham's notorious "Guitar Trio"), and the perpetual propulsion of '70s krautrockers Neu, then steers it all head-on into the blues. Make no mistake about it: Kane is a bluesman, and beneath the high-decibel bombast of these five instrumentals, he's powering guitar-driven minimalism into the blues, and the blues into guitar-driven harmonic maximalism.” [label press release]

*** KA-SPEL, EDWARD – Happy New Year CD (Beta-Lactam Ring Records mt112, 2005) [lim. 325 copies] €29.00**

Rare und sehr persönliche CD, eingespielt am Jahreswechsel 2004/2005, als Edward zu Hause blieb und dieses sehr verträumte, pianobasierte Stück erschuf, wo Silvester-fieldrecordings & andere Geräusche als effektivierte Soundfetzen im Mix erscheinen, und am Ende seine geisterhafte Stimme...sehr experimentell und droney auch das zweite Stücke auf der CD... Nummerierte Auflage, leider nicht billiger machbar!

“Ed. of 325 numbered copies in a 6 color gatefold boardstock sleeve and insert. 12" and CD have the same tracks. HAPPY NEW YEAR The New Year....Normally it begins with kisses so clumsily delivered that I've been known to have traces of lipstick on my eyeballs the next day. Still New Year's Eve 2004 was a different kind of occasion. The end of a long hard year and when I looked across the room at around 11pm I saw the dog malevolently looking me in the eye and I knew I was going to pass on the physical side of the "celebration." Fireworks were going off outside- it seems people never have the patience to wait for the moment, but I had decided to mark the day in my own way with this piece of music. A few glasses of cheap South African wine had been imbibed (after I had recorded the piano parts) and a microphone was set up outside the door to take in the atmosphere, I simply kept my headphones on and occasionally checked email messages from others who also found themselves alone on that particular night. Nobody called,...yet strangely it seemed to be almost poetic that 2005 was ushered in so modestly...Somehow I knew that things would be better in the year to come, and I suppose they are.” [label info / liner notes]

*** KINETIX – Gestaltsystem 01 :: Possible Forms :: do-CD (Monochrome Vision MV06, 2006) [ed. of 500] €17.50**

Interessanter Installations- / Konzeptkunst-Release dieses italienischen SoundArt-Projekts auf dem russischen Monochrome Vision-Label, in dessen äussere Audioform man interaktiv eingreifen kann GESTALTSYSTEM 01: POSSIBLE FORMS besteht aus 2 CDs mit exakt gleicher Länge (42:42 min) und exakt gleichlangen 8 Tracks (5:20 min). Beide sollen gleichzeitig abgespielt werden, wobei Lautstärke und Reihenfolge variiert werden können. Die schwarze CD enthält „metrische“ Ton-Elemente, die weisse CD „noise drones“, es entstehen fließende digitalelektronisch-mathematische Soundscapes, die z.B. an IKEDA denken lassen... perfekt für die eigene Home-KlangInstallation. “This release is a totally reworked version of "Possible Forms" previously produced as CDR in edition of 100 copies by Nova Ars Digitandi, and it's a part of "Gestaltsystem" installation. It has unique conception of everchanging soundsculpture, composed by randomly juxtaposed audio fragments of the specially designed structure. This is the best digital sound art piece we ever heard, and it should appeal to all minimal electronic music admirers.” [label info]

*** KONAU – Speech from the Shadows CD (Eibon Records KON061, 2006) €13.00**

Sehr getragener und melodischer dark ambient von diesem neuen Projekt, düsteres Grollen & fließende Traurigkeit pur, Zeit gerinnt, seltsame & verstörende field recordings tauchen auf...sehr gut in Szene gesetzt, für jeden dark ambient – Fan ein Muss! “Another "hybrid" creature, this time formed by SUBINTERIOR and NEW RISEN THRONE members. Disquieting & obscure dark ambient, with some amazing "melodic" structures scattered through the songs. The shadows are speaking.... White-trayed jewel box.” [label info]

“Speech from the shadows" is six tracks lasting just under 52 minutes of the darkest of dark music. The haunting refrain of twisted shadows and cold dank cellars. Of water slowly dripping into murky pools reflected in the moonlight. A claustrophobic virtual musical extravaganza where candle lights flicker and small whips of smoke rise to the ceiling. Reverberating layered alien sounds punctuate the air as an all encompassing presence makes itself felt. Traversing down long deserted corridors to the sounds of monks chanting in the distance whilst something evil follows closely behind. Abandoned and forgotten about. A traveller lost in time and space. Ancient relics of the past finally uncovered by the elements. Voices not of this earth calling from a distance. Dead men walking. Lost souls haunting their surroundings. Disembodied voices and distant rumbles punctuate the fetid air. The absolute meaning of darkness worn like a mask of despair suffocating the wearer. Intimidating ethereal atmospheres run amok with gleeful abandon. The fertile imaginations of those who hear this will see their own visions that these tracks invoke.

Which is why this genre of music so inspires. It develops a unique picture to each individual who comes into contact with it. No two people will conjure up the same references as they bathe in the glorious sounds. Heard in the bright light of day is a totally different experience from hearing it sat in the pitch black through a set of headphones. There are of course many such recordings that have the same effect and this release by Konau joins that illustrious list. A serious contender for one of the records of the year... and its only April!! A must have for all you black hearts out there and a timeless classic which will take some surpassing.” [Aural Pressure]

*** KRISTIAN, DAVID – The Mariana Trench CD (Oral CD05, 2005) €13.50**

DAVID KRISTIAN “besingt” dronemental den Mariannengraben, den wohl tiefsten Bereich der Erde, mit glitzernden, langwelligen, leicht eruptiven “noisy dronescapes”, die raumfüllend und abgründig in die Tiefe sinken... absolut hypnotisch und herabziehend....

“The Mariana Trench is located in the Pacific Ocean, just east of the 14 Mariana Islands near Japan. It is the deepest part of the Earth's oceans, and the deepest location of the Earth itself. It was created by ocean-to-ocean subduction, a phenomena in which a plate topped by oceanic crust is forced below another plate topped by oceanic crust.

The Mariana Trench CD was put together from two very long loop improvisations recorded during snow storms. The equipment used was relatively simple; a toy synthesizer and many classic guitar pedals operated with great care (the calm of the snow storms made that possible). The results were then mixed and processed through more sophisticated effects in order to give the listener the impression that the whole recording had taken place thousands of fathoms deep.

Let there be no interruption in your descent, as you experience David Kristian's deep and challenging Mariana Trench. Markers have been provided for you to use as reference points in the event that you start getting the bends during the album's 68 minute running time.

Headphones and any other audio diving gears are highly recommended.

“.... A deep listening experience, but with a somewhat more raw touch than a standard ambient work, and that's what I like about it. The rawness of the material, the sheer minimalist approach, the subtle variations. It is work to listen to in a darkened room, or at night with the curtains open, so you can watch some stars. The seven parts form a unity and this is a particular strong album. Maybe it will not appeal to Kristian's rhythm posse, but it surely appealed to me.” [FdW / Vital Weekly]

*** KURENNIEMI, ERKKI – Äänityksiä / Recordings 1963-1973 CD (Love Records LXCD 637, 2002) €14.50**

Gesammeltes Material des finnischen Elektronik-Pioniers, der schon sehr früh simple elektronisch-minimale Strukturen entwarf, eine art prä-Techno vielleicht, aber auch roher Maschinenlärm und seltsamste „far away-Sounds“ sind hier zu hören...

“Brilliant collection of obscure early electronic music, on one of Finland's longest running independent labels; packaged with detailed liner notes (Finnish/English). Not to be missed. “One of the undeniable pioneers of Finnish electronic music is Erkki Kurenniemi (b. 1941), who founded The University of Helsinki Electronic Music Studio in the early 1960's. Kurenniemi built his own series of synthesizers, named as DIMI, which

are nowadays mostly possessed by Swedish collector and electronic musician Ralph Lundsten, and published some of his experimental compositions like 'Dance of the Antropoids'. Alongside such Finnish pioneers as Eino Ruutsalo (for whose short films Kurenneimi composed music), Kurenneimi also did some early work on the field of Finnish media art and contributed to Finnish video art and happenings. Kurenneimi created the first commercially manufactured and marketed microcomputer already in 1973 -- two years before the American MITS Altair. These days Kurenneimi works as an independent researcher, specialising in such subjects as artificial intelligence." [label info]

*** LA CASA, ERIC – Secousses Panoramiques mCD (Hibari Music hibari-07, 2006) €10.00**

"Fahrstuhl-Musik" im wahrsten Sinne des Wortes! ERIC LA CASA hat Fahrgeräusche, Ansagen, Tür-Mechaniken, etc. von 16 verschiedenen Fahrstühlen aufgenommen. Es eröffnen sich ganz neue Welten in der Welt, die wir eigentlich gut kennen....

"Elevator music is of course nobody likes to hear when they speak about one's music. It's the type of music that one get in the elevator, or the supermarket. Muzak. Yuk. But in the case of the new Eric La Casa mini CD it's truly elevator music, music made out of the sound of elevators. Going up, going down, the computer voice, alarm, the bells and the ropes attached to the elevators. All of the sounds that are so familiar for elevators pass by, yet not very often humans. Divided into sixteen tracks, La Casa made his recordings mostly in Paris, but there is also a sound from Melbourne and Antwerp. However it's better to hear this as one work and not sixteen small ones. It's sound scaping in it's most pure form: without any electronic treatments, La Casa tells us a story and builds from all the familiar sounds a fascinating journey, even when the journey goes only up and down." [FdW / Vital Weekly]
Address: <http://www.hibarimusic.com>

*** LA CASA, ERIC – Air.Ratio CD (SIRR Records 0026, 2006) [ed. of 250] €15.00**

Wer hat sich nicht schon einmal im Dröhnen & Rauschen von Lüftungs- und Klimaanlage verloren? ERIC LA CASA hat hier 30 verschiedene Extrakte von 'Nahaufnahmen' gemacht, alle in Paris in verschiedensten Gebäuden auf Fluren, Toiletten, Badezimmern... AIR.RATIO zeigt die Verschiedenartigkeit & Vielschichtigkeit von 'Rauschen, Dröhnen, Pfeifen, Heulen, Summen, etc.' auf! Wenn man nur nah genug herangeht, eröffnet sich einem eine faszinierende, reichhaltige Welt (wohl das Grundprinzip experimenteller Musik – und vielleicht auch des Lebens an sich?). Nicht ein Stück gleicht dem anderen.

Im Booklet Texte zur 'mechanischen Ventilation' & der Abhängigkeit dieser Art der Klangerzeugung von diversen Parametern, die 'künstliche Atmung der Gebäude' als Symbol für die Rationalisierung unserer inneren Wohnwelten. Das ist die wahre 'Maschinenmusik' der modernen Welt. Wir meinen: Interessante Idee & fantastische Umsetzung, eine CD die die Ohren offen kann für die auralen Mikrowelten des Alltags, eine Bewusstseinsweiterung ohne Drogen! Diese (Wieder-)Entdeckung des Hörens kann glücklich machen. 63 Minuten Spielzeit, 33 tracks.

"Air Ratio. It all started in 1994, in a bathroom. An air vent above the bathtub attracted my attention. There, in the dusty environment, air became noise, music. Microphones were brought into contact with this acoustic territory to transmit the sonority of the aeraulic device directly. Since that day, I have been attentive to the flow of air in the modern architecture. This CD presents a selection of sound recordings made in Paris in buildings of various ages and dimensions. Without seeking to itemize mechanized ventilation systems in any methodical manner, I was interested in documenting their sonic and musical qualities. My approach wasn't strictly scientific, but nor was it primarily musical. All the sound recordings were made using a boom and of a pair of condenser microphones. Direct contact with the material was avoided. The recordings were subsequently assembled and equalized to optimize their abstract qualities, i.e. I sought to emphasize only sonic particularities related to the acoustics of the point of listening, not events related to the external movements (sounds of doors, or voices): a listening devoid of both context and reference." [Eric La Casa, liner notes]

"Each of the two minute pieces is a true delight to hear: mechanical sounding, sometimes far away, sometimes interfering with some other device (although none were recorded on the surface), this is a totally fascinating journey, that brings the listener more awareness of every days sound. Going into public places will never be the same again. Great sound work. " (from FDW, Vital Weekly 533)

*** LARSEN – SeieS CD (Important Records IMPREC 083, 2006) €15.00**

"SeieS is Larsen's fifth full length and work on it began when they were recording *Play* for Important. However, where *Play* was Larsen's most orchestrated-ambient work so far, *SeieS* tends to be quite a bit more song oriented. If the palindrome title suggests that this is an album with

two opposite souls then the truth lies in the album's dichotomized sounds. Tracks like 'The Snow,' 'Haula' and 'Marzia' are Larsen's most sinister (and recent) compositions, disturbing soundscapes that would fit very well a David Lynch movie. 'Marzia' catches Larsen experimenting with slow industrial-dub rhythm, side to side with the master of gloomy ambient and soundtracks Brian Williams a.k.a Lustmord. The remaining tracks of *SeieS* were the first recorded for this album and, conversely, sport light and releasing moods within the 'classical' droning sound of the band. These tracks feature female vocals thanks to the the ex-Swans chanteuse Jarboe." [press release] "...I am definitely a Larsen fan after 'SeieS', and have been really impressed lately with Important Records." [FunProx]

*** LA STPO (Societe des Timides a la Parade des Oiseaux) – Tranches de temps jete CD (Beta-Lactam Ring Records mt074b, 2006) €13.00**

Für jeden Recommended Records- und „AvantRock“-Fan ein MUSS, das neue Album dieser ungewöhnlichen Band, die auf französisch singen, sprechen und schreien und musikalisch fast schon theatralisch zu nennende „Szenen“ entwerfen, die irgendwo zwischen Geräuschmusik, Filmmusik & Experimental-Rock liegen.... wobei jedes Stück bis ins kleinste Detail ausgearbeit ist!

Nicht nur höchst kurzweilig, sondern auch anspruchsvoll und ästhetisch tönen diese Aufnahmen, die bereits im Jahre 2000 gemacht wurden... "5 color 8 panel digipack with some of the most morbid artwork of all time. In the midst of the world's fascination with so-called Electroclash, leave it to the old school to really show what post-punk is really about, while simultaneously turning the concept on its fractured head. LA STPO has the finesse and invention and the je ne c'est quoi to massage its victims into a quiet trance, only to pummel them seconds later. Slices Of Throw Time is like a Van Der Graaf arc between the bombast of Blur/Ex/Dog Faced Hermans/Contortions/Birthday Party and the subtle, avant-composerly moments of Henry Cow/This Heat/Univers Zero/Faust. The punchy rhythm section, abetted by the squawky horns, makes for a music to which one can truly contort. LA STPO's musical muscle, however, is always backed up by solid jazz/classical informed chops that can and will chop any lesser outfit into nothing more than a pile of over-loud rock and roll dust. LA STPO infuses their punk with dynamics of both volume and texture, producing a slightly zeuhl flavoured post rock, which should, by all rights, land *Slices Of Throw Time* on many a critic's year end top 10 list. We all know this will not likely happen, but hopefully there is enough room in YOUR top ten list for rock that both rocks and explores." [label info]

*** LEGENDARY PINK DOTS – Alchemical Playschool CD (Caciocavallo CAD 32, 2006) [lim. 400] €59.00**

Das richtige für Verpackungsfetischisten und ‚die-hard‘-LPD-Fans! Diese LPD-CD kommt in einer einmalig edlen und zerbrechlichen Seifenstein-Box, mit eingeschnitztem LPD-Logo und diversen Inlays. Auch musikalisch wird etwas besonderes geboten, da field recordings aus Indien (von der INDIAN SOUNDSCAPES do-CD) die Grundlage für die sehr experimentell-ambienten Soundscapes waren...

"Alchemical Playschool" is easily one of the most unusual Legendary Pink Dots albums ever released. Based on the double CD "Indian Soundscapes", released in 2004 by Soleilmoon, these recordings are best enjoyed with a cold glass of Bhang Ki Thandai, following which the operation of heavy equipment or motor vehicles is strongly discouraged. Yes, this a trippy, psychedelic album, in the tradition of earlier "Chemical Playschool" albums, but it's been dusted with magical powders from The Orient, making it an altogether different experience from its predecessors. As experimental and esoteric works go, this is the band's definitive work. The album was born two years ago, following the conclusion of the Dots' last North American tour. Edward Ka-Spel met with Soleilmoon owner Charles Powne, who had recently returned from a stay in India. Charles gave Edward a copy of his "Indian Soundscapes" 2xCD, and invited him to take the material and use it in a new Dots recording. The resulting music borrows lightly from the source material, deftly blends it with the band's signature electronic wizardry, and distills a potent brew redolent with the aromas of saffron, cardamom and flowers. We think you'll find it both irresistible and unforgettable.

"Alchemical Playschool" is limited to 400 hand numbered copies, presented in a stunning soapstone box. The Legendary Pink Dots "trident" logo has been carved into the cover in intricate detail. The contents of the box include an eight page booklet, a numbered card, and of course the CD, packed in a cloth bag screen printed with the Sanskrit translation of the band's famous slogan. A second edition may be released at an unspecified date in the future, but in completely different packaging.Sing while you may!" [label info]

*** LEGENDARY PINK DOTS – Your Children palate you from their premature Graves CD (ROIR RUSCD 8299, 2006) €14,50**

"Your Children Placate You From Premature Graves is The Legendary Pink Dots' 25th anniversary album (and in the running for best album title ever). It's hard to believe a quarter century has passed since the Pink Dots first unearthed their complex vision where fate and whimsy cast stones at each other on some hazy, polluted playground. LPD's unusual legacy of psychedelia, industrial gloom, and textural madness has made them a constant presence on the innovative fringes of cult music, and has earned them near-universal respect from critics and peers. It was this legacy that shaped much of the album: The actual theme of "legacy", "the consequence of past and present action on the future", has consciously informed much of this release. In some ways, it's been a central-core-theme of all our songwriting these last 25 years. –Phil 'The Silverman' Knight Twenty-five years later, the Dots have hardly paused for a breath. Edward Ka-Spel, The Silverman and company (Niels Van Hoornblower, Raymond Steeg & returning member Martijn de Kleer), still make boundlessly weird, beautifully disturbing music. This is an album about mortality & immortality, about time ticking away mercilessly, about seizing the moment and damning the consequences. Your victims are lining up on both sides of the corridor, unborn yet forgiving. We are all pitifully human and we all want to take everything with us at the end, but there is no end...just a darkening endless horizon... –Edward Ka-Spel. In addition to the 25th anniversary album, the Dots will embark on a massive North American tour this June to celebrate this landmark occasion. Then they'll disappear into the ether...until their next haunting." [label info]

*** Andrew LILES – The Dying Submariner (A Concerto for Piano and Reverberation in Four Movements) CD (Beta-Lactam Ring Records mt110a, 2006) €13.00**

THE DYING SUBMARINER besteht, wie es der Subtitel bereits andeutet, aus 4 Stücken halbgewängertem Piano – das sind dronig-düstere, melancholisch-sphärische und disharmonisch-verstörende Schwingungen, oft molgetönt, sein düsterstes und minimalstes Werk bisher.

"Leviathan low end growls belch a hazy pitch into the sea, rendering daylight useless to penetrate the unknown depths. Andrew's concerto for piano and reverb conjures many spirits, including that of wrathful Poseidon. The piece (in 4 movements) also conjures the spirit of nothingness. A sense of complete loneliness prevails in the echoey death throes. The faint scent of forebears fascinated with watery graves and abandon lingers from the wake of such pieces as Gavin Bryars' *The Sinking Of The Titanic* and many of Harold Budd's early works, though Liles' fitful concerto paints his submariner's demise more as a dissonant, prolonged struggle than as a melodic, majestic descent. Spatially, the work tends to build into shifting layers similar to Charlemagne Palestine, Henry Cowell's clusters or La Monte Young's *Well Tuned Piano* (though Andrew's work is not based on a microtonal system). The ringing resonances sometimes fan out as distinct harmonic phrases, and sometimes the notes simply propagate and clash with the reverb creating ripples of pure metallic sound, even to the point where the piano's strings melt into the sculptural, welling up more like tidal pools alongside Bertoia and Dumitrescu. A beautifully disturbing wet suit suite of sonic sound." [label info]

*** Andrew LILES – The Dying Submariner (A Concerto for Piano and Reverberation in Four Movements) do-CD (Beta-Lactam Ring Records mt111, 2006) [lim. 300] €25.00**

THE DYING SUBMARINER besteht, wie es der Subtitel bereits andeutet, aus 4 Stücken halbgewängertem Piano – das sind dronig-düstere, melancholisch-sphärische und disharmonisch-verstörende Schwingungen, oft molgetönt, sein düsterstes und minimalstes Werk bisher. Hier die special edition mit extra CD und drei Bonus-Tracks, bei der das gleiche Konzept für eine mit Geigenbogen bespielte E-Gitarre angewendet wird.

"2CD edition. First 300 copies include a bonus CD (not a CDR) album entitled "THE DEAD SUBMARINER (A Concerto for Bowed Guitar and Reverberation in Three Movements)" with a numbered and signed insert.

Leviathan low end growls belch a hazy pitch into the sea, rendering daylight useless to penetrate the unknown depths. Andrew's concerto for piano and reverb conjures many spirits, including that of wrathful Poseidon. The piece (in 4 movements) also conjures the spirit of nothingness. A sense of complete loneliness prevails in the echoey death throes. The faint scent of forebears fascinated with watery graves and abandon lingers from the wake of such pieces as Gavin Bryars' *The Sinking Of The Titanic* and many of Harold Budd's early works, though Liles' fitful concerto paints his submariner's demise more as a dissonant, prolonged struggle than as a melodic, majestic descent. Spatially, the work tends to build into shifting layers similar to Charlemagne Palestine, Henry Cowell's clusters or La Monte Young's *Well Tuned Piano* (though Andrew's work is not based on a microtonal system). The ringing resonances sometimes fan out as distinct harmonic phrases, and sometimes the notes simply propagate and

clash with the reverb creating ripples of pure metallic sound, even to the point where the piano's strings melt into the sculptural, welling up more like tidal pools alongside Bertoia and Dumitrescu. A beautifully disturbing wet suit suite of sonic sound." [label info]

*** LOPEZ, FRANCISCO – El dia anterior a la emergencia de los adultos de magicada mCD (Purplesoil, 2006) €6.50**

Ähnlich wie auf der legendären Drone Records-Single "Untitled Single Piece 1", welche infrasonische Sub-Drones enthält, die man eher spüren als hören konnte, hat LOPEZ auf „El dia“ wieder Infrasonid-„Klänge“ geschaffen, die „schwer“ vibrierend in der Luft liegen, ohne dass ein besonderer Eindruck von „Lautstärke“ geschaffen wird. Alles vibriert. Lebendige Psychophysik. Experiment with your senses ! "The music is there but only your house's walls and selected parts of your auditive system respond to the connection. The piece lasts only a little more than 15 minutes, yet it is a masterpiece; a single subsonic drift comes out a little, then withdraws, then again returns to occupy the corners of the ceiling, slowly taking possession of your essence. Moving around the room, the sound becomes more intense or is almost completely cancelled in a sort of illusory phase whose gradual consumption is completed just when the body recognizes this throbbing code as familiar. Impossible not to be impressed by this game of contrasts between tension and comfort, which confirms Lopez's current state of grace. The "repeat" button is absolutely recommended." [Touching Extremes]

LUNAR ABYSS QUARTET - Zeleznaya Voda CD (Chimaera xm1, 2002) €13.00

Die neue mystic Industrial-Hoffnung aus Russland mit ihrer ersten (?) „echten“ CD, wahrhaft archaische Klänge aus Loops & konkreten Instrumenten- & Geräuschquellen erfüllen den Raum..

zwischen monumental-ambient Noise und eher dunkel-erhabenenen Sphären...

First „real“ CD from this great mystic Industrial project from Russia.. deeply archaic sounds between monumental ambient Noise and more dark-elationed spheres..

"Brilliant archival live recordings from this Russian ritualistic droning ambient act, here presenting recordings from live performances and sessions made during 1998-2002. Wonderfully evolving soundscapes of sonorous drones and echoes blending together with ritualistic rhythms and voices as well as some more industrial elements. Stylish special silver/black digipak sleeve with real photos included." [kaos kontrol] BACK IN STOCK

LUNAR ABYSS QUARTET – Cosmologamma CD (Quag 29, 2004) [ed. of 500] €13.00

Re-release der vergriffenen CDR mit live-Mitschnitten von 10/99 und 06/2000. Hier erzeugen sie fremdartige Atmosphären mit klassisch-surrealem Frauengesang und brüitistischen konkreten Effekten und Drones.

CD re-release of this great album from 2000, which appeared only as a lim. 100 CDR on 8th Moon!

"...documenting live-concerts from this russian project – they create here alien atmospheres with classic/surrealistic female singing & brüitistic concrete effects and drones. Recommended." [original Drone Records description]

"Second CD from this Saint-Petersburg outfit. Dark ritual, mysterious and sombre ritualistic stuff, more gloomy than their 10" on Der Angriff or 1st CD "Zheleznaya Voda". Something in a way of early Ain Soph, Sigillum S and industrial-era Current 93. Ethereal female voice chanting eerie tunes in the crushing collapsing realm of ambient soundscapes, ceremonial bells and metallic crashes. Recommended. The first edition of 300 copies in a digipak printed bröuse-on-darkgreen." [press release] BACK IN STOCK !

*** LUNDVALL, TOR – Empty City CD (Strange Fortune SF3, 2006) [ed. of 955 copies] €13.00**

Neues Album des New Yorker Malers und Musikers, diesmal komplett instrumental, die Stücke stehen in enger Verbindung mit den geisterhaften Stadtlandschaften seiner Bilder.... einer perfekter Soundtrack für nächtliche Fahrten durch entvölkerte Städte..

"....Every Tor Lundvall release is distinct, and while Empty City may in some ways be considered a companion to Last Light, sharing its deep resonating sonic character, in other ways it's an opposite release. Where Last Light was about looking inward, Empty City ventures out to a fantastic, frightening new world, a decayed urban setting much different than anything Tor ever explored in the past. Where Last Light was centered around words, on Empty City the music takes over once again. There are vocals but used exclusively in an instrumental manner, no lyrics needed this time. While countless electronic music makers regularly deliver new recordings to fit in the ambient music category, with Tor Lundvall what you get is a new category to discover. The subtle underlying melodic structure of this music means it may be the

most listenable "ambient" music you've ever heard, while it's all drenched in a singularly moody, haunted atmosphere that is Tor's real trademark. We believe what Tor is doing is the best and most exciting thing happening in the ambient electronic music world. File under: "ghost ambient." For maximum listener enjoyment, the music of Tor Lundvall is best taken together with Tor's phantasmagoric visuals (see the online gallery at torlundvall.com), for a total aesthetic experience so striking you'll never forget it." [label description]

Tor Lundvall explains Empty City: "Empty City" was initially inspired by several paintings, some of which appear on the album itself. I have always been fascinated by cities in the Northeast and how they interact with what was once a natural landscape. I used to take the train from Newark, NJ to Washington D.C. in the late 80's. I would stare out the window at abandoned factories and warehouses which were bathed in the dull orange glow of streetlights at night. I wanted to crawl into that hidden world.

My brother's apartment and mastering studio is located in Jersey City, NJ. It's a rather dismal and industrial place, but strangely beautiful especially in the evening. Several years ago during the mastering session for "The Mist", I was captivated by the view from his apartment window which overlooked the city skyline. The sun was slowly sinking over the cold and lonely buildings below, casting brilliant orange and crimson light across the room. I watched the luminous patterns change shape and color as they drifted across the walls, like chapel windows in the stillness of a monastery. As I listened to my music echoing down the hallway from the mastering room, I knew I had to create an album which captured this moment. What resulted was something slightly different than what I had originally set out to do. "Empty City" is a collage of a city's different personalities and settings, and my reaction to moments I've experienced within them." [Tor Lundvall January 14, 2006]

*** MAATH – Nor survivors for the new world CD (Eibon Records MAA054, 2005) €13.00**

Endlose Dröhn-Felder, einsam und verlassen; heller schimmernde Zeitlupen-Pulsier-Nebel, die sanft klagen; MAATH steht für melancholisch-traurigem dark ambient mit Anklängen an APOPTOSE, RAISON D'ETRE, etc.. Debut-CD dieses italienischen Projekts und für Freunde des Genres definitiv zu empfehlen.

"Based upon the concept of coma, sleep and suspended animation, "No survivors for the new world" gently brings you through a dormant world, where dreams flow freely around you, leaving a coloured trace in the cold and dark void. Melodic dark ambient of the finest kind, and one of the most impressive debuts I've heard in a long long while." [label info]

*** MC. NINCH, NATHAN – A brief audio history of agriculture CD (Oral CD08, 2005) €13.00**

ORAL ist das Montrealer Experimental-Label von ERIC MATTSON, der Organisator der MUTEK-Festivals. NATHAN MC. NINCH ist ein neuer Name für uns, der mit "A brief audio history of agriculture" ein Werk präsentiert, welches sich über die Verwendung von field recordings mit dem Thema "Agrikultur" auseinandersetzt, um deren "Geschichte" mit ihren ureigensten Sounds zu erzählen... so vernetzt er hier die Klänge von landwirtschaftlichen Maschinen und der Alltags-Agrarwelt sehr sanft und tagträumerisch, so dass eine adäquate Atmosphäre entsteht, die in die nordamerikanischen Weiten entführt...

"a brief audio history of agriculture" This project began with an unlikely source : a t-shirt, which read *if you eat, you have an interest in agriculture* . From conversations about the ways in which agriculture and farming practices have shaped our lives in North America derived primal ideas on a language to represent agriculture. Early in the spring of 2004, as the snow was just melting, I made some recordings of myself "playing" a derelict rusty piece of farm machinery abandon in a field. I was quite taken with the sounds I was able to record and with the extent to which I was able to "play" the machinery as an instrument. It was in these recordings that I discovered both the language and the story of this CD : a history of agriculture told using sounds created with the tools of agriculture. Initially the piece intended on developing using some sort of timeline, starting with the most basic elements: seeds, soil, water... and progressing to modern day mechanized tools. A combination of the old and the new; the banging and scraping of antique metal milk containers combined with the soft humming of a contemporary milk tank coolant unit. More subtle aspects of the history of agriculture, migration, drought, a recent move away from "the family farm"... were brought in. And here it is: the brief audio history of agriculture, all on one CD.

-First full-length solo work, not self-released. Unlike most of field recording based pieces, composition is here the master key.

-A new release on ORA, the label directed by Eric Mattson, music curator for MUTEK festival and independent producer for: MUTEK_rec.

-A "must" have for all lovers of experimental, subtle but intriguing releases.

-Carefully mastered by John Sellekaers-METARC (Ant-Zen, Klanggalerie, Noise Museum, Quatermass, Sub Rosa)." [label info]

*** MECHA / ORGA – From a Piner CD (LabFor Electracoustic Media Lab04, 2005) €13.00**

Neue Atmosphären aus Griechenland! 3 pieces of long drones, lang anhaltende Entwicklungen, eine Ausdehnung ins Innere, vibrato- & schnell schwingende Flächen, bewegt & spannungsaufbauend... mehr davon !

"The sounds that I use for 11:39 are feedback and a tone generator.

The track remains locked within itself without revealing any purpose or destination... It was performed live only once at Small Music Theatre on January 20, 2005.

For 20:40 I use field recordings and a tone generator. This time tension is building up and noise is the key element for the chaotic crescendo.

The first performance of the piece took place at Freeteza in Thessaloniki on November 20, 2004.

A small Am-Fm radio is used exclusively for producing all the sounds for 08:13. The process was to transform radio noise into a simple major7 chord. The track was performed at Small Music Theatre on December 4, 2003." [Mecha/Orga]

*** MEGAPTERA – Disturbance Ritual CD (Vendlus VEND015, 2006) [lim. 200] €15.00**

Rare CD des kultigen schwedischen Death Industrial-Duos mit einer Live-Aufnahme aus Norwegen vom 6. July 2005 !

"Megaptera - the Moby Dick of the industrial scene - rises again from the murky depths where it was biding its time during last year's prolific release campaign by its alter ego, Negru Voda. Like the legendary white whale of the novel, Megaptera is a beast of mythical proportions, a bastion within the Cold Meat Industry circles, but while 2006 marks its 15th anniversary it will also be the year when it finally lays down for the eternal sleep. The mission is terminated - but what better way to honor the memory of the departed than with a powerful live statement?"

"Disturbance Ritual" has everything that 1998's "Live In Rostock" lacked: a track listing that reads like a best-of collection, supreme engineering and mastering qualities, and not least an edition that will allow more than a chosen few to grab a copy. Those who never had the chance to attend a Megaptera concert are here invited to share the experience; to witness how the live version of the songs are enhanced by additional film samples and improvised drum beats. Which was always the very essence of Megaptera: a transcendental place were the fictitious world of cinema and the drab monotony of industrialized life blend together, if only for the duration of an album." [label info]

*** MELANCHOLICALS – A Single Act of Carelessness CD (Deafborn Records dbcd04 / Multi National Desaster MNDR2017, 2006) €13.00**

Zweites Album der dunklen Gitarren-Sphäriker - hier ausgefeilter & experimenteller als beim Debut, mit Gitarren, Drones, Electronics, stimmlichen Klangmaterial, Akkordeon & Cello werden angeraute, einsame melancholische Weiten geschaffen, wobei das improvisatorische Element unüberhörbar ist...

Anklänge an z.B. DWELLING LACUNA und manchmal fast schon alte STARS OF THE LID oder LABRADFORD....

"Without wanting to place Deafborn Records in one particular corner of the musical spectrum, 'dark' and 'atmospheric' are certainly two key-words. I never heard of Melancholics, which is a three piece group of Benedikt on guitars, Philip on bass and Lutz on electronics. Their previous interests lie in Death/Grind/Heavy metal and industrial and noise, but none of these influences are shown on 'A Single Act Of Carelessness', which is their second CD, after the self-titled, self-released CD from 2003. In 2001 they got together, discussing 'dark and solitudous sound atmospheres' and started jamming around. They probably do that a lot, since this CD shows a mature sound. The alienated, desolated soundscape of a post nuclear landscape is what is unfolded before our very eyes. Empty industrial sites, dark clouds, a thunder - the fine ingredients of a good nightmare or perhaps the storyboard of a b-movie entitled 'the last man on earth and his wanderings' (sorry that didn't sound very hollywood like). The guitar is plucked, a dark wall of synths and feedback hoover in the background and we hear the sound of highly polluted water running down the drainpipes. The album doesn't very hopeful, nor any where near melancholic. What would they long for? The cross-over between ambient and industrial has been made before, by many (Illusion Of Safety's during the late 80s period spring to mind here), but Melancholics translate the sound pretty well to a new millennium." [FdW/ Vital Weekly]

*** MENCHE, DANIEL – Wings on Fire CD (Tantric Harmonies TANTRA X 33, 2005) [ed. of 555 copies] €12.00**

In MENCHE's Musik scheinen archaische Urkräfte entfesselt zu werden, die eine sehr direkte Wirkung auf den Körper haben, denn immer hat die Musik etwas extrem physisches, fast unausweichliches. Für WINGS ON FIRE scheint er perkussive

Elemente aufgesaugt zu haben, man hört sich wiederholende Drone-Töne und dahinter sich gigantisch aufschwingende Noisewände, die komplex poly-rhythmisch / loopige wall-of-sounds ergeben...

vom Grundgedanken ähnlich wie AUBE: aus einem Sound oder einer Instrumentenquelle wird alles an akustischer Energie herausgeholt was möglich ist! So erhaben und elementar zugleich!

"Scorching and searing drones, heated and flaming rhythms and a burning ritualistic sonic force to be reckon with. This is Daniel Menche's "Wings on Fire" and this noise inferno soars with volume and intensity that makes it the unheard soundtrack for the flight of Icarus- that is if his wings did not melt and he did actually fly to the sun. This is Daniel Menche at his most ferocious sonic exploration. Call it extreme ambient or gorgeous noise, Wings on Fire is a must have release to incinerate the speakers and melt the listener to a beautiful submission of sonic power." [label info]

*** MENCHE, DANIEL – Concussions do-CD (Asphodel ASP2031, 2006) €17.50**

MENCHE goes PERCUSSION !! No words needed, this blast has to be experienced !!

"Daniel Menche is usually known for creating towering infernos out of densely droning layers of incinerating sound. For his new Concussions project the sonic stakes are taken higher, soaring into a relentless world of propulsive pulse, where powerful, poly-rhythmic percussion pound and merge together. The result is an intense avalanche of overdriven noise blasts that actually rock hypnotically in a periodic way that is seldom heard. This ain't no drum circle to be sure, and fans of the recent Boredoms material or the primitive metal banging from Einstürzende Neubauten / Test Department industrial strength era will be pummeled by an accelerated experience with this opus! Daniel takes the perpetual beat engine of 49 locomotives, rides down the 20 untitled tracks and stampedes off a cliff? This is the true METAL! Flex your muscles!" [label info]

*** MERZBOW – Turmeric 4 x CD-Box (Blossoming Noise bn010box, 2006) [lim. 900] €40.00**

„Oft schon wurde es wiederholt, aber eigentlich sollte man nie aufhören, den einzigartigen Künstler Masami Akita alias Merzbow in alle Wolken zu loben. Nicht nur veröffentlicht der Japaner seit Jahrzehnten eine unübersehbare Menge an Noise-Musik, auch ist jeder einzelne Track eine Lektion in sich und gibt das radikale Programm vor, vor dem sich allzu viel scheuen: hau rein ins Gesicht, stark und ohne Kompromiß, lass alles hinter dir, was den breitesten Weg an Sound einengen könnte und blas der fleischfressenden Masse die ekeleregenden Schreie sterbender Hühner tief ins Hirn. Masami ist Veganer und Hühner sollten wie alles Leben ihr Leben leben dürfen. Auch dafür steht die mächtige 5CD-Box. Ein Monolith des guten Geschmacks und ein ewiges Manifest in Noise.“ [Ed / DeBug]“

“Brooding harsh malevolence packed into a 4 disc box-set with luxurious foil stamped slip cover & photos of the in-flight bomber taken by Jenny Akita. Abrasive analog and digital wings give Turmeric flight as an altogether different bird. Limited edition of 900.“ [label info]

*** MERZBOW – Bloody Sea CD (Vivo Records 022, 2006) €15.00**

„Bloody Sea - Stop Whaling! schreit uns vom Cover entgegen. Wahrscheinlich das direkteste und barmherzigste Bekennerschreiben der zeitgenössischen Noisemusik. Im Klappcover finden sich harte und äußerst üble Fakten zu begangenen und kommenden Greueln und der geringen Überlebenschance der Wale. Obendrein eine CD mit drei Anti-Whaling Songs, die brachial und ohne zu Zögern alle Wut über die Dummheit der Menschen ausspeit, die grundlos jeden und alles dem ekeleregenden free trade unterordnen müssen. Schwachsinnige Politik (hier: Japan, Finnland, Island) verlangt nach harter Opposition, auch in der Musik. Masami Akita steht ganz vorne und schreit wie ein vergessener Gott nach deiner Position im sog. Spiel der Weltmächte, die immerzu meinen, in allen Bereichen den Noise ausklammern zu müssen, um die grandios überbewertete Kontrolle zu behalten - selbst über Leichen. Auf jetzt, CD bestellen und dann ab zu stopwhaling.co.nz“ [Ed / DeBug]

“Bloody sea comes off like a more approachable, less violent version of the four disk Turmeric set from early this year. using elements of guitar feedback and electronic pluses and some very crude rhythmic elements. On offer here are three tracks *Anti-whaleing soung* parts one through to three. All of the tracks to a certain extent have an improvised feel, none of them except the shortest track two staying in one places structurally very long, they seems as if there are cut up elements of a larger noise jam, Masami cutting the best bits out and offering them here. Track tow pumps out a wonderful Geiger counter, like loop through out its running time, as Merzbow splatters and burns guitar and static elements on top. The air seems very fiery and denser, almost boiling with anger in parts. This I think is due to the subject matter, it's nice to see Merzbow making really doing what is modern protest music here. The cd comes in a rather nice cardboard folder, with a frankly

depressing/ anger inducing write up about Japan's restarting of whaling. Certainly not a Merzbow releases for the novices to his work or noise virgins for that matter, but a competent and rewarding release, that follows on nicely from his recent investigation back into analogue sound link with digital equipment.“ [Roger Batty]

*** MIMAROGLU, ILHAN – Agitation CD (Locust Music L59, 2004) €14.00**

Zwei längst vergriffene, auf Folkways erschienene LPs sind auf der CD „Agitation“ versammelt: „Tract“ von 1975 und „To Kill A Sunrise / La Ruhe“ aus dem Jahr 1976. Der türkische Komponist Ilhan Mimaroglu, geboren 1926, ist der alte Weise der Tapemusic. Seine Kompositionen sind geprägt durch politische Implikationen, gerade auch aus der Opposition zur türkischen Regierung in den 1960er und 70er Jahren heraus. Damalige repressive Verhältnisse geben den vorliegenden Kompositionen ihr Thema. Nachrichten über ermordete Revolutionäre in der Türkei, die während der Entstehungszeit (1972-74) in Paris Mimaroglu erreichten, ließen ihn „Tract“ zu einer politischen Anklage erheben. Der Untertitel „A Composition Of Agitprop Music For Electromagnetic Tape“ ist programmatisch. In extremen Schnitten und Wechseln der musikalischen Perspektive werden Geräusche aus Tonbandmanipulationen, Rezitationen der Texte von Alexander Bakunin, Bertolt Brecht, Mao-Tse-Tung und anderen Geistesverwandten, Radioeinspielungen, Stimmfetzen, neben Tönen der Popgruppe Tapsy Tuvy Moon zu einer ca. 35minütigen Geisterbahnfahrt montiert. Alles getragen von der wahnsinnig anmutenden Tuly Sand. Ihr Register umfasst alles, von der Rampensau, über die Operdiva bis zur irren Harpyie und trägt selbst im schrillsten Kreischen eine lebendige Note, was dem Stück eine gehörige Portion ‚Soul‘ verpasst. Überhaupt gehört Mimaroglu eher zu den Underdogs seiner Komponistengeneration. Obwohl unter höchsten ästhetischen Gesichtspunkten komponiert, atmen seine Stücke in der Form und im Inhalt eine unakademische Offenheit und die starke Empathie, mit der Mimaroglu seine Themen bearbeitet, wird wie in „To Kill A Sunrise“: A Requiem For Those Shot In The Back“ (1974) zum Sog, der den Hörer mitsamt seiner Metaphysik bannt, um ihn für des Komponisten Thema zu gewinnen. Das Stück beginnt mit einer Stimmcollage aus der Aufzählung Gefolterter, Erschossener, Gemeuchelter und steigert sich zum rasenden Furiosum eines vielstimmigen Schreies aus Wolken dichter elektronischer Klangmanipulationen heraus. „La Ruhe“ ist die elektronische Nachbearbeitung einer Musik für Violoncello, Spinett und Piano. Die einzelnen Stimmen wurden durch anschließende Bandmanipulation verfremdet. Knarzend rumpelnde Verläufe und scharf geraffte Fragmente umschließen sich mit den Originalklängen zu einem mysteriösen Tanz der Erinnerung.

„Two very much 'out of print' records are assembled on „Agitation“ „Tract“ from 1975 and „To Kill A Sunrise / La Ruhe“ from 1976. The Turkish composer Ilhan Mimaroglu, born in 1926, is the old wise man of tape music. His compositions have a political influence as a result of his opposition to the Turkish government in the 1960s and 1970s. This period of intense repression and counterrevolutionary terror is the basic theme of „Agitation“. News of several revolutionaries murdered by the government forces were reaching the composer during the release period of „Tract“, let him create a politically piece of accuse. Undertitled as „A Composition Of Agitprop Music For Electromagnetic Tape“ it became programmatic. Extremely cutted in many changes of the musically perspective, sounds from tape manipulations, recitations of Alexander Bakunin, Bertolt Brecht, Mao-Tse-Tung and others, fragments of radio plays, pieces of voices, and the pop tunes of Tapsy Tuvy Moon are assembled to an 35 minutes ghost train. Within the crazy voice of Tuly Sand. She has all skills to produce a wide variety of sounds and it is living so the music piece gets a good portion of 'soul' in it. In his generation of composers Mimaroglu is a kind of an underdog. Although composed under highest aesthetical points, his pieces are quite open minded in form and content. Like in „To Kill A Sunrise“: A Requiem For Those Shot In The Back“ (1974). The composer forces the listener concerning his themes. The piece starts with a collage of voices, counting the tortured, the shot and the slaughtered and arises to a raging cry of many voices, bursting from densely clouds of electronic manipulation. „La Ruhe“ is a music for violoncello, harpsichord and piano, electronically remixed with the help of tape manipulation. lines of crunching sounds together with sharp fragments are enclosing the origin sounds of the instruments for a mysterious dance.“

[Mr. Schlewinski for Drone Records]

“...Ilhan Mimaroglu emerged out of the Columbia - Princeton Electronic Music Center and public radio programs at New York's WBAI where his socially and politically charged radio programs took the city by surprise. He is best known for his work with Edgard Varese, mentor Vladimir Ussachevsky, a spellbinding collaboration with jazz musician Freddy Hubbard and as a chief composer of Fellini's Satyricon as well as electronic albums released on his own Finnadar label.“ [from the label description]

*** MNORTHAM & JUDITH EGGER – Andapa Garten mCD & object (Edition Graphon 01, 2003) [ed. of 50] €42.00**

Im Grenzbereich zwischen experimenteller Musik und Objektkunst angesiedelt bewegen sich die Veröffentlichungen dieses neuen Münchner Verlages / SoundArt-Labels. Der erste Release ist eine mCD von MICHAEL NORTHAM und ein kunstvoller Letterpress-Druck mit Originalradierung von JUDITH EGGER, die auch das Label betreibt.

„andapa garten. sounds from an abandoned house in forest of Epesses/Lac Léman, may 2003. etching by Judith Egger on 300g Hahnemühle, letterpress, with embossed black case.

„.Sound substrata of the inner garden. Underground sound wide open. Trees and bushes as a long, sustained hollow music.

Birds, butterflies and other animals seen only in sounding forms by the internal eye, entering the night in an ecstatic sleep state, dreaming with the sound of a human hidden light. Leaves with tiny little poems of sound written on it, the drone-flowers of a secret floral language....

A cd not just to hear to but also to plant in the cd player, to let its roots grow deep in the electronic filaments of the equipment and watch patiently the blossom of beautiful digital flowers of sound.

A small musical herbal. Organic music in the true sense of the word..“

Michael Northam is a musician who represents in a certain way the intellingent side of experimental music. His conceptual approach to the sound explores in depth the resonance of unusual places or uses the sound of objects or living things in an almost alchemical way. Judith Egger his collaborator, has been involved with experimental music and performance since a few years. She comes from a visual background and co-founded the no longer active "living score theater" where she explored, stretched and overlapped the boudaries between music, performance and the visual arts.“ [Jorge Mantas]

*** MOLJEBKA PVLSE - DVNKL CD (Fifth Week, 2006) [lim. 500] €13.00**

Beim bereits siebten M.P.-Album arbeitet MATHIAS JOSEFSON mit der Sängerin & Schlagzeugin (von LES ISSAMBRES) KARIN JACOBSON zusammen.... DVNKL ist ein berauschernder Drone-Epos, trance-induzierende Rausch- & Fieldrecording-Flächen erscheinen, die Stimme von Karin wird als helles Pfeifen & Atmen und murmelnde Klangfelder hörbar.... intelligent & experimental based dark ambience! "Not all of the previous releases by Mathias Josefsons project Moljebka Pvlse have been reviewed in Vital Weekly, but some made their way. His works were previously released on Cold Meat Industry, Segerhuvu, Mystery Sea and Fin de Siecle and now on the unknown label Fifth Week. For 'Dvnkl', his seventh release, Josefson works with Karin Jacobson, singer of Les Issambres, but I must admit that I read this in the press blurb, since the voice is as much twisted around, and placed upside down inside out, as the field recordings that form the usual basis of this music, that it is hard to recognize as a voice. Sometimes the looped voice is to be recognized, speaking, humming or just producing sound, but it's never made easy. Moljebka Pvlse plays music that is best categorized as dark ambient, but the element field recording becomes more and more a clear thing, just as with the elsewhere mentioned new Paul Bradley. The original sources are not easy to recognize, but there is a very good element of darkness involved - the ongoing feature in the music of Moljebka Pvlse I guess. 'Dvnkl' somewhat sidesteps the previous work, being the collaboration with vocal related material, but on the other hand it entirely fits the Moljebka Pvlse sound perfectly. This is indeed another fine work.“ [FdW / Vital Weekly]

*** MONSTRARE / WILT – Graveflowers CD (Angle Records A.R.05.02, 2004) [ed. of 500] €13.50**

Hervorragender dark-ambient / post-industrial split-release auf dem kanadischen ANGLE Records-Label. Sechs Stücke von MONSTRARE, wie immer sehr hallend, monumental & pulsierend, aber mit vielen interessant konkreteren Sounds & Analog-Effektengespick; vier von WILT; weitaus direkte und "industrieller", nicht minder abgründig und mitreissend...

"500 COPIES. .ANGLE.REC. .A.R.05.02. deluxe cardboard sleeve

For the last few years, the enthusiasts have been enjoying the evolutionary sound creations of CORDELL KLIER (MONSTRARE) and JAMES KEELER (WILT). The first, very often, in his solo adventures, works in a register which one could hail as "dark glitch", or a close encounter of the third kind between modern technology and the abyss, as the second builds us somber sonic monoliths, raw blocks of black bruitist matter and dark lo-fi atmospherics ...

It was no doubt that the collision, or fusion, between these two aesthetics tinged with psychotropism was going to give way to a genuine journey, a unique and peculiar epic, in the image of the respective projects of the two creators. There is a natural fit between these projects as both focus on dark mathematical projections. In this monumental production, MONSTRARE feeds us with new-school sonorities as WILT opts for old-school sounds, an it goes without saying

that one used the source sound material of the other to crystallize his own visions, and vice versa. Side by side, the intemporal, uncompromising and often arrhythmic sonic fluids secreted here sometimes have a textured minimalistic feel, sometimes reflect a will of nuanced saturation ... Here one will easily recognize the traditional ambient and subtle black noise WILT feel, just pushed to the utmost level, with MONSTRARE doing the dark-clicked drone he is renowned for, but in an especially demented way.

Alternately, the listener finds himself wandering through the uneven meanders of subterranean cathedrals and flying over futurist cities radiant with an aura of strangely coloured neons. But there are a thousand and one other possible interpretations. Organic yet bleak, the music presented here symbolizes the passing of life into subharmonic spirituality. Now is your turn to make yourself your own interior movie while listening to this album!" [label description]

"...Monstrare here offers 6 tracks and Wilt 4. It's quite absorbing music, in an industrial ambient style, to lose yourself in it, if that's your thing. Careful and close listening recommended, otherwise it'll lose it's point, and may become just a background buzz without a point. This music sucks you into it's own world, which may be worlds apart from any reference point in the reality or elsewhere. No concrete connection to a strict tradition in music or art, besides the general ambient-industrial sound, instead this music prefers to be on it's own ground. Wilt brings in more intensity with the wonderful track 'Hemophilic root plow'. The cover design is reminding of a Van Gogh painting in a darkened industrialised manner. Impressionistic industrial ambience, of a fine kind." [BR / Vital Weekly]

*** MOORE, AARON – The Accidental CD (Elsie & Jack # 017, 2006) €14.00**

Erste Solo-CD des VOLCANO THE BEAR – Mitglieds, 7 Stücke mit betörenden Drone-Texturen, Piano-Minimalismen, Keyboard-Drones, Vibraphon & Becken-Tupfer, alles sehr "privat", intim und ruhig... perfekte Mitternachts-Musik.

"elsie and jack are proud to present the debut recording from aaron moore. this represents a welcome return to the e+j fold after volcano the bear contributed a track to the 'rewriting the book' 2cd.

as a founding member of the english experimental group volcano the bear, aaron moore has been a part of creating some of the most stimulating and diverse music of the last 10 years with releases on nurse with wound's united dairies label, and the american label, beta-lactam ring records, to name but two. 'the accidental' is moore's first solo release and is in stark contrast to his drumming and vocal work with volcano the bear. using such instrumentation as bowed and beaten vibraphone, cymbal, chord organ, thumb piano and keyboard, mainly concentrating with one instrument per track, moore has created an album of mesmerizing beauty. shifting, woozy soundscapes, blurred drones, soft conjuring, and deep meditations - perfect for late night headphone trips. on 'three guineas', a keyboard is used to create a new lullaby in which we are reminded of years past. the majority of these recordings, made at his home in leicester on a digital 8 track and one microphone in 2003 were intended for an aborted collaboration with oren ambarchi. they then sat on his machine for a year or so until, with the nagging of friends, he set about doing something with them. some of the tracks, he felt, needed the hand of another so he sent some tracks to friends andrew liles, luke fowler and alex neilson to collaborate on. they in turn sent the finished tracks back to moore where he set about editing them for inclusion on 'the accidental'. the title, 'the accidental' comes from the fact that were it not for the original aborted collaboration attempt with ambarchi, moore would not have recorded this music. moore is continuing his work with volcano the bear and his new duo, dragon or emperor, as well as planning several collaborations in the coming months. if a follow up to 'the accidental' is to happen, then maybe it will be on purpose next time?! on hearing 'the accidental', italian filmmaker francesco paladino set about creating a film to accompany the album. this is to be found as an extra dvd (which also features an unreleased tune) with the first 100 copies of the cd." [press release]

*** MUSTERION – The Black Lodge CD (Horus Cyclic Daemon HCD 6, 2005) [ed. of 500] €17.50**

Uns bisher unbekanntes Projekt auf HORUS, mit erster (?) Veröffentlichung unter diesem Namen. THE BLACK LODGE ist keine einfache Zusammenstellung von Musikstücken, sondern eher ein theatralisch-szenischer Soundtrack zu einer dunklen Geschichte oder Vision, mit Bezug zu LOVECRAFT, BURROUGHS, KEROUAC, GINSBERG. Das klingt sehr neoklassisch & dunkel instrumental, ist aber auch in elektro-akustischer Weise mit Stimmen & allen möglichen Geräuschen versehen, liegt also zwischen Neo-Klassik / Filmsoundtrack und Elektro-Akustik. Das ganze Werk wirkt wie in einem Traum oder einer Halluzination gehört... Grossformatige Hülle & Kunstdruck-Booklet, nummerierte Auflage von 500 Stück !

"The Black Lodge", a world beyond, is the place where Agent Dale Cooper is trapped. He traverses through memories, dreams, Tibet, the works of H. P. Lovecraft and more. The Agent possesses the body of the late Jerzy Grotowski as he does his last journey among the walking dead. The visions of Cooper are seen, heard and felt in this avant-garde and exquisitely dark ambient album from Musterion, Simon AA Kölle (Za Frumi, Abnocto). The Black Lodge is a place of murder, dreams, mystery, darkness, ancient machines, old memories and horror. A shrieking violin swells into a chaotic babel of sound; a pandemonium that would have lead most men to doubt their own shaking sanity. Inarticulate cries that only mutes can utter, and that rises only in moments of the most terrible fear or anguish.

With extreme attention to details this profound opus of the mind leads the listener away from the normal world and into the world of the Black Lodge. Garmonbozia! [label description]

"....In order to induce such a hallucinatory listening experience

Musterion creates music using a wide array of instrumentation ranging from traditional and classical acoustic instruments to purely electronic based sounds. Though many songs are shadowed by dark ominous drones the music in each song reaches way beyond the range and habit of standard dark ambient music. Musterion has striven to bring experimentalism to dark ambient music and has successfully created a cinematic environment previously only pursued by too few capable musicians. Musterion "The Black Lodge" is definitely the most powerful full length album I have heard Simon AA Kölle participate upon. Fans of Simon's previous work as Za Frumi will find the cinematic quality of the music familiar though be informed that the scope and intricateness of the songs far exceed Simon's work with Za Frumi. I highly encourage dark ambient fans that like music that reaches beyond standard drone music to check out Musterion as well. Anyone with a fetish for H. P. Lovecraft or other dark occult inspired narratives is also encouraged to discover Musterion. Musterion is an invitation to close your eyes and be led into a world of shifting shadows, intrigue, and horror. This excellent release is limited to 500 hand signed copies so collectors be aware of the limited nature of this release." [Heathen Harvest]

*** MZ.412 – Infernal Affairs CD (Cold Meat Industry CMI.161, 2006) €13.50**

„...Vielleicht mit eine Folge der zahlreichen fruchtbaren Nebenprojekte, die sich im Laufe der Zeit bei den Herren Nordvargr, Ulvtharm und Drakhon, aus denen das MZ.412 Line-Up noch immer besteht, angesammelt haben. Die ein oder andere dieser Lärmfabriken hat den auch nicht jünger werdenden Protagonisten möglicherweise aber bei der Entwicklung des neuen Materials ein wenig den Druck genommen, denn vergleichbar mit "Domine Rex Inferum" geht es auch auf "Infernal Affairs" über weite Strecken etwas entspannter zu. So sind ebenfalls einige schleppende Dark Ambient Stücke auszumachen, die hier jedoch nicht ausschließlich maßgebend sind, sondern Hand in Hand gehen auch mit aggressiveren Industrialsounds ("Vredens Skvadron", "Point of presence") und Kompositionen, bei denen sich Ambientklänge und Dronen mit schwerer Perkussion paaren und einen abgrundtiefen Sog entfachen ("Lord, make me an instrument of your wrath", "Unhealing wounds").

Daneben, und das ist neu, kommen insbesondere in den beiden Teilen des Titelstücks, welche dadurch auch zu den Höhepunkten des Albums werden, zudem orchestrale bzw. neoklassische Elemente zum Vorschein, die sehr kraftvoll wirken und eine bedrohliche Note in die Musik einbringen. Zusätzlich ist "Infernal Affairs I" noch mit leicht martialischer Rhythmik unterlegt worden. Für Abwechslung ist also gesorgt.

MZ.412 ist somit ein atmosphärisch außerordentlich dichtes und stimmiges Werk gelungen, das mit 55 Minuten Spielzeit ebenso überzeugt, wie die optische Aufmachung im düsteren Digipak mit mehrfachem Prägedruck." [Terrorverlag]

"After 7 years of hard work MZ. 412 finally deliver their swan-song "Infernal Affairs". After the prelude "Domine Rex Inferum" this is the ultimate new album of MZ.412, nothing but pure bombastic evil manifested in explicit sounds; and it is terrifyingly beautiful! As always, based on the dark arts, the sound is classic MZ.412 taken to the extreme and beyond. Whatever dark fetishism you're into, it's all here; from abysmal ambient parts, heavy pounding industrial dance hits, to grand orchestral maneuvers. The Swedish Legion returns to dominate the scene once again, with an album that clearly defines what true black industrial music is all about.... After inventing the style that degenerated an entire genre in the early 90's, they show once again that they are here to lead the way for future generations.... Yes, you may think you've heard it before - but never ever this powerful! No, we're not here to convince you - We're telling you! MZ.412 are the original home for members of many wellknown projects in the electronic scene. The CD comes in an extremely dark and very MZ-stylished deluxe embossed 6-panel digipak."

*** NADJA – Body Cage CD (Profound Lore Records, 2006) €13.00**

Wiederveröffentlichung der limitierten CDR vom letzten Jahr ! CD re-release of last years CDR release (NothingnessRecords) ! "Finally unleashed, Canada's most prominent drone/doom /experimental/ambient act NADJA'S seminal "Bodycage" album. Originally released as a limited CDR output (and pretty much sold out in immediately), Profound Lore is proud to bring even more awareness to this Canadian artistic talent. Presenting an emotionally charged dronescape sear, NADJA'S brand of ecclesiastically intense and moving music creates numbing feelings of desperation through layers of thick sound, creating massive walls of mind-altering sonic manifestations. To heighten the experience of "Bodycage" even further, said release is a concept album surrounding a rare congenital disorder called Fibrodysplasia Ossificans Progressiva, a disease in which the body produces an extra skeleton that immobilizes the joints of the body. For more info on this disease, please visit www.ifopa.org. Nadja are Aidan Baker and Leah Buckareff respectively. "Bodycage" is presented in a cardboard CD jacket with a 4-panel insert, all housed in a transparent CD pocket sleeve..." [label info]

*** NECROPOLIS – Necrosphere CD (Cold Spring Records CSR51CD, 2006) €13.00**

Diese schöne "amorph-drone"-CD erschien 2003 auf ZHELEZOBETON in einer mini-Auflage und war schnell vergriffen. Jetzt gibt es zum Glück die Wiederveröffentlichung auf Cold Spring, mit Bonus-Material! TIP „Dark Drones aus Sibirien! Ca. 30 min. vibrierende Eruptionen wie aus einem Traumreich, fließend und zeitlos.“ [Drone Records info 2003] " Siberian dark drone ambient. This is the second album of Necropolis project from Irkutsk, Russia. The album was recorded as a soundtrack to author's dreams and based on field recordings made in taiga and missile shafts. Cold floating sound of Necrosphere combines detachment of Maeror Tri and at the same time unobtrusive melodiousness of late Raison d'Etre. 85 copies are packed in handmade sleeve with metallic specks and golden stamp. Inserts contain photographs made by the author." [Zhelezobeton original info] "Hailing from the Siberian land of Irkutsk, Russia, Necropolis came to Cold Spring's attention when they released the extremely limited (85 only) CDR "Necrosphere" - the soundtrack to the author's dreams and based on field recordings made in Taiga and disused military missile shafts. Cold Spring is reissuing this immense Dark Ambient creation - remastered with brand new, stunning artwork and an extra 14-minute long track." [label info]

*** Phill NIBLOCK – Touch Three 3 x CD (Touch TO:69, 2006) €19.00**

Grossartiges, monumentales Werk des New Yorker Drone-Minimalisten, z.T. fürs Deutschland Radio Köln produziert.. Neun lange Drone-Stücke auf 3 Cds verteilt, die auf von verschiedenen Musikern eingespielten Instrumentalsounds beruhen. NIBLOCK hat daraus 24 - 32 Spuren-Stücke gemacht, die elektronisch nicht weiter verfremdet wurden. Reine Klänge, Wellen, Frequenzen, Fließen, Obertöne - Statik die sich bewegt, wie sie einnehmender kaum sein könnte... mal sehr nah, dicht und konkret, mal orchestral vielschichtig und polyphon....benutzte Instrumente: Cello, Akustikgitarre, Saxophon, Trompete, Viola..

"....*Touch Three* is minimalism in the classic sense of the word, if that makes sense. Niblock constructs big 24-track digitally-processed monolithic microtonal drones, and the result is sound without melody or rhythm. Movement is slow, geologically slow. Changes are almost imperceptible, and his music has a tendency of creeping up on you. The vocal pieces are like some of Ligeti's choral works, but a little more phased. He says: "*What I am doing with my music is to produce something without rhythm or melody, by using many microtones that cause movements very, very slowly.*" These nine pieces were made from March 2003 to January 2005. They were all made (except "Sax Mix") by recording a single instrument with a single microphone. The recordings were direct to the computer/hard disk, most of them using a Powerbook G4, Pro Tools, an M-box and an external firewire drive. The resulting mono sound files were edited to remove breathing spaces, leaving the natural decay of the tone, and the attack of the subsequent iteration of the same tone. Each note was represented by several repetitions, perhaps ten for each tone, of about 15 seconds duration each. Each piece uses a few tones. A simple chord, perhaps. Additional microtonal intervals were produced in Pro Tools using pitch shift. The pieces were assembled in multitracks, usually either 24 or 32 tracks. The recording environment varied from a simple apartment in Berlin (Ulrich Krieger's) to a very large hall used for symphony orchestra performances and recordings, with a sizable audience space. The recordings were generally done quite closely miked. One hears only the sound of the instrument. There is no electronic manipulation in the recording, the editing of the tones, or in the mix. The only changes to the recorded tones are the pitch shifts to create microtones...the microtones are doing the work." [press release]

"...Ever since I am a keen follower of his work, and this new 3CD set is just an overwhelming release. The idea is very simple, for each of the pieces on this CD. Recorded a few tones of one instrument, remove the breathing, leaving the decay and then change the pitch on some of the sounds. Then Niblock starts to layer these tracks, usually somewhere between 24 and 32 tracks. No other electronic processing was done to these recordings. Among the instruments used here we find cello, acoustic guitar with e-bow, recorders, alto/soprano/baritone saxophones, trumpet and viola. A typical Niblock piece lasts between 20 and 22 minutes. All clear, neat and simple? Then why release three CDs, nine tracks in total? They probably all sound the same anyway? Well, of course it's less simple and of course it sounds different. The CD opens with 'Sethwork' (check out Phill's website for the correct order of the tracks on CD one!), which is almost classical Phill Niblock: sustained tones, with hardly a pause and apparently played on 'acoustic, unamplified guitars with e-bow'. A continuous deep hissing (for the lack of a better word) sound. This is how Niblock sounded when I first heard his music, almost twenty-five years ago. Compared that with 'Harm', also on the first CD, which is a work for cello (which is one of Niblock's beloved instruments). Now here the sounds are highly sustained too, but instead of one mighty block of sound, it almost sounds orchestral, with the sounds coming in and out of the mix. Two totally different approaches to the same technique. With a slight adjustment, leaving some space at the beginning and end of each sound, Niblock adds on 'Parker's Altered Mood, aka, Owed To Bird', the sound of inhaling breath (in order to play the alto saxophone), which adds yet another dimension to this music. Maybe playing all three CDs in this set is a bit much, but I did it, and I must say time disappeared as this overwhelming unfolded little by little. Simply the best Niblock statement thus far, the most complete one." [FdW / Vital Weekly]

*** NOCTURNAL EMISSIONS – Fruiting Body CD (Klangalerie gg55, 2006) [lim. 300] €14.00**

Wiederveröffentlichung der zweiten N.E. LP von 1981 (Sterile Records)! Industrial-Soundscapes mit grosser Wirkmächtigkeit und Authentizität, mit einfachen Mitteln wurden dunkle, schleppende, noiseige, kaputt-rhythmische Tracks eingespielt, SPK und TG sind da nicht weit.... als Bonus gibt's die erste fantastische N.E. 7" dazu!

"This record, originally released in 1981 on Sterile Records, is probably the NE's heaviest and noisiest album ever. It has never before been re-issued on compact disc and comes with the original artwork. The sound was carefully remastered by Nigel Ayers in 2006 and stays close to the original analogue recording. A very limited edition of only 300 copies, so please order soon to avoid disappointment." [label info]

*** NORTHAUNT – Horizons CD (Cyclic Law 16th Cycle, 2006) €15.00**

DAS ist wahrer Isolationismus. Verlassene & einsame Landschaften, kalte metallische Klänge, windige Drones, kein Licht, das Subjekt löst sich auf in diesen unendlichen Sphären ... von Zeit zu Zeit schälen sich leise Melodien nach vorne... insgesamt sehr ruhig, bedächtig, so kühl & schön, fast poetisch, zugleich

am Ende scheint so etwas wie das Licht am Ende des Tunnels auf, die Reise scheint am Ziel angekommen.....

"3rd full length album from one of Norway's most renowned Ambient Atmospheric act. HORIZONS is a collection of 7 long ambient landscapes, lonely sceneries on the verge of night, places we long for, places we have been, sanctuaries from mankind, devoid of human elements. This is desolation made audible, carefully constructed and layered with deep drones, melancholic tonalities and outdoor field recordings which makes this Northaunt's most haunting release so far. Includes a bonus Video file with an alternate version of the track "The Wilderness. First 2000 copies in a 6 panel Digipack. 7 Tracks + Video. Running time; 60.00" [label info]

*** NOYY SVET – Fin. Finito. Infinito CD (Nekofutschata NEKO 016, 2006) €14.00**

"Even within the enigmatic discography of NOVY SVET the album FIN. FINITO. INFINITO takes a special place. The original 12" coming in an edition of 77 copies only offered nothing more than the title in embossed red letters – the rest was all blackness. The group's comments to this major work summed up to complete silence, which opened space for a mass of partly obscure interpretations. For sure this album was conceived as a good-bye, finding a climax in the suicidal title track. TESCO DISTRIBUTION now offers this rare example of a cult item coming up to the listener's expectations for the first time on digital format." [Nekofutschata]

„Novy Svet is quite active with releases and this for almost 10 years now. Mister Weber and co. Know how to create a pleasurable atmosphere on every recording which holds the middle between avantgarde post-industrial sounds and Mediterranean street music. This is spiced up with sounds from hot old citycentres with claxoning cars or chatting local Catalan people. . This album is a bit more industrial

flavored than the recent collaborations with O Paradis. This album is also more apocalyptic of atmosphere and tone than any other Novy Svet release. It all culminates into the last track, the titletrack 'Fin.Finito.Infinito', which easily could be interpreted as a goodbye. Jurgen Weber sings in Spanish and English on this cd. The instrumentation consists of guitar, accordion, piano and various sounds, samples and effects....." [Gothtronic]

*** NULL, KK & Z'EV – Artificial Life CD (Crippled Intellect Prod. CIPCD018, 2006) €13.00**

Strong mixture of metallic gong & percussion-drones with electronic analogue-noises.. some material is quite mellow, some has outbursts movements... no boring moments... definitely recommended for friends of both projects.

"Percussion and percussive elements compose the majority of the source material on this collaborative disc. However, the five pieces on this disc are anything but traditional percussion. With tracks ranging from dense, complex rhythms that sound like angry gnats to sonorous bowed metal and shifting sine waves, these recordings emphasize why these artists have earned their places in the pantheon of experimental sound artists." [label info]

"....Recently both were on tour in the UK, and on that occasion this CD was produced and in a way can be seen as a continuation of a recent work they did with Chris Watson (see Vital Weekly 503). Both are works of playing together, but in the case of the release with Watson, it was Z'ev putting the stuff together afterwards based on the sound material offered by KK Null and Chris Watson, whereas in this case Null and Z'ev where together and played the music in an improvised way. That means there are differences to be noted. The Touch CD was much more densely shaped with a wide variety of sounds being blurred together into fine woven pattern, whereas here electronics play a main part but separately from the percussive elements thrown in by Null (who gets credit for electro-percussion) and Z'ev. Less dense, but with a lot of variety. From the tribalism third piece (all are untitled) to the abstract and quieter second and fourth piece, these two gentlemen play a fine piece of music. Throughout they know what they are doing and it may seem that Z'ev is the man who plays the 'solo's' here, meaning he gets a more distinct sound, but it's a wonderfully varied and intelligent disc. No wonder they are heavy weights." [FdW/ Vital Weekly]

*** NURSE WITH WOUND – Soundpooling CD (United Dairies 55 / ICR, 2006) €14.00**

Mitschnitt eines der äusserst seltenen NWW-Konzerte (Wien, Mai 2005), eine höchst sparsam & spannend arrangierte flächige Komposition mit den meisterhaften SALT MARIE CELESE-Klängen als Grundlage, über 74 Minuten lang, beste Soundqualität. Aber NWW wäre nicht NWW, gäbe es auch hier nicht noch radikale Überraschungen im Set...

"Features an extended live performance of "Soundpooling #3", an improvisation on "Salt Marie Celeste" and "Echo Poeme", recorded live on May 5th, 2005 in Vienna, Austria. The 2nd piece is the new track, "In Swollen Silence". The NWW line up is: Steven Stapleton, Diana Rogerson, Colin Potter, Matt Waldron, Andrew Liles. Issued in association with United Dairies." [label info]

*** NURSE WITH WOUND - Rat Tapes One CD (United Dairies UD0169CD, 2006) €14.00**

Ratten-Tapes? 18 Stücke, alle unbetitelt, aus den letzten über 20 Jahren, keinesfalls ratten-schlechtes Material, im Gegenteil, auffallend oft rhythmisch ausgeprägt (sogar break-beatig 1 x), natürlich immer an der Pforte zu einem surrealistischen Traumreich, wo Bedrohung und Humoreske zwei Seiten derselben Medaille sind. Ansonsten kann einen hier so ziemlich alles passieren, und diverse Sounds von bekannten Releases tauchen wieder auf... Stimmenexperimente, Tierlaute, Sinustöne, unbeschreibbare Geräusche noch und nöcher....

"With 18 untitled tracks, there's no shortage of the mutant voices and clanks from the darkness that I've come to expect. However, I was most surprised by the amount of rhythmic material found here, especially on the second half of the disc. "Track 10" could very well be a backing track left over from the Rock and Roll Sessions. Strangely enough, "Track 12" is a techno song with little of the Nurse With Wound signature other than some operatic elements and the oblique, gaping maw of an ending. It's actually not a bad example of that type of music, perhaps aided by the element of surprise. "Track 14" actually has lyrics as a growling voice riffs on television news over a big beat and atmospherics. "Track 16" starts with frogs and insects in what could be the foley track of a film before drums and an explosion tear it open into a primal kraut romp with guitars and buried vocals.

There aren't a whole lot of tracks with obvious forebears, although the bell sounds from Thunder Perfect Mind recur on "Track 4," "Track 6," "Track 11," and perhaps "Track 15." Also from that album is the jackhammer drill briefly reworked as "Track 13." The disc concludes with a spoken word collage of musicians' names, many of which pass

too quickly to differentiate, and then ends with the statement, "All of these bands are complete shit," followed by a scream. Considering that many of those named are well-respected in underground circles, it's an amusing send-up and perhaps serves as a companion anti-statement to the band's infamous list of greats from Chance Meeting.

Although a few of the longer songs grow a little dull in the context of other shorter, fragmentary tracks, the album is still generously entertaining with many unique entries to the Nurse With Wound canon." [Brainwashed / Matthew Amundson]

"An accumulation of discarded musical vermin 1983 - 2006." With Mr. Stapleton returning to publishing through his United Dairies imprint, he has collected various studio outtakes from over the years and compiled them into this exceptional body of NWW ephemera. Immediately, Nurse fans will recognize vastly mangled variations of "Black Is The Colour Of My True Love's Hair" from She And Me Fall Together Into Free Death, "Cold" from Thunder Perfect Mind, and "Rock 'N Roll Station" from any number of those sessions. Stapleton has long recycled themes in a kaleidoscope of distortions, permutations, and hallucinations, and hearing such favorites all over again, brings a smile to us all." [Helen Scarsdale]

*** NURSE WITH WOUND – Shipwreck Radio Final Broadcasts CD (ICR Distribution ICR61, 2006) €14.00**

Dritter und letzter Teil der SHIPWRECK – Serie !

"June 22," the first of the two half hour tracks, begins with the by-now familiar greeting of Utvaer's most beloved Deadhead, echoed by his perky sidekick. As they vanish, something sinister appears in their place. The image most prominent in my mind is of a furnace possessed by spirits best left unidentified, swelling into aggressive bursts of volume in increasing lengths as the track progresses, with a particularly bone-rattling eruption occurring just after the twenty minute mark. Frequently the sound hovers like thick, humid air, as if waiting for an unnamed menace to slither forth from the darkness. A subdued alarm bell appears out of the fog from time to time, commingling with faint metallic overtones on the fringe of perception while revenant gasps hiss in the mist. Even listening to the this track in the daylight, I have to say that I found it to be one of the more viscerally thrilling and frightening Nurse With Wound experiences I've had in a while, much like the gut feeling I used to get just before the initial drop on a roller coaster. As the last track in the Shipwreck series, "July 13" is quite the headcleaner. After the initial greetings, loops of the phrase "Welcome to Shipwreck Radio" are subjected to repeated unsettling voice manipulations that become a rippling landscape of their own, stretching syllables into unnatural technological groans. Each time the phrase returns, it is slower and contains more glitch material, eventually obfuscating the source completely. As the length of the recurring phrase increases, so too does the silence between the repetitions. The slower the voice gets, the more it sounds like broken zeros and ones, high-pitched tones with little musical value. Because of this, the track feels more like an algorithmic exercise than a creative one. I can't imagine what was going through the minds of the Norwegians tuning in to this particular broadcast, though I wouldn't be surprised if they smacked their radios a few times thinking something was broken. In some ways, the predictable pattern of "July 13" is the antithesis of the previous track's ability to surprise, and it's one I probably won't return to frequently. Even so, the force of "June 22" alone is enough to make this release an invigorating addition to the group's catalog." [Brainwashed]

*** OLHON – Sinkhole CD (Eibon Records OHL062, 2006) €13.00**

Ein etwas anderes "Lied der Erde" ! In der Nähe von Rom existiert ein fast 400 Meter tiefes „Sinkhole“, das tiefste des Planeten, welches zum Grossteil mit Wasser gefüllt ist. Sowohl aus dem „trockenen Teil“ als auch „unter Wasser“ wurden von ZAIRO field recordings gemacht, die MASSIMO MAGRINI später mit ihm bearbeitet hat...

Das Ergebnis ist entsprechend: tiefster organischer Abyss-Drone-Ambient von faszinierender Dichte....

"OLHON was born as a cooperative effort of Massimo Magrini (mastermind of the genius BAD SECTOR) and Zairo (of the ultra-obscure dark ambient travellers WHERE).

"Sinkhole" (the band's second full-length after "Veiovis") was composed using original field recordings taken (mainly underwater) in the "Pozzo del Merro", the world's deepest sinkhole. The result is an extremely organic, almost "breathing" dark ambient journey. Very challenging, that's for sure....

Nobody knows what lies in the abyss. Just sit down and listen to the sound of the earth's depths." [label description]

*** OLIVEIRI / FIGURE – Celest CD (Entr'acte 32, 2006) [ed. of 300] €13.00**

Finally we hear again of BRANNON HUNGNESS, who had a wonderful EP on Drone Records as OBLIVION ENSEMBLE years ago ! Here in collaboration with CHAD OLIVEIRI he tries to find new ways of expression.... floating noise-improvisations, all kinds of weird sounds

appear, digitalized at times, also guitar-loops as background, at times melodic, some is more playful, quite vital & dynamic, really unusual & new pathway-stuff, hard to describe.... some is beautiful ambient, some more experimental and unclassifiable.... worth to discover !

"Chad Oliveiri and Brannon Hungness (Figure) are friends from Rochester, upstate New York. Their sounds are improvised, and some of them are recorded. Celest is a collection of a few recent bits Brannon painfully edited together in his bedroom." [label info]

*** OMEI – When all your ghosts are tired CD (Misantrophe Studios, 2006) €13.00**

After the promising CD on "Beauty & Pain", here's another work of this dark ambient Industrial-project with pulsating, bubbling, hissing analogue drone-soundscapes, not really noise, but with a hollowing abysmal effect...

"Omei expresses itself through the idea of "One thought for a thousand years." The same memory played over and over until it drives you. The mind to the grindstone with nothing ahead but hours and hours of empty slow time. Two long pieces of grinding, sometimes turbulent minimalist drone and industrial from Chris of SICKNESS side project. The first track takes minimal synth loops (with additional material from James Keeler of Wilt) that slowly loop and march into a grinder of distortion to be spit out - angry and venomous. Aggressive but spent. The second track is field recordings (with additional material from Joe Colley) smashed together and blended into an atmosphere of empty warehouse sounds and abandonment. Negative and burned. Constant movement and shifting, panning and empty reverb." [label info]

*** OOPHOI – The rustling of leaves CD (Faria Records FAR-04, 2005) [lim. 500] €12.00**

Re-release of the self-released CDR (lim. 150) from 2003.

Comes with 6 colour-postcards for the 6 tracks, very nicely designed. Incl. one bonus-track! "Originally this album was issued on CDR in a limited edition of 150 copies only. It has been sold out very fast and deleted. Now this release has quality studio mastering and a bonus track, which supplements organically the conceptual picture of the album, and special artwork: a cover with a centre spread and 6 cards inside – thereby each track has also an art idea.

The album has been created in a classical Oophoi-style. Sound collages and moods remind of his early works, such as "Spirals of time" and "Three lights at the end of the world". The music immerses the listener in autumn-winter landscapes, when nature has already fallen asleep, and winter is about to cover vivid autumn clothes with its white blanket.

The ghostly female vocal in the first track sets the necessary aspect of perception at once, and after that listeners should only enjoy the different sides of autumn mood and drown into the world full of magic, peace and calmness." [label info]

*** PALADINO, FRANCESCO & OPIUM – Nosesoul. Angel Ghost & Human Shades CD (Hic Sunt Leones HSL 032, 2006) €13.50**

FRANCESCO PALADINO sagt, er habe eine Stimme in sich gefunden, die nicht seine eigene ist...hier lässt er sie heraus...

Mantra-artiges Gemurmel, Geflüster, Gewinsel, so etwas wie Wolfs-Heulen.....das alles aber höchst sensibel vorgetragen und mit den elektronischen OPIUM-Flächen vermählt.....eine höchste ungewöhnliche „Ambient“-Produktion, für Entdecker !

"An unique collaboration between the processed "nose music" and 'lamentations' by Francesco Paladino and the ambient layered electronic textures By Teo Zini/Opium. A very good ambient work, introspective and dreamy." [label info]

*** PAN AMERICAN – For Waiting, for Chasing CD (Mosz010, 2006) €14.00**

Neues Album für das Projekt von MARK NELSON, der sich immer mehr von seiner LABRADFORD-Vergangenheit löst und eine ganz eigene Form von Instrumenten-basierter Electronica-Ambience schafft...

„Mark Nelson, früher Labradford, hat es gefunden, so scheint es. Pan-American-Alben waren immer großartig, aber man spürte immer die Verbundenheit zu seiner alten Band, die Weite und Schwere der Songs. Das ist jetzt anders und es fühlt sich nach einem großen Schritt an. Nelson klingt elektronischer und denkt dabei immer noch akustisch, spielt seine dronigen Trümpfe anders aus, ist nicht mehr offensichtlich vom Berliner Dub beeinflusst, lässt das Knistern der Steine für Minuten im Track einfach stehen und betupft diese ungelungenen Gebilde nur sehr zurückhaltend mit weichen Haltegurten. Die Sehnsucht nach Stille klang nie so aufregend. Ein großes Album.“ [Thaddi / DeBug]

"Following on from the magnificent 'Quiet City' album for Kranky (to this day one of the biggest selling titles on Boomkat), Mark Nelson finally returns with a new album under the Pan American moniker - and it's another triumph of sublime understatement. "For Waiting, For Chasing" is underpinned by delicately caressed and manipulated Flugelhorns, Tibetan Singing Bowls and Chinese Cymbals, processed, weaved and

loved into a throbbing mass of neon loveliness. Opening 'Love Song' unfolds with a gentle cacophony of whirs - like crickets trapped in a jar - juxtaposed with the most ethereal layers of ambience tripping over each other to create a cloud of harmony; this is absolutely classic Pan American territory. Nelson never confines his music to simple ambience, moulding in noisier elements which work as a counterpoint to the warm tones of the Tibetan Singing Bowls and synthesized whisks - a conceit which manages to keep his work ever-contemporary when so many of his past peers have been stuck in an endless loop of repetition. A work of calming restraint, it's really impossible to fault this musician and his ability, with this album, to craft another perfectly-formed microcosm of bliss. Essential purchase...." [Boomkat]

*** PANHUYSEN, PAUL & THE GALVANOS – Lost for Words CD (Table of the Elements Rh45, 1998) €14.00**

„Paul Panhuysen arbeitet seit den frühen 1980er Jahren an Klanginstallationen, basierend auf der Vibrationsfähigkeit von Drähten verschiedener Längen und Stärken. Wo vormals Elektromotoren die Drähte in Resonanz versetzen, ist es auf „Lost For Words“ (1997) der Galvanos. Inspiriert vom Galvanometer, einem Vorläufer des Elektrokardiogramms, der zur Aufzeichnung von elektrischen Flüssen und Intensitäten Verwendung fand, nutzt Paul Panhuysen dieses Prinzip, um seinen Drähten Leben einzuhauchen. Der Herzschlag wurde in 11 Variationen durch andere Klangquellen, die zwischen 1970 und 1997 entstanden, ausgetauscht. Sie wurden durch den Galvanos jeweils einem Doppelpaar von Drähten zugeführt und erzeugen so Resonanzen, die - wiederum über Gitarrenpickups abgenommen - nun als Sounds auf der CD zu hören sind. Eine relativ komplizierte Angelegenheit, die sich auf an der heimischen Anlage verblüffend übersichtlich gibt. Von den Klangquellen selbst, geflüsterten Worten („Humming“), 78er Schallplatten mit der Stimme Stalins („Stalin“), der Singansang von Kanarienvögeln („Birds“) oder der Klang von Dot-Matrix-Druckern („Computer Printers“), wissen die Drähte lediglich verschlüsselt in ihrer Sprache zu erzählen. Sie leiern sonore Klageklänge, versteigen sich zu Visionen und plappern metallisch kühl. Ein fulminantes Dröhnen kündigt von schweren Schwingungen. Resonanzen gelangen zum Einklang mit Körpern die, einmal in Schwingung versetzt, sich selbst zerstören. Ein vielstimmiger Chor von Bakchen fällt in Taumel und erzeugt in rauschhafter Verzückung Phasenverschiebungen. Die Informationen zu den Soundquellen, die das umfangreiche Booklet neben einer Geschichte des Galvanos bietet, laden dazu ein, den Stücken, nebst erträumten, einige tatsächliche Klänge mehr abzuhören. CD und Booklet werden zusammen im Pappschuber serviert. „Paul Panhuysen startet to work with long string installation in the early 1980s. He soon began to use automations to have them produce sound. In early times he used to take electronic motors. Now on that CD he works with an installation of parallel sound processing units, called The Galvanos. The Galvanos is a motor like galvanometer - a device for measuring the flow and intensity of electrical currents - and work here as a stimulator of sounds, animating the long strings that are constructed as pairs. The signals of different source tapes having gone through the Galvanos. The result is the music on this CD. The long strings are creating the music, almost nothing is to recognize from the source, like it is the Maciunas Ensemble humming or reading (“Humming”), the voice of Stalin (“Stalin”), the singing of birds (“Birds”) or the sound of Dot-Matrix printers (“Computer Printers”). The result is a sonorous plaintive crying of the strings together with cold metal streams. Deep drones of sound are telling of heavy vibrations and different layers of voices are moaning in shifting phases. The CD contains a 40page booklet with information to the compositions and linernotes to the historical background of The Galvanos. All together is housed in a cardboard.” [Peter Schlewinski for Drone Records] „Paul panhuysen (b. 1934) is internationally known for his large-scale sound installations, built as gigantic stringed instruments. In 1963 he started to develop works which combined many media -- images, light, projection, machines, objects, spaces, etc. -- as transitory events and installations. The Maciunas Ensemble, founded in 1968, became the source of his experiences with sound and music, while his recent Long String constructions create a synthesis of various disciplines including sculpture, architecture, music, improvisation, composition and performance. In The Galvanos, panhuysen has drawn material from a wide variety of sound projects he has created over the past two decades and channeled them through numerically tuned, resonating wires. The original recordings (including previous compositions, as well as canary songs and a speech by Joseph Stalin) are transformed by mechanical vibrations into completely new musical pieces. The resulting re-presentation of sound offers a unique and important look at the complex interrelation of mimesis and number in music.” [label info]

*** PBK – Retro 4 x CD-Box (Waystyx Records WR24, 2006) [ed. of 264] €18.00**

„Das russische Label Waystyx präsentiert mit dieser CD Sammlung frühe Veröffentlichungen des amerikanischen Noise/Ambient-Musikers

Phillip B. Klinger alias PBK . „!Asesino!“ (CD2) und „Die Brücke“ (CD3) erschienen 1988 als Kassetten. „Traces Of Past Events“ (CD1) vereint Titel, die zwischen 1987 und 1991 auf diversen Kassettensamplern herausgebracht wurden. PBK schmiedet seine Sounds mit Hilfe von Samplern, Turntable und Synthesizern zu weitausholenden und repetitiven Tracks zusammen, die ganz den Geist ihrer Zeit atmen. Der Nachklang der ersten Industrialstunde ist den großräumigen Sounds from the Montagehalle nur zu eigen. Dieser Gestus wird aber – anders als im Harsh noise oder in den sogenannten Power electronics – nicht zur Ausdampfung verhärteter Zivilisationsschäden oder – im schlimmsten Fall – zur Marschmusik für Bräunlinge genutzt, sondern dient der Komposition einer krachigen Variante von „Ambient“- Musik. Die „Traces Of Past Events“ verdeutlichen das am ehesten, während auf „!Asesino!“ ganz klar die noisigere Seite von PBK durchschlägt. Bei dieser Musik hat man noch den Eindruck, dass riesige Knöpfe gedreht und schwergängige Regler geschoben werden. Das gibt ihr, im wahrsten Sinne des Wortes, eine gewisse Größe. Sounderkundung findet im Makrobereich statt, wo auch schon mal ein Kabel reißen oder ein Tonarm abbrechen kann. Der Wind der hier beim Herumfuhrwerken entsteht ist ein anderer, als der Hauch eines Mausclicks. Die vierte CD ist die Anti-Musik CD. Auch der Liebhaber keiner Musik wurde nicht vergessen. Limitiert auf 236 Exemplare.

The Russian label Waystyx presents early releases of the noise/ambient musician Phillip B. Klinger alias PBK . „!Asesino!“ (CD2) and „Die Brücke“ (CD3) were released as cassettes in 1988. „Traces Of Past Events“ (CD1) assembles peices which were released between 1987 and 1991 on different cassette compilations. PBK is working with sampler, turntable and synths. These pieces are based on repetitive elements and big hall sounds related to the industrial-experimental music in the early 80ies, it is like music from the iron factory. The result is a sonic variaton of „ambient“ music. „Traces Of Past Events“ shows this musical goal very perfectly, while „!Asesino!“ will bring more noise stuff to the ears. While listening to PBK you got the impression, that someone is controlling big regulator and button to move noisy machines creating wide and coarsely grounded sounds. In this fields cables and pick-up arms may break through using. There is also an anti-music CD included – all limited to 236 copies.” [Peter Schlewinski for Drone Records]

*** PHELAN, PATRICK – Cost CD (Jagjaguwar, 2005) €16.00**

Bekannt von der Split-Single mit ULTRASOUND: Traumhafte Mischung aus Folk, Wave-Pop, Ambient-Sphären, Post-Rock mit grosser Melancholie, wird verglichen mit BARK PSYCHOSIS, MOGWAI, AMC, LEONARD COHEN, NICK DRAKE, MBV, JEFF BUCKLEY, ELLIOT SMITH, CATHERINE WHEEL ... „...Phelan's album continues the long indie-rock traditional of, as Nick Hornby called it, sad bastard music. Cost is an excellent companion in a dark, basement apartment when you head is full of thoughts of lost lovers and missed opportunities. However, Cost transcends the gloom of basement and wraps you in its sonic texture. You're left thinking, "You got My Bloody Valentine on my Elliott Smith!" and wondering why they didn't do it sooner.” [Three Imaginary Girls]

*** PHELIOS – Images and Spheres CD (Eternal Soul Records CD 04, 2006) €14.00**

„Cold Ambient - der kalte Klang des Nordens, durchweht von einem eisigen Wind, bedeckt von bleigrauen Wolken. Quasi aus dem Nirgendwo kommt ein neues Musikprojekt, das sich ganz der Kreation solcher Klanglandschaften verschrieben hat: Phelios produzieren Soundtracks für düstere Ruinenfelder, wie sie das Cover zeigt. Hier hat der Untergang vor langer Zeit stattgefunden, von Ferne klingen allenfalls die Echos der Vergangenheit. In über 60 Minuten Spielzeit entfalten Phelios lang ausklingende, dichte Miniaturen, die sich mit Titeln von kosmischer Dimension schmücken: "Before the creation", "Through the mirror", "You cannot see the dragons eyes", "The funeral of the wizard", "Sleeping sphere", "Isle of the dead" und "There is no light without you". Sicherlich ist hier ein deutlicher Einfluss von Fantasy- und Rollenspielwelten spürbar, doch letztlich funktioniert dieses ästhetisch ansprechend gestaltete Album als offene Projektionsfläche für transzendente Reflexionen. Anschwellende Drones, fast symphonische Flächen, dezent-rituelle Ryhtmen und hallende Sounds mögen an Raison d'être und die Bands des Cyclic Law-Labels erinnern, erschaffen jedoch eine ganz eigene Sphäre. Wahre New-Age-Hymnen für das Graue Zeitalter... Ein überzeugendes Debüt.“ [Ikonen] Quite promising debut of this german dark ambient-project, visionary and smooth ultra-darkness, like RAISON D'ETRE mixed with LUSTMORD, metallic drones & cosmic holes, intertwined oder so with elegic synth-work....

*** POTTER, COLIN & THE HAFLETRIO – A pressed on Sandwich CD (Nextera ERA 2040-2, 2006) €15.00**

Erste Zusammenarbeit der beiden Urgesteine britischer Experimental-Drones / Elektronik, ein one-tracker von ca. 53 Minuten Länge.

POTTER bearbeitet die H30-Sounds, das sind organisch-elektronische Oberton-Klangstrahlen, die sich glitzernd & oszillierend ins Ätherische winden, ruhig & klar & zur Versenkung einladend....

"CD is packed in special paper wallet & released as the limited edition of 1010 copies. This nutritious fare was prepared by Colin Potter at IC Studio, Preston, UK in 2005, using the finest Icelandic ingredients supplied by The Hafler Trio." Colin Potter explains: "I attended The Hafler Trio performance of 'How To Slice A Loaf Of Bread' in Preston and was very impressed on many different levels. During a discussion with Andrew McKenzie after the event, he suggested that we might try a joint project. Shortly afterwards he sent me some of the original source material from the performance. It was my intention to preserve the overall shape & sense of the material, but at the same time move it to another (sonic)..." [label info]

"Do any of these two artists need really an introduction? I don't think so. Both are big shots in the world of experimental music. Early 2003, shortly after the re-discovery of The Hafler Trio, the trio did a performance in Preston called 'How To Slice A Loaf Of Bread'. The performance was attended by Colin Potter, who lives and works in the same city. Afterwards it was suggested that the two should work together, but McKenzie being Iceland and Potter in Preston made a tete-a-tete not easy. Andrew McKenzie mailed Colin Potter the original source materials for the concert, which Potter happily reworked into 'A Pressed On Sandwich'. The original performance was also released (see Vital Weekly 404), so there is something to compare. Both The Hafler Trio and Colin Potter are masters of drone music, but there are some subtle differences. The Hafler Trio seem overall more monochrome in approach, with so it seems for the listener who doesn't know any better, whereas Potter seems to be using more sound effects to create the soundscapes that he does, maybe less organic and more electronic. As said, the differences are quite subtle here, and there is certainly no hierarchy, both are masters of the genre. Potter's mix is perhaps a bit more dense and obviously more concise (The Hafler Trio release spans three CDs), but it moves as gentle and dark as the original. Great collaboration." [FdW / Vital Weekly]

*** POUSSEUR, HENRI – Musique Mixte 1966:1970 CD (Sub Rosa SR231, 2006) €14.00**

Zwei Stücke aus den 60ern, eine hochdynamisch-expressive Piano-Sprechgesang-musique concrete Mischung mit theatralischem Überbau...sehr extrem, fast unhörbar, noch immer radikal wie irgendetwas!

"Mixed Music : voice, pianos, various electro-acoustic devices
We come back to our exploration of Henri Pousseur's works with a four-CD series which, along with what has already been released, will cover all his electronic music and his most radical works between 1953 and 1988 - 35 years of research and experiments....

The two pieces featured on Mixed Music (Voice, Pianos, Various Electro-Acoustic Devices) are magnum opuses in Pousseur's body of work, though they are seldom heard - *Jeu de Miroirs de Votre Faust* has been unavailable for a long time, while *Crosses of Crossed Colors* is released here for the first time ever." [from the press release]

'Already for *Couleurs croisées* (*Crossed Colors*, 1967), my initial idea was to add an amplified voice to the orchestra, a voice that could stand up to it and would clarify and explain the meaning of the piece, in the form of a black Baptist minister-style preach. So, besides the voice ("black," if possible), we have: 5 pianos, whose assembled parts reuse almost all the harmonic-rhythmic contents of the orchestral piece.'

[Henri Pousseur]

*** PRIMA MATERIA – The Tail of the Tiger CD (Die Schachtel DS10, 2006) [lim. 500] €19.50**

Wiederveröffentlichung einer raren Gesangs-Mantra-Platte von 1977 auf dem italienischen Soundart-Label DIE SCHACHTEL, wie immer in sehr kunstvoller Aufmachung.

"In 1977 an obscure Italian private label issued a record that sounded like it came from outer space. A long and dense trance-inducing drone of sustained notes, rich with overtones and harmonic embellishments, coming from a space so vast and unexplored that seemed almost of non-human, even electronic nature. Paradoxically, each and any molecule of that sound was produced using only the most original and archaic instrument, the human voice. The name of the group was *Prima Materia* (First Matter), a project that took shape in 1973 in San Diego, and the record – "The Tail of the Tiger" – was issued by the Ananda label, owned by Roberto Laneri, Alvin Curran and Giacinto Scelsi. The record soon disappeared and over the became almost a legend among collectors and experimental music lovers.

The musicians of the group *Prima Materia* individually researched and developed unusual vocal techniques (originally used in Tantric rituals in North India, Mongolia and Tibet), based upon the use of overtones coupled with a special state of inner concentration, which was the

essential condition for both the emission and control of long-sustained and complex vocal sounds. Their capacity to sustain a note for what seems an eternity, and then continue to provide endless variations generates a continuous and sustained drone of sound, in which the overtones are clearly perceived.

This unique compact disk presents the complete "Tail of the tiger" recordings in a digitally remastered version, including two live concerts held in 1974 in Berlin and in 1976 in Rome. A totally fascinating journey into the realm of pure sound." [label info]

*** PROPELLER – Rame CD (Scratch Recordings SCR18CD, 1996) €14.50**

Debut-Album des Solo-Projekts von "ex-Zoviet France"-Mitglied MARK SBYPBEY, war lange vergriffen, wieder erhältlich !!

„Propeller is a Vancouver based collective of no fixed membership save the hands of Mark Spybey. Spybey is known for his work as *Dead Voices On Air*, who have released several albums for *Invisible Records*. He also worked with *Download* and *Zoviet France*.

Rame was a quick fire collection of sonic fragments, isolationist doodles, half truths, archived recordings and low fi ambience.... Propeller started it's life in England, 1992. It was there that Spybey recorded with his childhood friend Richard Sanderson, who is a mainstay of London's vibrant free improvisational scene. The pair recorded versions of songs that they had worked on in the late '70's, as well as numerous pieces inspired by their fascination with spontaneous composition and noisy improvisational music. It is hoped that these recordings will be cleaned up and released.

Spybey resurrected Propeller's *Do It Yourself Disposable Music* ethos when he was invited to submit a 30 second piece for a CD Rom project in 1995. Why become so fascinated by first take spontaneity? Propeller seeks to create compact music. Music that expressively captures a moment in time or a dynamic (between the musicians, between the musicians and their instruments and between the music and the listener). It's deliberately ambiguous in intent. You won't find deceptive melodies or catchy hooks here. It's not gratuitous noise either. It's carefully sculpted once recorded and laid out for the listener to play with. To explore." [label info]

*** PROPELLER – Oro CD (Scratch Recordings SCR28CD, 1998)**

Das zweite PROPELLOR-Album, wieder erhältlich, special cover!

"Vancouver-based Mark (Zoviet France, *Dead Voices On Air*, *Download*) Spybey delivers his second Scratch-label affair. Processed electric and acoustic guitars, pulsed beats derived from acoustic sources, drones from electric objects, chants and vocal improvisations by long-time collaborator and ex-member of Chicago's *Lab Report* Eric Pounder. 'Specially embossed package designed by Climax Golden Twins.'" [label description]

*** PROPERGOL - Un dechainement de Violence / Cleanshaven do-CD (Functional Org. 015, 2006) €17.50**

"...both first released in the last decade as CDs only in a very ltd. edition of 99 and 200 copies! This are the first releases and first recordings by Propergol and are true pearls and wanted Industrial releases. Both are digitally remastered for a perfect sound like a sharpe knife or lets better say razorblades! This french project delivers dense unhealthy atmospheres, well structured power-electronics, noise supported by dark & loud rhythms and samples, collages and some vocals. Total Play time: 143min. and comes in a very nice 8panel double CD Digipak." [label info]

*** QUATTRO BRAVO EBALLIEROS – 1995-2005 CD (Quag twenty-five, 2005) €13.00**

REUTOFF zeigen hier ihre verborgene, humorvolle Pop- & drogenschwangere Seite: die verschiedenen Stücke ihres Seitenprojekts QUATTRO BRAVO EBALLIEROS wurden inspiriert von solch bewusstseinsverändernden Praktiken und Substanzen wie Schlafentzug, Vodka, Bier, Absinth, etc.. sie klingen wie eine weilde russische Version von NOVY SVET oder DDAA, oder frühe 80er Jahre Homerecording-Projekte....obskurer Gesang, südländische Melancholie, sehr unterhaltsam und definitiv zur Regression einladend! Credits in russisch & englisch.

"First official CD from this Reutoff side-project known for their brilliant track on "Tutti A Casa - a tribute to Ain Soph" compilation. This is a special compilation to celebrate 10 years of QBE existence. Formed back in 1995, long before Reutoff started, this weird urban-folk/apocalyptic-chanson project with a touch of psychodelia and russian alcoholic madness have recorded more than a dozen albums for private use which are now waiting to see the daylight. Each album is a documentary of a night alcohol fuelled session. The 22 best tracks from those albums chosen by the fans have been included in this compilation, 4 of them have been remixed and rearranged especially for this release. The music reminds of *Novy Svet*, *Mushroom Patience*, late *Ain Soph* and sometimes even *NWW*, but it has more tragic russian feel

and weirdness inside. This compilation could be considered as a herald for the complete album releases on Steinklang und Indiestate which are planned for 2006. The first edition of "1995-2005" is limited to 300 copies in a special package printed silver on black." [label info]

*** RAISON D'ETRE - Metamorphyses CD (Cold Meat Industry CMI 158, 2006) €13.50**

RAISON D'ETRE: Der ewige Maßstab für viele sakrale dark ambient-Produktionen mit einem neuen Werk, welches die stetige Verfeinerung & Verästelung des etablierten Stils eindrucksvoll belegt. Wieder ein einziger ästhetischer Genuss, und niemals lässt einen diese Musik kalt! "Back again since his "Requiem for Abandoned Souls" from 2004 with a brand new album; a massive wall of dark ambient sounds, drones, water, rusty chains, scraping metals... Transformation is the key to the psyche. Breath and feeling intertwined is the given links for the search of inner wisdom and to unlock the hidden inside us. 'Metamorphyses' is a journey into the deep inner; a drama of the sublime and transcendental transformation of the psyche through a katabasis ritual of six transitional stages into a final completion. 'Metamorphyses' is a key to the psyche. Hypnotic, introspective and yet more difficult. As the seventh fulllength album from Raison d'être 'Metamorphyses' is in many aspects different from previous works by Peter Andersson. The organic flow and the use of drones has been extended creating a varied output of both calm/meditative and harsh/intense sound structures. The transformation in sound is also present in the feelings; demanding, tempting and deceptive are only a few elements that characterize the ordeal the listener has to withstand. No further presentation of a genius is necessary, - this is the work of Peter Andersson." [label info]

*** REFORMED FACTION OF ZOVIEF FRANCE – same CD (Klanggalerie gg114, 2006) €14.00**

Obskure Sache: Die alten ZOVIEF FRANCE ohne Ben Ponton haben sich für dieses 2005 aufgenommene Album reformiert, d.h. MARK SPYBEY, ROBIN STOREY und ANDY EARDLEY. Ihr Debut-Album hat alles was man an den frühen Z.F. immer geliebt hat: fließende ethno-drones, Stimmenverfendungen, Kaskaden von Effektprozessorklängen, eine transzendentale Atmosphäre, die zum versinken einlädt, aber stets von einem Geheimnis durchdrungen scheint...

Langeweile kommt nicht auf, 12 völlig eigenständige Stücke sind entstanden; insgesamt vielleicht etwas glatter und weniger rau als das Original aus den 80er / 90ern, aber für jeden ZF-Fan auf jeden Fall ein Genuss!

"Debut album by supergroup formed by Robin Storey (Rapoon), Mark Spybey (Dead Voices on Air) and Andy Eardley (Horizon 222). All ex-members of Zovief France, they have reformed to present you a 21st century version of this highly influential group." [label info]

*** REIBEL, GUY – Choeurs imaginaires CD (INA GRM c 2014, 2000) €13.00**

"CD issue compiling three of Reibel's voice-themed works over the years: 'On eût dit des coups d'ailes' (an homage to Pierre Schaeffer from 1996 incorporating digital processing into a post-Penderecki/Ligeti landscape), 'Suite pour Edgar Poe' (a super-bleepy setting of three poems from the Beaudelaire translations of Poe ('Nouvelles Histoires Extraordinaires') to concrete sound from 1973), and a section of 'Langages imaginaires' (also a grouping of poetry, in this case Rimbaud and Butor, and word-sound from 1981). Reibel's up there in my book with Parmegiani and Bayle as one of the chief architects of the digital-age INA sound and this serves as a fine introduction to his 'monde de bruit'. For those who don't mind a little human breath in their computer world." [Hrvatski]

*** RIEMANN, ERIC GLICK / LESLI DALABA / STUART DEMPSTER – Lung Tree CD (Recommended Records ReR RDD, 2006) €14.00**

ERIC GLICK RIEMANN: Piano & Synthesizer, LESLI DALABA: Trompete, STUART DEMPSTER: Trombone, Didjeridoo, etc.. 9 Stücke fein gesponnene Instrumental- & Geräusch-Improvisationen, eher zurückhaltend und mit Gespür für Mikro-Details, manchmal fast meditativ...

"This is one of those recordings that arrived unannounced in the mail. I knew Lesli Dalaba, of course, but the others were new to me. The project is Eric Glick Rieman's and I found it immediately intriguing. There seemed to be something quite subtle going on; minimal, microtonal, economical and eccentric; it plays subtly with timbre, pitch and structure and never quite does what you expect. At first blush it seemed as it would be another interesting but conventional improvising trio, but after a few minutes the organising intelligence, and the clear compositional discipline became clear. And after this, throughout the CD, it sticks to the point. This is a deep investigation of a very few simple principles. Acoustic instruments rub ambiguously up against electrified objects and electronics, but these in the main provide atmosphere and harmonic complexity, never overpowering the mingling air-columns on which the wave of this CD floats. Attachments,

modifiers, objects all make an appearance, but the topic is the small, the tenuous - and the tenacious - above all, breath." [ReR]

*** RILEY, TERRY – Atlantis Nath CD (SRI Moonshine Music SSM001, 2002) €17.50**

Debut-CD des Minimal-Meisters auf seinem eigenen Label, kommt in schönem Fullfarb-Siebdruck Cover. Piano- und pure voice-Stücke. "The debut release on Terry Riley's new label, from 2002; no longer available as a limited/signed edition, this is now released in mass market fashion, but with the same deluxe packaging. "Sri Moonshine Studios is happy to announce it's first release, *Atlantis Nath*, recorded, mixed and edited during the period of 1993-98 in Nice France at the CIRM studios. Terry's first big studio production since the 1978 *Shri Camel* is a 74-minute seamless journey featuring voices, strings, synthesizer, piano and loops from India. The CD is packaged in a natural paper 6-panel foldout with radiant Asian inspired illustrations meticulously designed and rendered by New York artist, Chris Harvey. Included on the recording is the final scene of Terry's opera based on the life and works of Adolf Woelfli, 'The Crucifixion of My Humble Self' as well as 'Emerald Runner,' 'Ascención' and 'Remember this O Mind.' Produced by Terry and the masterful CIRM Studios team of Luc Martinez and Michel Redolfi, this recording shines with state of the art sonics and performance. Terry sings and plays all voice, piano and synthesizer parts on these tracks with guest appearances by the Nice Opera String Quintet and Frédéric L'Epée, Guitar." [label info]

*** ROGALSKY, MATT – Memory like water do-CD (XI Records XI131, 2006) €15.00**

Amerikanischer Musiker & Komponist mit sehr vielfältigen Stücken & Konzepten, hier dokumentiert ist live-Material der letzten 10 Jahre. "The six (or seven) pieces on these CDs document live performance works which span 1996 to the present. Most of the solo pieces are structured improvisations, in that they have a broad form which is repeated from performance to performance while the detail is always quite different. The collaborative pieces are less formalized and depend hugely upon the input of my co-performers. I am very grateful to have worked with them.

Conceived as two halves of a single piece, Resonate (noise) and Resonate (tones) seamlessly crossfade from one to the other. Both are sustained-sound pieces, the first exploring noise textures, the second exploring dense, quasi-orchestral harmonic territory. Both pieces employ original software which generates sound using a type of granular synthesis, triggering sampled sources many hundreds of times per second.

The three works entitled Kash are all related in that they employ the same original software instrument (of that name) initially developed in 2001 and still in use today. This software enables me to interact with live performers (or other sound sources) in fluid and lively improvisational situations, accumulating and processing fragments of low-level sounds (the "spaces between the notes"). The three performances with my Kash instrument represented here show how very different the outcomes can be, depending on who (or what) my co-performers are. In each case, all the electronic sound is derived from their real-time input.

Kash (vln) is a collaborative improvisation between myself and violinist Jane Henry, recorded live. Jane is a composer-performer whose performance techniques involve, among other things, use of multiple violin bows made of different abrasive materials. Kash (gtrs) is a live studio recording featuring my brothers Benjamin and Luke Rogalsky on steel-string acoustic guitars. This performance was an improvisation based on a few suggestions as to overall structure. Kash (radios) is a live recording made before an audience at Experimental Intermedia in New York City on March 8 2001. In this case, the "performers" with whom I am interacting are two radios, tuned to talk stations. The radios are faintly heard at the beginning of the piece, but soon the direct sound disappears and only the processed sound remains.

Sprawl (western magnetics) is a document of a live solo performance. As with Kash, Sprawl is a software instrument still in current use, which I developed to be employed in many different improvisational situations. Input from a live performer, or any other sound source, can be sampled and explored at the micro-level using a granular synthesis technique controlled by a computer graphics tablet. Many textural layers of sound can be built up to a dense wall of sound but equally delicate melodic lines can be drawn out as well. On this occasion the input sounds were provided by my brother Luke Rogalsky.

Transform is a manipulation of a live radio signal, tuned to any music station; the frequency content of the source radio program is brought out by a series of tunable delays which create strong harmonic resonances. These harmonies are constantly shifting throughout the piece, which is performed in two sections, the first relatively quiet and the second fairly loud, where the processing used causes the radio to take on the character of an electric guitar constantly on the verge of feedback. Overlaid on the resonant radio in the middle and end sections

are sounds of a quite different character generated with electronic feedback loops. The underlying radio signal may sometimes be heard emerging from the dense processed sound." [Matt Rogalsky]

*** RORIKAT – Oki Oki CD (Horus CyclicDaemon HCD 5, 2002) €13.00**

„Aus Nord-Sibirien habe ich, glaube ich, noch nie eine CD in den Händen gehalten, geschweige denn rezensiert. Es gibt halt immer ein erstes Mal und ich muss sagen, dieses erste Mal gefällt mir! Ausgefallenen Musik machen die beiden Russen da, hauptsächlich elektronisch, aber mit einigen akustischen Instrumenten und einer großen Portion Einfallsreichtum und Experimentierfreude. Die Musik zu beschreiben fällt nicht ganz leicht: ein wenig Ambient, eine gute Portion Psychedelik und Post-Rock, verhaltene Akustik-Gitarren treffen auf Kling-Klang-Elektronik, Drones und gelegentlich weibliche Vocal-Schnipsel. Eine nicht wirklich düstere Mischung, vielmehr kindlich verspielte Musik, mal völlig abstrakt, mal fast tanzbar; immer aber sehr originell. Eine wirklich tolle Mischung, die das Duo JULICA RORICA und EUGENE T da geschaffen haben; Abgeschiedenheit scheint sich doch gelegentlich auszuzahlen. Diese CD klingt auf eine nicht leicht definierbare Weise "nordisch", hier muss man ja fast sagen "sibirisch". Vielleicht macht es zu einem guten Teil der tendenziell helle, klare und obertonreiche, differenzierte Klang der Musik, der an weite Landschaften, klare Luft und kalte Sonnentage erinnert; auf jeden Fall eine Art Klang, der mir sehr zusagt. Wem ein Großteil der "üblichen" IDM-Glitch-Musik zu seicht, der "normale" Post-Rock zu schwülstig, "konventioneller" Ambient zu ernst und wem die sogenannte "experimentelle" Musik zu verkopft ist, all jenen und noch vielen mehr, sei "Uki Uki" ("Liebe") wärmstens ans Herz gelegt. Zusammen mit der äußerst geschmackvollen Gestaltung im (in der auf 500 Exemplare limitierten Erstauflage) weißen Klapp-Digipak mit sibirischen Fotos eine rundum gelungene Veröffentlichung. Musik für einen kalten Sommer. Wirklich sehr schön!" [P.E. / BLACK magazine]

"Russian duo consisting of Eugene & Julica make spacey, abstract instrumentals. Heavily delayed guitar strumming, accompanied by various random sounds and minimal hand drum percussion. Light & airy ambient guitars with subtle rhythms. Very relaxing yet propagates passion. A strange odd ditty, acoustic guitars, tiny cutesy little lead synth and sometimes an itty bitty Power Puff girl vocal. Gurgles, burps and blips. It's great to hear synths playing nice with guitars. The definition of quirky this is. Indescribable stylistically. More strangeness, more quality, more inventiveness. Very unique sound! A bit like David Bowie's "Sound and Vision" (Low). Beautiful noise. Fascinating cinematographic, chaotic dream of drones and distortions with ambient, multidimensional, psychedelic, ironic, and hypnotic guitars. All friends of electronics will be pleased by this amazing dada-like music from the very north of Siberia..." [label info]

*** SACHER-PELZ – Mutation for a Continuity 4 x CD-Box (EES'T / Alga Marghen MART001/4, 2002) [ed. of 480] €45.00**

Prä-MB Projekt mit Material von 1979 & 1980 !! Wiederveröffentlichung von vier raren Cassetten. We got some absolute last copies of this box! "Very few are aware of the beginning of Maurizio Bianchi's adventures? Before starting the complex and compelling production of many records and tapes in the early eighties under the M.B. trademark, Maurizio Bianchi was documenting the new music scene writing essays and reviews for independent magazines. It was August 1979 in Milan, Italy and his sound was strengthening when he felt the time had come to prove his desire for something new. So he started his first solo project, under the name Sacher-pelz. He assembled a concrete equipment -- the endurance of M.B. had started. During the following few months four C60 magnetic tapes were created 'Cainus' (August/September 1979), 'Venus' (October/November 1979), 'Cease to Exist' (December 1979/January 1980) and 'Velours' (February/March 1980), a couple of copies for friends, never getting an official distribution. Surely a very private moment but still the first and only production at that time in Italy to go beyond the TG movement, the direct reference. Ees'T records got into possession of the original masters and decided this was the right moment to let those obscure sonorities see the night light. The tapes were remastered for a more powerful digital sound featured in this four CD boxset including the original graphics and liner notes as well as a new visionary essay, written expressly for this edition. After a long research in the archives spread around the Italian territories a few more documents were found (the original presentation text titled 'Sacher-pelz: mutation for a continuity', a collage titled 'Pure art for crime people', more graphics and reviews) and they are also included here. Edition of 480 copies." [label info]

*** SCHLOSS TEGAL – The Myth of Meat CD (Waystyx Records WR07, 2006) [ed. of 330 copies] €13.00**

Very uncompromising & sinister new release of the US Industrial-group about torture and tortured flesh & cannibalism. A mixture of field

recordings, found sounds, electronics...eerie & organic sounding noises, "something" is living inside these sounds... "limited to 330 copies edition, absolutely new material. great design, heavy paper case + booklet" [label info]

*** SILK SAW – Prestation mCD (Waystyx Records WR 23, 2006) [lim.100 special art cover] €22.50**

Collector's item on WAYSTYX, this fabric pressed mini-CD in art-cover with 5 tracks and a playtime around 20 minutes.

*** Niko SKORPIO – Escape from Heaven CD (Some Place Else, SPECD06036, 2006) €13.00**

Überraschendes neues Album von NIKO SKORPIO, der sich allen Einordnungsversuchen weiterhin erfolgreich entzieht: Schizophrene Stimmengemurmel, Mantra-Drones, plötzlich Metal-Riffs & Beats, cooler Sprechgesang, Hypno-Loops, faraway-Sphären, orientale Melodien, digitale Verfremdungen, jedes Stück hier ist anders als der Vorgänger, eine Mischung aus dark ambient industrial, doom-metal, und experimentellem ambient, abgründig as hell !! "Curious as always, I wanted to hear the new Niko Skorpio record, but I thought it would have been better in the hands of Niels Mark Pedersen, our fellow Vital Weekly reviewer for the more dark and rhythmic music. But always check out yourself, and you may have guessed right: I like it. I expected some doom and gloom along the lines of Cold Meat Industry and yes, there are a couple of tracks that could have been easily made by, say, In Slaughter Natives, throughout this album there is a strong and healthy sense of experimentalism. Niko Skorpio, the man in disguise behind the Some Place Else label, has a vast catalogue of works that go back to the late nineties, but in his musical approach he harks back further, at least on this album. He states that his album can be described as 'industrial music' standing in the traditions of Throbbing Gristle, Coil or Psychic TV. But Niko Skorpio plays his version of industrial music with digital means. Just like his big examples, Skorpio doesn't play 'just' noise, there are also moments in which things are quiet and introspective, such as in the intense opening piece 'Dawn: The Gathering Of Vultures'. Some rhythm plays a role, and things start to sound militant and upright. Skorpio has made a richly varied album of various moods and styles that makes however a solid and unified impression. A great album of turning an 'old' style into something 'new' and with an own signature." [Fdw / Vital Weekly]

*** SOLA TRANSLATIO – Enigma CD (Hic Sunt Leones HSL034, 2006) €13.50**

SOLA TRANSLATIO ist das Gemeinschaftsprojekt von ALIO DIE und OPIUM und dies ist das dritte Album. Das besondere an ENIGMA liegt in der Verwendung mysteriöser konkreter Field Recordings, die die instrumentell-fließenden Sounds umgarnen und umranden... viele handgespielte Instrumente wurden aufgenommen, wie Zither & Flöten, Pianotunes...zusammen mit der Artwork hat das einen mystischen Touch und verbreitet eine besinnliche, sehr unaufdringliche Stimmung...is it the mind-space or the space-mind?? "The third awaited cd by Opium and Alio Die is finally out! rich of ambient textures that bring to lose themselves into different labyrinth's peregrinations, and to bathe the borders in flowing abyss.. eight imaginary landscapes wavering between the earth and the cosmos, sometimes returning on the dark atmosphere of the first album, but with a little acoustic element more clear.." [label info]

*** SORIAH – Chao Organica in A Minor CD (Beta-Lactam Ring Records mt105, 2006) €13.00**

Kontemplation pur von diesem obskuren Künstler ! Orgel-Oberton-Drones und gutturale Gesänge, esoterisch & spirituell, aufgenommen in einer Kirche in Portland.

"Like a bolt from the blue, the saccharine rich organ drone sets the supper for this winding piece of esoterica. Take equal parts Messiaen organ atones and the beguiling, echoed baritone moans of a disembodied spirit (with just a dash of pungent myrrh pouring over a cup of the very thickest Turkish coffee) and the environs of Soriah are partially breached. This magnificent choral suite for antique church organ is paired with a second vocal suite for Tuvan throat singing. The bone trembling multi-timbres of Soriah's commanding throat singing crack open and become a cathedral as the rumbling is pulled through a wash of electronic effects. Of chaos is a new religion erected. Soriah's crushing passion play becomes a bombastic bodhisattva that leaves all average messiahs staying indoors for the second coming. Also sprach Soriah! For fans of drone, Mirror, Coleclough, Af Ursin and avant-garde that stands the test of time.

From out of the fir-lined mists of the Pacific Northwest's primordial musical soup is spawned the singular performance and sound sculptor Soriah. Spilling initially from a rock and roll womb, but building on years of intensive studies in Tuvan throat singing and classical Indian raga chanting, Soriah both subverts and elevates tradition by weaving the

avant-garde into the ancient. Whether backed by hand percussion, or accompanying himself on organ, or with electronics, or wailing a cappella, a thick, echoing, thaumaturgic atmosphere is carved out of the thin, vibrating air that rushes between vocal chords. Performance is an integral part of Soriah's Choa-sphere. Concerts played in haunted tunnels, from trees, in the desert, in churches and other far-flung venues are more the rule than the exception. Elaborate costumes, often incorporating authentic head-dresses and other tribal garments and totems, are another hallmark. The costumes are worn partly in beatific reverence and partly for the sake of how they move. Soriah's grounding in the study of butoh, yoga and other physically based rituals completes the circle of the experimental shaman; a circle which will continue to propagate as the only constant with Soriah is change. After numerous home and hand made releases Soriah is finally poised to light out into the world at large through his first recording on Beta-lactam Ring Records." [label press release]

*** STAHLWERK 9 – 1905 CD (Achtung Baby ABCD007, 2006) €14.00**

"These recordings from 2005 celebrate the 100th anniversary of the first Russian revolution. Slow collages of long symphonic samples and orchestral movements, creating a grievous and anxious atmosphere: commonly speaking, it can be compared to those dark postindustrial soundscapes known from works of Turbund Sturmwerk, Inade, Toroidh, A Challenge Of Honour, Predominance and alike. One of the points of references is the famous movie "Battleship Potemkin" (1925) by Sergei M. Eisenstein, which can be a good visual following for the album - on the dark-ambient background, there are various Russian choir singing, including well-known songs like "Warszawianka" and "Internationale"." [Dmitry Vasiliev IEM magazine]

*** SUKORA – Snowdrop CD (Waystyx Records WR20, 2006) [lim. 100] €16.00**

SUKORA is a Japanese minimal / concept-artist and on this CD you CAN find exactly what the title suggests: The un/sound of snowdrops! Comes in a special-paper cover, lim. 100, fabric-pressed CD.

*** TAYLOR, SCOTT / SR MEIXNER - Please keep clear at all times (Entr'acte 34, 2006) [ed. of 300] €13.00**

Sehr spannendes elektro-akustisches Werk von (ex-CONTRASTATE) STEPHEN MEIXNER und SCOTT TAYLOR, insgesamt sehr dunkel & einnehmend, aber mit vielen Mikrodetails und Spannungsbögen. Tip! "A collaborative album between Scott Taylor, whose previous releases can be found on the Sijis, Touch, and Con-V labels, and Srmeixner, once a member of the influential UK group Contrastate. 'Please keep clear at all times' consists of three tracks, combining Musique Concrète, field recordings, and other source material (the piano of Kenneth Kirschner and recordings by M.A. Tolosa on Kirschner Wind, and vocals by Jonathan Grieve on The Sound of X) into dramatic soundscapes. The latter track, composed by an additive process of file exchange, is a radical re-working of a live Srmeixner concert recording made by Scott Taylor." [label info]

„If I understood things well, Scott Taylor and Srmeixner didn't actually work together, even when both are based in London (I think), but exchanged sound files. Scott Taylor has had some great releases on Sijis and Con-V, dealing with many subtle layered field recordings and Srmeixner was once a member of Contrastate, but started a new life behind the computer. On the first piece, 'Kirschner Wind' they also used the always decaying piano sounds by Kenneth Kirschner and rain recordings by M.A. Tolosa. An empty piece of music, but with a strong, haunting character. 'Nothing Falls Into Place' is a pure field recordings piece, more Taylor than Srmeixner, me thinks, of layered sounds that form a deep drone, with some looser textured sounds on top. 'The Sound Of X' is a rework by Taylor of Srmeixner concert that involves also Jonathan Grieve on vocals (he was the other member of Contrastate), but it's reworked to such an extent that the vocals can no longer be recognized. It's a digital drone rework of mid-frequency sounds that sound like sea waves. All three tracks are great pieces of haunting, cinematographic field recordings and careful electronic treatments. Great stuff." [Vital Weekly]

*** TEMPLEGARDEN'S – Velvet Steel mCD (Waystyx Records WR21, 2006) [lim. 100] €22.50**

Collector's item! Three pieces from the German ritual ambient – group around SYNAPSCAPE- and ex ARS MORIENDI-members. Long eerie tunes & atmospheres...

Fabric-pressed mCD in an edition of only 100, special artwork, three inlay cards, numbered edition. High price unavoidable, sorry!

*** TERESA 11 – Smoky Heaven CD (Eibon Records TER051, 2004) €13.00**

Beeindruckende Neuentdeckung auf EIBON, diese japanische - im weitesten Sinne – Pop-Band, die einen sehr eigenständigen Stil entwickelt haben mit atmosphärisch wavigen trip-hopigen Einflüssen (manchmal etwas neo-klassisch oder auch bar-jazzig). Markanter z.T. mehrstimmiger Frauengesang vermischt mit sowohl elektronischen (rhythmt) als auch vielen handgespielten Instrumenten, sehr komplex arrangiert, dunkel & melancholisch & leidenschaftlich, viele interessante Sounds im Klangbild, man denke an PORTISHEAD, MASSIVE ATTACK, ANTENNE...

"I've never had so much trouble in simply "describing" a record, but the phenomenal Japanese TERESA 11 are - truly - impossible to "frame". Mutant trip-hop meets classical music, "smoky" ambient meets Kabuki traditional rhythms." [label description]

„...Given the album's style & sound may be somewhat focused towards more commercial oriented scenes (that are not generally associated with Eibon Records), there are numerous experimental elements at play throughout which would make this far too difficult a listen for pop music tuned ear. Teresa 11 might wear elements of their influences on their sleeve, but with some individualised quirks, have created a different and interesting album to say the least." [Aural Pressure]

*** TEXT OF LIGHT – Text of Light 3 x CD-BOX (Dirter Prod., 2006) €34.00**

"An incredible three-CD set from TEXT OF LIGHT. This is the side project of SONIC YOUTH's LEE RANALDO with ALAN LICHT, WILLIAM HOOKER, CHRISTIAN MARCLY, TIM BARNES, ULRICH KREIGER, and DJ OLIVE. They perform live to a backdrop of STAN BRAKHAGE films, and no two sets are ever alike. The first 1000 copies of this lavish set will be issued in a special metal box with the ToL logo imbossed on the lid as a tribute to the legendary Public Image Ltd." [label info]

*** THEME – Our Angels dislocated CD (Lumberton Trading Company LUMB 003, 2006) €13.50**

RICHO JOHNSON (HUSK, SPLINTERED) is back! Das Trio THEME besteht aus mindestens zwei Leuten der ursprünglichen SPLINTERED-Besetzung, tönt aber weit experimenteller & ambienter als man es von den eher rockigen SPLINTERED gewohnt war..... hier werden hier lichte Loop-Drones, Sitarklänge & indisch anmutende Meditations-Gesänge zu pulsierend-trancigen, organischen Soundscapes vermischt.. ihre zweite CD.

"The second album from this UK/Poland-based trio, following several years since their warmly received 'On Parallel Shores Removed' CD (Fourth Dimension/Tremor Recordings), offering a rich, organic and atmospheric tapestry of ideas that serves as a revitalised statement of intent. Combining sitars, violin drones, guitar strums, mutterings from an otherwise deserted midnight subway, electronic swirl, piano and all manner of otherworldly textures, 'Our Angels Dislocated' remains both focused and complex enough to cast new shadows with every listen. Complete with exclusive artwork by British sculptor, Mo Jupp, it fits perfectly into Lumberton Trading Company's erratic and often changeable grand design. NB: If you have already purchased the original version of this album, with the manufacturing fault (a 'jump' between tracks 2 and 3), please do not hesitate to return it to wherever you purchased it from in order to arrange our replacing it with the repressed version." [label description]

*** THIS HEAT – same CD (This Is 1, 2006) €15.50**

Endlich wieder erhältlich, die erste LP (1979) der wegweisenden britischen Avantgarde-Band. Bis heute lässt sich ihr Stil nicht wirklich schubladisierend fassen, es ist halt THIS HEAT und nix anderes! Auch in der gerade erschienenen „Out of Cold Storage“-Box enthalten! Eine bekannte Mainzer Buchreihe hat sich übrigens nach dem Intro dieser LP - TESTCARD - benannt.

„Was diese so Band so ausnehmend macht und selbst unter heutigen Maßstäben so ungemein bestechend, ist in meinen Ohren der Thrill zwischen schwebenden Momenten, in denen die Musik die Luft anzuhalten oder garottiert zu werden scheint und sich enorme Energie aufstaut, und den unglaublich intensiven Eruptionen in Gestalt des ostinaten Drumming und sich ins Gehirn fressender Loops. Dazu kommt dann noch an besonders sublimen Momenten HAYWARDs Gesang mit einem Timbre, das einem die Kehle zuschnürt durch den wehen Ton und mit heißkalter Dringlichkeit die Schädeldecke aufstemmt....“ [Bad Alchemy #51]

"A landmark recording by one of the most important British bands, full stop. This, their first release, tore up the book and laid new rules for band composition and performance. First, the music: without precedent, then, the musicians: all extraordinary, all uncompromisingly radical, then the way it was all put together: endlessly surprising, hammeringly intense, and the sound: hard, radical, crafted, rich, with complete control of the frequency range. Beautifully recorded, radically mixed, this was breathtakingly present. Stripped back to the bone but never simplified. And it hasn't aged. This is deep, complex work that creates its own

world, anticipating much that was to follow in the next 15 years. A luminous release out of print (for almost a decade?). Re-mastered by the group for this re release." [label info]

*** THIS HEAT – Out of Cold Storage 6 x CD-BOX (This is THIS HEAT BOX, 2006) €64.00**

Monumentale Box mit ALLEN offiziellen Releases & dickem Booklet sowie einer CD mit bisher unveröffentlichten Aufnahmen von der legendären britischen Band um CHARLES HAYWARD, die aus verschiedensten Einflüssen von Industrial bis Jazz in genialer Weise einen ganz neuen, eigenen Stil kreierten, der bis heute absolut einmalig geblieben ist!

"Where do you start with something like this? With a history lesson and a 9.0 review up at Pitchfork this week I suppose... Born out of the UK crucible that existed in the period immediately post punk (before it earned capitals and morphed into genre all of its own...), This Heat formed through the restless response of three twenty-somethings who felt impelled to document their corner of 1970's London. Already faces at the more severe end of the prog-rock scene, Charles Bullen and Charles Hayward were joined by non-musician Gareth Williams - a catalyst that would see them recording vast quantities of work then editing the results down into consumable chunks of aural fortitude. Spread over a massive six discs and further bolstered by a pretty darn exhaustive book that interviews the surviving members (Williams passed away in 2001), 'Out Of Cold Storage' is testament to the unbridled virility of This Heat - with all the music very much rooted in its era, yet also utterly timeless. Comprised of their five studio albums ('This Heat', 'Deceit', 'Health and Efficiency', 'Made Available' and 'Repeat') plus an incendiary set of live action culled from their 1980/81 heyday, 'Out Of Cold Storage' allows everyone to get hold of these classic recordings in pristine form - a real treat given the eroded bootlegs and mp3s that have been doing the rounds for years. Ranging in style from the avant-rock of their eponymous debut, through to the political polemic of 'Deceit', This Heat are spiky without the need to resort to high-kicking comparisons with the likes of Orange Juice et al., with their output always a couple of steps removed from their retrospective peers. Unafraid to disrupt their reputation through creative right-angles, the likes of 'Repeat' and it's central 20 minutes of looped drones and rhythms (think Can in a chiller cabinet) are seemingly at odds with 'Health And Efficiencies' melody etched high - yet rather than cause tension, these juxtapositions merely heighten the band's appeal and allow you a glimpse into moments of creative perfection. Vast, comprehensive and thoroughly indispensable, 'Out Of Cold Storage' is the kind of collection that reasserts your faith in the music and proves that the endless vault combing perpetrated by labels can sometimes come good. Six shades of fantastic...." [Boomkat]

*** THROBBING GRISTLE – Heathen Earth CD (Mute Records TGCD5, 1991) €15.00**

.... can the world be as sad as it seems?

Einer der ewigen Klassiker des Industrial und unser Lieblings-Studiowerk von TG überhaupt! Recorded „live in the studio“ am 16. Februar 1980. Erscheint zuerst auf Industrial Records in einer Auflage von 785 Stück. Also Bonus sind auf der CD zwei rare 7"-tracks enthalten. "1990's reissue of this 1980 album, recorded live in front of an invited audience at the Industrial Records studio. Bonus 7" studio tracks ("Adrenalin" & "Subhuman") added. "Live in the studio, this combines the best of both harrowing worlds." [label info]

*** TIETCHENS, ASMUS – Geboren um zu dienen CD (Die Stadt DS92, 2006) €15.00**

"8th part in the ongoing re-release series of all early Tietchens albums between 1980—1991. Described by Tietchens himself as his «Industrial» album, «Geboren, um zu Dienen» was originally released on the spanish ESPLENDOR GEOMETRICO label in 1986. The CD version incl. three unreleased bonus tracks from the same period and comes with a full colour fold-out booklet incl. liner notes by Tietchens himself." [label info]

„If I'd ever recorded an «Industrial» solo album, it must be «GEBOREN, UM ZU DIENEN». Although I obviously wasn't one of the inventors of «Industrial Music», I clearly felt an affinity to it. So I tried to learn my lessons well adding my own musical aspects to the general apocalyptic noises of this genre. My main concern was to dive deep into the canonical topics of fear, hysteria, claustrophobia, machine and threat. The end was imminent as hundreds of Pershings and SS20 all pointed in the direction of the march up area called West Germany, the seals of the read buttons were already broken. Even the conventional alternative — a tank war between NATO and the Warsaw Pact — sounded like utter apocalypse. Would we really have welcomed our brothers from the east with open arms? This particular background has to be seen as the main influence on GEBOREN, UM ZU DIENEN. I believe that many of my colleagues also recording «Industrial» albums felt the same at that time. IF there would have been a «Bang» it — without doubt — would

have been global.

Fear, emptiness and the futility of the aesthetical, were not alien to me, but until then I moved inside a carefully tested zone which was defined by a spectrum of experimental forms. GEBOREN, UM ZU DIENEN was an experiment in itself which first fruits I set free immediately. As if I'd to work under a deadline I recorded the tracks hastily, not wasting much thoughts about dynamics, duration, precision and construction. In the same way I resolutely did rough mixes of the separate tracks of the pieces: what sounded dirty stayed dirty. Essentially the raw and the unsculptured were a part of the dogma of «Industrial». The original nine tracks plus five more (three which appear as Bonustracks on this CD) all developed in a very short period of time. The album was released on the spanish «Esplendor Geometrico» label, run by Andres Noarbe, in the same year. Originally a tape only label EG released a series of radical albums during the mid 80's, also albums by the «Industrial» group of the same name, many which are much sought after items today. Of course only 500 copies of the album were pressed, which still meant a considerable financial risk given the small circle of potentially interested listeners. But the enthusiasm and dedication of everyone involved lead to a self-evident «Nevertheless». Looking back at these years it has to be noted that I established a daring attitude then, which luckily developed positively and stayed with me until today. The fact that a german attorneys general confiscated a small number of the LP in 1990 deeming the cover as being immoral («A Call for abortion»), was registered with satisfaction. A case like this corresponds with the mark of quality granted by the «Stiftung Warentest». Go on Germany! " [Asmus Tietchens, 2006]

Editorial notes:

The original masters of all the pieces incl. the bonus tracks are in perfect condition and were used 1:1 for the transfer onto CD. Only the fade-out at the end of «Mein erstes Erlebnis» was slightly corrected.

TROUM – SIGQAN CD (Desolation House Records, 2003) [lim. 1000] €14.00

SOME LAST COPIES BACK IN !!

„Die finale Subjektivierung in drei Teilen: Studio-Version eines Live-Programms, welches 2001 mit ULTRASOUND aufgeführt wurde... Nr. 4 in der Desolation House-Reihe.. mastering: Robert Rich, artwork: John Bergin." [Drone info 2003]

"Finally, the first Troum record to be widely available in the United States, released through Relapse subsidiary Desolation House, and we're pleased to say it's maybe their best yet. Troum are the ambient-drone ensemble that emerged from the dissolution of proto-industrial droners Maeror Tri. Unlike the primarily guitar based whirl and rumble of Maeror Tri, Troum obfuscate their sound sources, laptops, found sounds, accordians, guitars too maybe, and the results are timeless, mysterious, haunting, ethereal and utterly breathtaking dronescapes. Sigqan is a lengthy three part epic, beginning with rich sonorous foghorn like swells, that ebb and flow, separated by near silence, and slowly building in intensity from warm crescendos to huge doomy pulses. Eventually, these roaring rumbles joined by complementary shimmers of high end, that sound out, and then dissipate like sonic ripples, fading into blackness. The swells slowly grow closer and closer until the edges begin to blur and a subtly more continuous melodic framework begins to emerge and so begins the second movement, a creepy and slightly ominous, slowly fluctuating slow-motion-melody, whose lazily shifting notes keep the sonic landscape dense and rich, and keeps the sounds from flattening into monochromatic drones. As the piece winds down, the dynamics and melody start to smear together into a warm, diffused fuzzy hum, with the subtle traces of melody sinking deeper and deeper into the dark warmth. The third and final movement was a sonic afterthought, added/recorded later than the first two, but is a pleasantly dreamy coda, with a slightly sunnier tone, a keening upper register melody, stretched out into subtly slithering iridescence with a shuffling, staccato rhythm just below the surface. So nice." [Aquarius Records]

TROUM & MARTYN BATES – 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 & yearful 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 yearful audible spherics!

Artwork: Daniel Crokaert, founder of the dream-ambient 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]

"...Now its so much more than 'just' a drone record: the voice forms a counterpart of the music, perhaps because it fits so well. This is certainly on of the best drone records I heard this year, because it's so familiar as well as such a surprise." [FdW / Vital Weekly]

*** VILLAGE ORCHESTRA – Et In Arcadia Ego CD (Highpointlowlife HPLL014, 2005) €14.00**

Himmelwärts strebende, symphonische Electronica & rhythmischer Ambient - manchmal fast poppig, manchmal trancig-dronig, fein arrangiert, schottisches Projekt !

„THE VILLAGE ORCHESTRA ist das Soloprojekt von Ruaridh Law, der Kennern als ein Drittel der elektronischen Wirrköpfe THE MARCIA BLAINE SCHOOL FOR GIRLS aus Glasgow bekannt sein dürfte. "Et In Arcadia Ego" ist das Debüt von THE VILLAGE ORCHESTRA, das verschiedenste elektronische Stränge zu einem dichten Soundteppich webt und dabei vor Originalität beinahe überläuft. Aus sich bauschenden Strukturen gewinnt das Album an Stärke, wirkt fast hypnotisch und häuft subtile Melodien, karges Geflüster, klassische Kompositionen und detaillierte Percussion und Breaks übereinander. Die Inspiration dafür stammt von Philip Glass, COIL, DESORMAIS, SPEEDY J, OL' DIRTY BASTARD, Carl Craig und THE BUG.

"Awesome, and a sign of great things to come. One of the albums of the year...9/10" - Undercover [DUT]" [Cargo]

*** VISHUDA KALI - Unfinished Devastation CD (Faria Records FAR-02, 2005) [lim. 689 copies] €12.00**

Sehr ruhiges, spirituell-meditatives Album des St. Petersburger Projekts mit vielen Harmonika-artigen Sounds, gewidmet der Heimatstadt. Beeindruckende Aufmachung mit vielen Vollfarb-Postkarten.....

"Unfinished Devastation Narrative" is probably the most notable album in VK's discography, of course if there are any unnotable. It is a very personal work and it's the best recommendation for fans of the author.

This album is not similar to his previous releases neither in style or sound. Listeners will find here a sort of cosmic-music, played on a physharmonica (portative organ), singing bowls, accordion, various handmade and analogue instruments, Sounds of nature, recorded in sacred places on uninhabited islands of Ladoga lake, where author has been meditating for a long time, have also been used in the album. The album includes:

- 5 11-minute tracks of assembled acoustic ambient
- new ways of playing various handmade instruments & natural sound sources
- conceptually re-worked melodies, structures & streams, creating endless mystique moods & dreams.
- quality sound and professional mastering
- a luxurious conceptual package art

The pictures must be noticed individually. All of them are reprints of the author's drawings, reflecting his esoteric experiences. Each picture adds new sense and depth to the corresponding track. In this sense there are no analogues to this release. The album is very deep and extremely conceptual in every point, there is not a single accidental sound or design element. Every listener will enjoy the album, everybody will find something interesting in this release. Limited edition of 689

copies, and this number also represents a deep conceptual idea. Number 6 symbolizes the beginning, 8 - the infinity and 9 - the ending." [label description]

*** VOLCANO THE BEAR – Classic Erasmus Fusion do-CD (Beta-Lactam Ring Records mt092a, 2006) €16.00**

Was soll man zu dem britischen Quartett VOLCANO THE BEAR noch sagen? Wer auf der Suche nach überraschender & neuer, (noch) nicht klassifizierbarer Musik ist, die nicht am Computer entsteht, muss hier einfach mal reinhören!! Ihre Musik mit Einflüssen aus Folk, Drone, Avant-Rock & Impro-Jazz ist nicht nur oft irgendwie "weird" und verquer, sondern weist auch streckenweise grosse harmonische & elegante Schönheit auf... wie immer ist vokales Material omni-präsent! "... zeigt Antifolk flippernd zwischen Didgeridoo und Handy, Daumenklavier und elektrischer Störung, als Folklore des Absurden, die es fertig bringt, in raffinierter Unschuld zerebralen Goldstaub aufzuwirbeln.." [Bad Alchemy # 51]

„...Describing Volcano the Bear's music is about as difficult as identifying the instruments. The quartet's arsenal of gear is transcendent of time and space, culled from different cultures and different eras, from classically orchestral woodwinds (albeit sometimes just blowing through the mouthpiece) to African thumb piano, helicopter sounds, thunderstorm and rain and running water, medieval squeeze boxes, squeak toys, chirping or crying bird sounds, and Asian stringed things. While improvisation has been integral to the band's development, Volcano the Bear can always be counted on very cold-calculated and composed songs appearing on their official studio albums. Their arrangement is loose but never wanky or show-offy. Perhaps it's this lack of soloing and pretention that has kept them from appropriate recognition by some of the major experimental media in favor for a whole "free folk"/"weird rock"/"new weird America" obsession.“ [Brainwashed]

"Edition of 400 copies. 2XLP on heavy 180 gram wax and heavy duty gatefold sleeve and bonus mailorder only 7". VTB have crafted a strange geometry in their musique concrete between celestial duck honks and what sounds like a flood in the living room, there are more than a few occasions of heads cocked at the speaker in mundus caninus. Of course, this bodes well for humans, too. Augmented by all the dog friendly moments is a double album of sprawling musical invention. Record one births gently into a lo-fi-adelic Comus-like saline that even might even win over the Devendra crowd, if the Devendra crowd had ingested just a little too much mushroom tea on that day and left their ironic trucker hats at the door. Song becomes fever dream and then pitches into a barren place of low estate and low chanting whose Residents might well be Eskimos. With typical minimalist pageantry, VTB mutate from piece to piece, punctuating along the way with surprise sounds that the aforementioned dogs love so well; the kinds of quirks that make Nurse With Wound and P16.D4 records such fun listens. VTB spin some very melodious tales, which are subliminally hooky, after a fashion. Spiritual and surreal are sisters. Quiet ritualism queues with dadaistic and with progressive harmonies, together on the same fractured, out world, sing-along journey. And that's just record one. Record two crawls slowly from the echoey ooze, grows legs and then presents as a different and, in many ways, more dramatic creature. A long, shifting organ drone becomes a deeply psychedelic statement that bleats loud and strong like an acid bleached Spiral Insana or a sneaky This Heat." [label info]

*** VOLGA – Selected Works. Experimental Electronica and Pagan Songs of ancient Russia CD (Lollipoppe Shoppe, 2005) €10.00**

Project around ALEXEI BORISOV, a mixture of traditional folk roots and modern electronica !

"Nice-price release by the Lollipop Shop on the occasion of Volga's forthcoming performances in November 2005. CD contains tracks from albums released in Russia between 1999-2003, some live tracks from 2004 (Helsinki! Paris!! BANGKOK!!!)and video.

Nice-price Veröffentlichung des Hauses Lollipop Shop aus ihren in Russland veröffentlichten CDs inklusive Video und live-track von 2004 See also: artist section!" [Lollipoppe Shoppe]

*** VON HAUSSWOLFF, C.M. – There are no Crows flying around the Hancock Building CD (Lampo 001, 2006) [lim. 500] €13.50**

Typisch ober-obskures Konzept bei diesem neuen Soundscape des schwedischen Klangkünstlers: Als Grundlage dienten Feld-Aufnahmen die auf der Spitze eines 100stöckigen Hochhauses in Chicago gemacht wurden, später wurden "elektronische Krähen" dazugemischt, das alles in ein knarzendes, höchst pulsierendes Fließmuster gegossen... One-tracker, 40 minutes.

"In August 2003, Lampo invited Swedish artist CM von hausswolff to do a project specific to Chicago. Intrepid traveler that he is, hausswolff ascended to the top of the 100-story John Hancock Building and collected sounds from the open-air observation deck. While taking in the sights, he recorded building vibrations, passing breezes and

overheard speech from tourists. Later, in his Stockholm studio, he added a series of feedback rotations to suggest crows (guardians or enemies?) encircling the conceptual tower. The result is this belching, super dense, low-end drone work. hausswolff's new piece is his rumination on security and paranoia. What makes us safe? Is it better to dwell in a cave or in a skyscraper penthouse? Could be another lecture on sound and architecture. We hear a secret gastrointestinal message. Say what?!" [label description]

*** WALDRON, M.S. / STEVEN STAPLETON / SIGTRTYGGUR BERG SIGMARSSON / JIM HAYNES / R.K. FAULHABER - The Sleeping Moustache CD (Helen Scarsdale Agency HMS007, 2006) €13.00**

Akustischer Surrealismus in Reinform auf dieser aufwendige Ketten-Collaboration, Drones und Collagiertes zu gleichen Teilen, Sprachexperimente, Geräuschaufbau, Weirides, abenteuerlich und schön! Anhören und staunen!

„... Im fünfmaligen Wechsel von gut 10-minütigen mit 2- bis 3-minütigen Tracks jonglieren die Fünf mit den elektronischen Schatten von Nähmaschinen und Regenschirmen, wuchten nackte Eselskadaver auf Konzertflügel, klingen nach der Nachtschwester und lassen sich das Schamhaar neu frisieren [...]. Auch wenn sie das Pissoir nicht neu erfindet, ist sie doch Frucht einer langen Erfahrung aquis submersus.“ [Bad Alchemy #51]

“...Each with a peculiar understanding of the audio arts, these five artists came to the proverbial table and thought it a good idea to collaborate. Given the predilection for the surreal and the sidereal that each of these five employ in their many audio and visual projects, those agendas oozed from the recordings that became known as The Sleeping Moustache.

An epiphany of controlled disorder, a convulsion of beauty, a cascade of thought from delirious minds, The Sleeping Moustache is an exquisite manifestation of sound poetry scattered into a tortuous collage mired in an oblique melancholy. Magnetic tones extracted from the ether, mechanical sounds smeared into a lugubrious growls, horns trumpeting straight out of John's Book of Revelation, ululations sliced into information overload that Schwitters himself would be proud of. The Sleeping Moustache presents a psychically instable landscape, where dreams and nightmares wreak havoc upon the drudgery of daily life. The closest audible territory for The Sleeping Moustache might be the psychoactive constructions of Nurse With Wound's Homotopy To Marie, although the characters in this drama happened upon an entirely different map of that terrain.

The artwork for the first edition of The Sleeping Moustache features five letterpress prints from each of the artists with an edition of 1700.“ [from the label description]

*** WATERMANN, JOHN – To be taken seriously it has to be long mCD (Waystyx 22, 2006) [lim. 100] €22.50**

Collector's item coming in special cover. Two pieces, fabric pressed, art-cover, only 100 numbered copies available!

*** WATERMANN, JOHN – Neurotic Jesus Cash Boy CD (Waystyx Records WR27, 2006) [lim. 150] €14.00**

„Vormals auf Tochnit Aleph herausgegeben, versammelt dieses Rerelease drei Stücke von John Waterman, die, wie auch in vielen anderen Veröffentlichungen von ihm, eine Mixtur verschiedener Fieldrecordings und Synthesizerklänge sind. Meist unterlegt von sparsam aufbereiteten Rhythmen und Einspielungen textlicher Art. Donnerrollen und Brandungsrauschen verströmen eine naturalistische Atmosphäre von der die rhythmische Komponente unmerklich Besitz ergreift. In „Neurotic Jesus Cash Boy“ ist wiederum ein melodieunterlegter Rhythmus bestimmend, durchgossen von Einspielungen repetitiver Klangkürzel, meist auf Synthesizersounds basierend. „Somewhere Over There“ greift erneut das Seethema auf, um es in dichten Clustern zu einem sirrenden Anschein des Unheilschwangeren zu führen.

„Originally released on Tochnit Aleph the CD assembles three pieces from John Waterman. Like in several other releases here he also deals with a fine mixture of minimal rhythm tunes and sounds from various field recordings or synthesizers. You hear some tunes from the seaside, a lonely voice only repeats the number 19235, rhythm finds itself and remains modest. The second tune shows also voice samples underlaid with a monotonous rhythm and synthesizer sound originate from 70s kraut rock. The last piece deals again with recordings from seawaves. It contains convergent sounds of dripping water, sustained buzz tones from synthesizer again. Constantly floating but with the touch of a disastrous atmosphere.“ [Peter Schlewinski / Drone Records]

*** WERREN, PHILLIP – Electronic Music (1968-1971) do-CD (Cast Exotic cat # 003, 2006) €20.00**

Wiederveröffentlichung einer extrem seltenen LP-Box dieses weitgehend unbekanntes nordamerikanischen Elektronik-Pionieres!

“Brand new reissue of a impossible to find early Canadian electronic 4 Lp box by composer Phillip Werren. Only 100 copies where ever pressed of his early electronic work. It was recorded at Simon Fraser University (Vancouver), McGill University (Montreal) & Radio Warzawa (Poland). It was recorded between 1967 and 1971. The LP has heavy elements of tape collage, Modular Synthesis, voice, and experimental thought. Some of the pieces where conceived by psychedelic and occult influences. Much of the record was done with a Buchla System 100, the first of their modular synthesizers. Original cover artwork was created by local Vancouver Artist JAS Felter.

The Album was created for the most part at the height of the late 60's at Simon Fraser University. "1968 was a year of great upheaval: at SFU, Canada's Berkeley, 114 people were arrested for their part in the protest over the firing of the entire faculty of the Political Science and Anthropology department. Marcuse, Baba Ram Dass and others came to speak to us at peril to themselves; acid and mescaline abounded and apocalypse seemed to fairly shout out at us in the rarified atmosphere of Burnaby Mountain. The neo-fascist architecture of the university seemed to beg for anarchy and chaos and linear thought itself seemed doomed to extinction."

"The electronic music studio at SFU was at that time probably the most sophisticated studio in Canada. After working in studios at Columbia and Radio Warsaw, both of which were small and somewhat limiting, I found it impossible to continue composing with the Princetonian precision in which I had been schooled. The SFU studio contained the most recent synthesizer designed by Don Buchla. I only vaguely understood what "it" did and realized that I would have to put aside my rigid preconceptions of how one sound should follow another. The sequencer, a device which can generate a sequence of sound events in a more-or-less random pattern and at times seemed to have a life of its own, became for me a sort-of window through which I could see/hear a universe of sound I had never imagined possible. It was necessary for me to "step back" from these sequences of sound-events, to control them in some other way: through the mix of one sequence with another in time and space."

This album is a nugget of Canadian Psychedelic Avant-Garde history, up there with the early works of Bill Bissett, The Nihilist Spasm Band, and Intersystems. Also in line with early America works by Robert Ashley, Tod Dockstader, and Gordon Mumma. More currently, this would site nicely with a oddball release by Wolf Eyes, Double Leopards or Excepter.“ [label description & liner notes]

*** WRIGHT, PETER – Red Lion CD (Digitalis Industries DIGI027, 2006) €12.00**

Londoner Aufnahmen von 2004: field recordings von verschiedenen Plätzen Londons (Red Lion Square, Tate Modern, etc.), feedbackin' hyper-effektierte Drone-Guitars, merkwürdige Obertonräume entstehen, Daydream-Akustikgitarren verschmelzen mit Environmentals, sowas wie Helikopter-Vibrationen(?), einzelne metallische Töne ziehen Resonanzen wie Schweife hinter sich her, himmlische Vibratos, die in der Luft schweben & zu schimmern scheinen, sirrend-fräsende Klangwolken mit Siren-Effekt...

Wie fast kein Zweiter ruft PETER WRIGHT aus seinen Gitarren manchmal fast aberwitzig zu nennende Obertonresonanzschwälle hervor, schafft sirrend-schwirrenden Singsang par excellence, der nie in langweiligen tumben Noise oder Drone abgeleitet, sondern immer in feinsthetischer Balance bleiben....

RED LION ist ein poetisch-verträumtes Werk mit vielen Facetten und sei hiermit allen die PETER WRIGHT noch nicht kennen ans Herz gelegt. 9 tracks, ca. 55 min.

“You can remove a Kiwi from New Zealand but you sure as hell can't remove New Zealand from a Kiwi. Such is the case with Christchurch transplant, Peter Wright. Over the course of a decade, Wright has etched his name in glass in the annals of drone-world superstardom. And while I'm not sure what that really means, the point is that when it comes to soaring dronescapes, few do it better than Peter Wright. He has helped pave the way with contemporaries such as Birchville Cat Motel and Double Leopards, but clearly has his own distinct voice. With his past few albums, Wright seems the logical successor to native Kiwi, sound manipulator extraordinaire, Roy Montgomery.

"Red Lion" is Wright's latest incarnation and, once again, pushes the boundaries of what he can do with his trademark 12 string Danelectro to the absolute outer limits. He pushes the limits of simplicity without ever breaking. Wright's albums are a thing of sheer, pure beauty, existing in a vacuum where nothing on the outside can tamper with their grace. Even with his lofty intentions, "Red Lion" is immediately approachable and grabs the listener from the opening notes. As always, Peter Wright offers up something wholly infectious and undebatably magnificent.

Press about Peter Wright: "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, Bliithe 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*

"This is easily some of the most evocative proto-drone work to reach these ears in a while, with beautiful almost folk melodies that flutter on the edge of audibility cut up with a thick soup of early-evening smog and long forgotten geographies. Somewhere between early Flying Saucer Attack, Mirror and William Basinski. Highly recommended." - David Keenan, *Volcanic Tongue*

"If Windy & Carl's vision of Antarctica is your idea of bliss, you will drool over this soundscape depiction of Peter Wright's home in New Zealand. Now living in London, these are what the label calls "love-drones," as Wright's memories of his home's wide open spaces inspire slowly unfolding waves of lush guitar." - Jim Steed, *Fakejazz* [label info]

XENAKIS, IANNIS – Electronic Music CD (Electronic Music Foundation EMFCD003, 1997) €13.00

BACK IN STOCK!!

„Wichtige Aufnahmen aus dem Werk, v.a. der Frühzeit des griechischen Komponisten: 4 der hier enthaltenden Stücke entstanden 1957-1962 im INA GRM-Studio in Paris bei PIERRE SCHAEFFER. Ein weiteres stammt aus dem Jahre 1970 (nur instrumentale Sounds), das letzte schließlich ist unter Einsatz eines speziellen Computer-Programmes entstanden, welches XENAKIS entwickelt hat (1992). Schön & erstaunlich die geräuschhaft-dröhnig-elektronischen Stücke aus seiner Anfangszeit...“ [old Drone Records info]

“Superlative and long desired reissue of Xenakis's early electronic works, including the in-demand pieces from his his pioneering Nonesuch album *Electro-Acoustic Music*. Issued in collaboration with France's INA-GRM, the studio where the first 3 of these compositions were realized. Although it only makes up a tiny portion of his total composed work to date, Xenakis's tape works are as legendary and significant as those of Schaeffer, Henry or Stockhausen. Powerful, mind expanding listening -- this release certainly will rate as one of 1997's most important experimental musical documents. Includes the following works: "Diamorphoses" (1957): "a study of white noise and its gradations through the process of densification." "Concret PH" (1958): "This very short work is a sound continuum without a single break. Xenakis pre-recorded crackling embers from which he extracted very brief (one-second) sound elements. Then he assembled them in huge quantities, varying their density each time. This work can be compared to his instrumental preoccupations concerning 'clouds of sound.'" "Orient-Occident" (1960): "one of the major masterpieces for tape...conceived as a music for a film by Enrico Rulchignoni." "Bohor" (1962): "dedicated to Pierre Schaeffer...an extraordinary and deafening sound continuum where the listener is invited, in a figurative sense, to hear bells chime while standing inside them!" "Hibiki-Hana-Ma" (1970): "Xenakis recorded and reworked sequences played by an orchestra, a biwa, and a snare drum but never rendered them unrecognizable. Distributed over 12 tracks, the work's sonorities were elaborated in function of a highly pronounced spatialization. The title of this piece means 'reverberation -- flower -- interval.'" "S.709" (1992) recorded with the GENDYN program: "Both the sounds produced in the piece as well as the global evolution of the composition are literally unheard of: despite the abstract nature of the processes involved and their mechanical nature, the Xenakis sound world is immediately recognizable." [press release]

*** ZGA – Zgamoniiums 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 anzuzeigen). Harsche Rhythmen, knirschendes, schrillendes Metall, monotoner Sprechgesang, gequälte Trash-Elektronik – invalide Cyberpunks wühlen als Schamanen der Zukunft im postatomaren Schrott – Lähmung, Statik, gegen die ein archaischer Beat ostinat antrummelt...“ [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 pflegen die Perkussion auf eisernen Objekten, wie es so manche Band in den 80er Jahren tat. Aber anders als diese entfachen sie kein Industrialdonnerwetter, sondern loten mit kratzender oder streichender Behandlung die eher leisen Gefilde bzw. atmosphärischen Möglichkeiten des Materials aus. Die senkrecht aufgehängten Spiralen, Eisenplättchen und -stangen bilden zudem das Herzstück für Stücke, die einen entfernten Rockkontext lediglich in dekonstruierter Form erahnen lassen. Plötzliche Brüche im Aufbau geben den Stücke einen rohen und fragmentarischen Charakter. Wenn mit einem plötzlichen Schwenk die Geräuschkulisse kippt und eine verquerte Klarinette Volksweisen anstimmt, wirkt das nicht als beliebige Geste. In die Aufnahmesession, die die Band erstmals in ein professionelles Studio

führte, haben ZGA ihr Erfahrung im Umgang mit nicht vorhandenem Equipment, will sagen die Bastlermentalität des Improvisateurs im Gegenständlichen nochmals mit herüber genommen. Immerhin fuhrwerkeln ZGA seit 1984, noch hinter dem eisernen Vorhang und unter erschwerten Bedingungen, an ihrer Musik herum und da steckt nun mal auch immer der geniale Schuss Punk drin, der die Dinge so erscheinen läßt wie wir sie mitunter gar nicht gern sehen: ständig reparaturbedürftig. _ZGA are working on iron objects like some of the industrial bands from the 80ties. But in spite of them, they are more in the quietly fields sounding out the materials possibilities with scratching and stringing. Coil springs and/ or iron plates played with iron bars are the heart for pieces far away from any rock context. Sudden breaks are disturbing the structures giving them a rough and fragmentary character. When in a sudden move the sound scenes are changing and a strange clarinette starts playing in terms readily comprehensible to the layman, it is not only any gesture they like. Since 1984 they have been existing as a band working behind the iron curtain. Maybe for that reason they developed an improvising talent in dealing with heavy circumstances especially for musicians like them. Now for this session ZGA have worked the first time in a professional studio and they used their brilliant punk spirit which makes that the things seem to be in a way we do not always like to see them: currently under construction.” [Mr. Schlewinski for Drone Records]

4.1. CD COMPS

*** A FIELD GUIDE TO TABLE OF THE ELEMENTS do-CD (Table of the Elements TOE-CD-90, 2006) €22.00**

Schön aufgemachte Label-Compilation des ambitionierten US-Verlags inklusive einiger unveröffentlichter Tracks....

"Since 1993, Table of the Elements has spoken that truth, focusing on musicians whose light shimmers outside the frames of convention and registering the ripples of music that are too essential to die or dissolve into the common currency. It has prospected for the rarest sort of sonic lode, the uncut goods blessed with a hearty half-life. The label's 100-plus releases are a vital contemporary archive, a survey of meaningful eruptions across a broad horizon of improvised, experimental, minimal and outsider musics. Here, on these two CDs, is a field guide to the essential Table of the Elements. This sampler is more than a summary of label highlights; the performances make a statement as bold as their visceral impact and as rich as the conceptual process that underpins their creation. It's the kind of music Table of the Elements is all about. It thrives outside the barricades, where no one else is looking. Where the truth is spoken." Artists featured are: Jonathan Kane, Arnold Dreyblatt, Zeena Parkins, San Agustin, Tony Conrad, Tony Conrad w/ Faust, Rhys Chatham, Leif Inge. Disc one has some previously released material -- (plus tracks by Dreyblatt, Parkins and Conrad that appear to be previously unreleased). Disc 2 is an unreleased excerpt from Leif Inge "9 Beet Stretch" -- Ludwig van Beethoven's 9th symphony stretched to 24 hours, with no pitch distortions (complete DVD version on TOE forthcoming!)." [label info]

*** ANTHOLOGY OF NOISE & ELECTRONIC MUSIC VOLUME 4 do-CD & booklet (Sub Rosa SR250, 2006) €18.00**

Der vierte Teil der ANTHOLOGY-Serie, wieder eine bunte Mischung aus Klassikern, rarem Material und Newcomern, umfassend dokumentiert. Die Verbindung von "seriöser" Komposition und experimentellem "Underground", nirgendwo ist sie so präsent wie in dieser SUB ROSA-Reihe....

„Each compilation in this excellent series so far has proved an essential primer, and this fourth offering shows no signs of letting up on either substance or quality. The compilation begins with something rather special indeed, and for someone like me who is pretty obsessed with electronic music history – it's about as indispensable as it gets. The track is by Egyptian artist Halim el-Dabh (don't worry, I haven't heard of him either) and was discovered by the Sub Rosa gang hidden in a French magazine article. Of course as you've probably guessed there's a good story attached to this, and the track was actually made in 1944 and subsequently broadcast on Egyptian national radio. Yes, it's a piece of abstract pre-musique concrete which was broadcast on prime time national radio; what must the locals have thought? That's not all either, this pre-dates most of what we regard as the 'first' electronic concrete experimentations... so why did nobody know about this? As the extensive book so lovingly provided by Sub Rosa reads 'Pay tribute to the unknowns, those who work in the shadows...'; never a truer word spoken. As with all of these compilations, the list of artists is endlessly exciting and this time we're treated to exclusive tracks from Rune Grammfon's Maja Ratkje, Lauri Spiegel and the psyche-tastic Vibracathedral Orchestra with rarities coming from Steve Reich, Alvin Lucier, Ligeti, Robert Wyatt, Oliver Messiaen and Jean Claude Risset among many more. I don't think I need to go on about how utterly

crucial this compilation is, like the first 3 installments this will make for a fantastic appendix to Ohm's incredible "The Early Gurus Of Electronic Music" compilation – an essential purchase." [Boomkat]

"...featuring Steve Reich, Gyorgy Ligeti, William Burroughs, Alvin Lucier Olivier Messiaen, Vibracathedral Orchestra, James Whitehead, Halim el-Balh, François Bayle + Robert Wyatt + Kevin Ayers, Loop orchestra, Jean-Claude Risset, Beatriz Ferreyra, Maja Ratkje, Laurie Spiegel, Stephen Vitiello, erik M, Wang Changcun, Chlorgeschlecht, Gottfried Michael Koenig, Milan Knizak, Ralizes Denudes.....

We keep goin' on our adventure with this fourth volume of our anthology. This installment is the pivoting axis of a seven-piece set. We develop here some other tendencies including new creations from China, Brazil, Norway, Hongria and of course some classics and (un)published material from main composers (Ligeti, Lucier). Some very rare documents too as Robert Wyatt + François Bayle. More than 3/4 of the tracks are unpublished.

2CD set / digipack sleeve + 52 pages book

In the previous three anthologies, we mentioned the historical axes at the heart of the advent of concrete and electronic music: Pierre Schaeffer's workshop studio (in Vol. 1), the WDR Studio in Cologne (Vol. 3) and the Princeton Electronic Music Center in Columbia, New York (Vol. 2). Quickly though, the development and creation of electronic studios became a priority, with new facilities popping up around the world: throughout Europe and America, but also in Brazil, Mexico and Japan, countries where there was a will to create music that was radically new. As important as it was, the technological wave was not big enough, as Tod Dockstader's case testifies: because of his technician's background in sound editing, he was prevented from pursuing his art in the studios, which remained the musicians' turf. more than 2 h 30' of music - many rare tracks and unpublished (at least 75%) + big booklet full of notes and biographical notices
2CD digipack sleeve. follow-up to Anthology volume 1 (SR190), Anthology volume 2 (SR200), Anthology 3 (SR220) which become in a few years time, real 'classics' inside our catalogue" [label info]

*** ARCHIVES GRM 5 x CD-BOX (Ina Grm INA C 1030, 2005) €36.00**

Wieder da, nachdem die letztjährige Erstaufgabe sofort vergriffen war! Die monumentale Box zum 30jährigen Bestehen des Instituts enthält 5 CDs mit zum Teil rarem Material aus den Archiven des GRM und ein 80seitiges Begleitheft. Auch als Einstieg in die Welt der Elektro-Akustik ist dies eine fabelhafte Möglichkeit!

AVAILABLE AGAIN !! Wonderful 30-year-jubilee-box with 5 cds and 80p. booklet and tons of rare material from the GRM-archives, FERRARI, BAYLE, BOULEZ, XENAKIS, MESSIAEN, SCHAEFFER, DHOMONT, PARMEGANI, ZANESI, etc. etc. Contains INA C 1031-1035 !

"The roots and historical development of musique concrete and experimental electronic/tape music -- packaged in stunning form. The 5 jewel cased CDs feature a total of 101 tracks (many previously unreleased, others never released on INA before; most are edits to some degree). Provides a captivating overview of decades of breakthrough developments in sound/architecture, and is a totally essential artifact in its own right. Vol. 1 artists include: André Hodeir, Pierre Boulez, Jean Barraqué, Darius Milhaud, Roman Haubenstock-Ramati, Henri Sauguet, Edgar Varèse, André Boucourechliev, Claude Ballif, Iannis Xenakis, Olivier Messiaen." [label info]

*** ARKTINEN HYSTERIA – SUOMI AVANTGARDEN ESIPUUTARHUREITA CD (Love Records LXCD 635, 2001) €15.00**

Unglaubliches Material aus der finnischen Experimental- und prä-Noise/Trash-Szene der 60er, (sowohl „Underground“ als auch „seriöse“ Komponisten), z.B. Rülps-Folk von 1961 von einem Trio um TOMMI PARKO, kirre machender free jazz, dadaistische sound poetry, cut-up Collagenwahn, superschief gesungener Tango (bei dem nichtmal die KAURISMÄKI-Brüder mithalten könnten), etc. etc. kommt mit dickem Booklet, alleine die Fotos darin wären schon die Anschaffung wert...

"the arktinen hysteria compilation that came out in november 2001 was compiled by jukka lindfors, based on his series of radio documentaries for finnish broadcasting company. together here are gathered for the first time some seminal tracks usually considered the milestones of early finnish electronic music; being the real predecessors of the sounds of mikka vainio, pan sonic & et al.; combined with some rarities and previously unpublished tracks. the album concentrates mostly around the output of the now-legendary love records label, varying from electronic music to avantgarde sounds, free-jazz and experimental rock. here one can witness some truly timeless electronic pioneering works, delving into the real finnish analogue roots of glitch, clicks & cuts and even modern laptop sounds." [label info]

*** DEATH ODORS III CD (Slaughter Productions SPCD57, 2005) €15.00**

Third part in this dark ambient & death industrial - compilation series by the ATRAX MORGUE-label, with unreleased tracks by KRAKEN, NEGRU VODA, BAD SECTOR, STATVM TERROR, SCHLOSS TEGAL, FOLKSTORM, TODAY I'M DEAD, DESIDERII MARGINIS, I.R.M., etc..

*** DEBRIS FIELD CD / BOOK (Bolton Museum / ICR 53, 2006) €16.00**

Katalog und -CD zum Thema "Trümmer" einer Ausstellung, die von April bis Juni in einer Kunstgalerie in Bolton (UK) stattfand und von PHIL MOULDYCLIFF kuratiert wurde. Abbildungen von Bildern, Skulpturen, Zeichnungen, Texte & Biographien der hier vorgestellten 13 Künstler, sowie ein 48+ minütiger feinstofflich-ambientöser Installationssoundtrack von LOREN CHASSE, PHIL MOULDYCLIFF, COLIN POTTER und KEITH ROWE machen dies zu einer äusserst sehens- und hörenswerter Publikation.

"This is the CD and catalogue for the 'Debris Field' exhibition at Bolton Museum curated by Phil Mouldycliff. The CD is an edited version of 'Debris Field ambient wash', a 48 minute piece that is split into 3 movements. The catalogue includes an essay by Mouldycliff titled 'Tracing paths through debris fields' which gives some insight into the exhibition and CD. Also includes photographs of some of the exhibits and artist biographies for those involved including Colin Potter, Keith Rowe, Max Eastley, Tom Phillips etc" [ICR]

" 'Debris Fields' was curated by Phil Mouldycliff and deals with 'remains', the debris after the act. It's not an exhibition about music per se, as it includes paintings, drawings, prints, sculptures and also music. Some of the participating artists are also musicians, such as Loren Chasse, Keith Rowe and Phil Mouldycliff and they all delivered some music to Colin Potter, who presented 'Debris field Ambient Wash', a mix of all the sounds into a 'discreet, constantly changing audible environment' to fill up the space with the exhibits. While flipping pages of the catalogue at home, this music fills also up the private space, and the big advantage is of course you can turn up the volume much louder and enjoy things perhaps better than in the public space. The music alone is worth getting the catalogue for." [FdW / Vital Weekly]

*** FROZEN LIGHT CD (Essentia Mundi EM002, 2006) [lim. 100] €8.00**

Auch in Rumänien breiten sich geräuschhafte Drone-Aktivitäten aus (wenn man das so nennen kann) – dies ist die erste Compilation des noch jungen ESSENTIA MUNDI-Labels von Casian Stefan aka ABBILDUNG mit sehr philosophischer Ausprägung.

„FROZEN LIGHT“ ist eine Compilation zum Thema LICHT, das ist sowohl im physikalischen Sinne als auch im geistigen (als erleuchtendes Wissen oder Gedankenfeuer) zu verstehen. In dunkles Pulsieren mischen sich hereinbrechende Klangobjekte, metallurgenes Aufleuchten, mächtige Echo-Implosionen, summende Gitarrenwände, rauschende Wasserhöhlen, illuminierte Sphärendrones, phosphoreszierende Wohlklang-Schwingungen, gleitende Räume mit gallerartigen Wänden, die sich langsam wie Licht-Vorhänge bewegen... ähnlich gutes Material wie die kürzlich erscheinende CRYOSPHERE-Compilation, gutes bis sehr gutes haben uns die Stücke von OBJEKT4, NEXUS SUN, SAMSA, CHROMASCOPE, OENYAW gefallen.... limitiert und nummeriert auf nur 100 Stück, und es wäre nicht verwunderlich, wenn diese Comp. in ein paar Jahren ein gesuchtes Teil geworden ist !!

1. Abbildung - Walk Within
2. Objekt 4 / Wolfskin - Winter Robed In Somber Unlight
3. Nexus Sun - Black Drone
4. Samsa - Drawing Oceans
5. Wapstan - Burnt By Frost
6. Chromascope - The Earth Shall Inherit The Weak
7. Oenyaw - The Tutor Of Achilles
8. Nehmödt - A Curious Centerpiece
9. Audioemetic - Rayleigh
10. Fractaled - Slow Light Pulses

"A collective research work about the light, both physical light and the "light" of knowledge - indeed it can be icy.

About 76 minutes of dark ambient and drone soundscapes.

Pro. print CDr limited to 100." [label info]

*** IT JUST IS. IN MEMORIAM: JHONN BALANCE do-CD (Fulldozer Records FD CD20, 2005) €16.50**

Russisch-Ukrainische Tribute-Comp. für JHONN BALANCE, mit entsprechend vielen ost-europäischen Beiträgen, aber auch einem neuen Stück von PETER CHRISTOPHERSON mit thailändischem Chor!

"Fulldozer Records presents: the international compilation dedicated to memory of Jhonn Balance (tribute to COIL).

After the tragic death of Jhonn Balance - COIL had abolished. In one moment a musical epoch was gone. But the memory is alive. The idea

of a compilation in memory of Jhonn Balance had been wandering the minds through the whole year after this tragic event and was realized by a virtue of two labels - Fulldozer (Russia) and Nocharizma (Ukraine). Peter Christopherson had personally approved this idea. Lots of eminent and cult musicians responded to the offer to participate in tribute:

- 1.. The Threshold Houseboy's Choir (dir: P Christopherson) - Mahil Athal Nadrach
- 2.. Thighpaulsandra feat. Jhonn Balance - Christ's Teeth
- 3.. Theodor Bastard - Love's Secret Domain
- 4.. Kotra - Volt Of A Worm
- 5.. Spies Boys - Nasa-Arab
- 6.. Alec Empire - Tribute To Coil (Short Version)
- 7.. 2, 5 BZ - I Am A Green Child
- 8.. Chris Connelly - Connelly Whats Lest But Solid Gold
- 9.. Biblioteka Prospero - Heartworms
- 10.. Phillip Klinger aka PBK - It Just Is
- 11.. KK.Null - Scatovator
- 12.. EU - Absolute Elsewhere
- 13.. Darling Kandie - Paingame
- 14.. Pomassl - Oil Philmm
- 15.. Alexei Borisov feat. Ivan Sokolovsky & Dmitri Kutergin - Truth

CD 2

- 1.. CoH - No Balance
- 2.. Alva Noto - Odradek (Music To Play In The Dark)
- 3.. Schlammpeitziger - Konfliktkfhag (live)
- 4.. Goodiny & PCP - Black Sunraiz
- 5.. Scanner - To Meet The Moon
- 6.. Brompton's Cocktail - Soma Gestalt
- 7.. Mystified - Scratches & Dust (Night Echo Version)
- 8.. H.H.T.P. - Eclipse
- 9.. Noises Of Russia feat. Olga Nomok & Nikolay Rubanov - Remote Viewer
- 10.. Kryptogen Rundfunk - Throughout Time
- 11.. A.Vorodeyev - Slur (Acoustic Plumbum V.)
- 12.. Serge Tereshkine - Teenage Lighting
- 13.. Volga - Anal Staircase
- 14.. ILI - Green Water
- 15.. M.R.F / Elena Voynarovskaya - Immortality (live)
- 16.. Theodor Bastard - Love's Secret Domain (Instrumental)" [label info]

*** LUST FROM THE UNDERWORLD do-CD (HORUS CyclicDaemon HCD 02-2, 2004) €22.00**

Luxuriöser Vollfarb-Katalog mit kunstvollen Fotos von verschiedenen Fotografen zum Thema "Liebe und Eros in Mythologie, Symbolismus & dekadenter Kunst", dazu 2 CDs mit Musik von diversen Projekten und Musikern aus dem elektronisch-düsteren Bereich: Romantic Electro-Dark Wave, Mittelalter-Folk, Dark Ambient, Gothic Poetry, insgesamt eher song- & vokalorientiert...

"Wow, this is an impressive looking release. The Czech label **Horus CyclicDaemon** released an enjoyable compilation before (*Chaos*), but this time they have taken their ambitions a step further. A luxurious A5 book full of erotic photos contains two cd's filled with exclusive material of interesting artists. The project is dedicated to Love & Eros in mythology, symbolist & decadent art and focuses especially on the story of Hades & Persephone & Koré & Demeter. This theme is worked out in the booklet, which contains about 30 'bizarre pictures' from 9 recent & modern photographers as well as some texts and poems. The photos have very different styles, some are subtle and romantic, others are rawer and fetish-like. Apart from the erotic photos, there is also a page for each artist involved, with credits and lyrics. Everything is printed on top quality paper to enhance the visual stimulation. Furthermore the booklet is packaged in a very nice envelope.

The theme becomes not only clear from the visual contributions of the photographer, but the musical artists also deal with themes of lust, sex and fetish. And they are certainly not the least artists, though there are also some unknown (but promising) artists present. Don't expect fetish EBM/techno like Die Form though, in general the musical idiom is romantic or mysterious. The music on *Lust from the Underworld* ranges from dark folk to neo-classical, from heavenly voices and medieval to ritual, from dark ambient to experimental industrial.

Disc one starts sensual, with atmospheric sounds and the typical voice of **Chako** (related to Jack or Jive from Japan). **Unto Ashes** treats us to ritual and medieval sounds, with nice hurdygurdy and percussion sounds. Then comes a bombastic filmic soundscape by **Abnocto**, a project of Simon Kölle and Simon Heath, also known for *Za Frûmi*. These gothic fantasy sounds bring images of monks sneaking through dark corridors. The contribution by **4th Sign of the Apocalypse** from the USA has a ritual, monotonous sound and an experimental structure. Then comes a rather mysterious piece with whispered/spoken vocals by a Mexican act called **Detritus**, which I think is another Detritus than the one who releases on Immanence and Ad Noiseam.

Romowe Rikoito is a lovely folksy band from Russia, which enchants me with their melancholic string sound. **Maor Appelbaum** is a new name for me, but sounds interesting with a mixture of electronic and classical sounds, it reminds me of the more experimental Matt Howden works. **The Mystery School** adds a slow piano-based romantic hymn, while **Chaos as Shelter** is responsible for some rather dark ritual ambient sounds in combination with a traditional Persian song, reminding me of Agnivok. **One Inch of Shadow** from Poland has a shimmering, experimental soundscape with some dramatic vocals on top of that. It is followed by **Hexentanz**, a project related to Soil Bleeds Black, but darker and more ritual, quite nice. Disc one is finished by a great atmospheric ambient piece with classical elements and interesting spoken text by **Musterion**, another project of Simon Kölle. Disc 2 has a great start: **Sieben** with one of their most rhythmic pieces 'Forget me not', which I clearly remember from Matt Howden concerts and which is very different from the track with that name on the *Sex and Wildflowers* album. **Mondblut** are always masters at creating mysterious, sensual moods, and they do not disappoint. **Empusae** slowly builds up his track, which evolves into a complicated rhythmic piece, the hardest track so far. **Delusional Day** is much softer, with lovely, expressive female voices, somewhat jazzy. **The Crown of the Scars** is somewhat weird, with strange lyrics, making me think of David E. Williams. **Cotton Ferox** from Sweden had made a great album, and again they have contributed an original sounding piece, sort of experimental ambient dub with penetrating spoken word. **While Angels Watch** has a usual a more traditional dark folk sound, with romantic lyrics about angels and nice contributions by Matt and Jane Howden. Then follows an improvised, somewhat oriental piece by **The Legendary Pink Dots**, interesting as always. The Belgian **Hybrids** are specialized in dark ritual sounds, and with the help of the sensual voice of Ms. Poly Esther the lustful character of their song is further enhanced. Last but one is a bombastic medieval soundtrack piece by **Za Frûmi**, perhaps the best track I know from them. A slow classical piece with a religious feel by **Ossaserpia** finished the second cd. Only 500 handnumbered copies have been made of *LUST FROM THE UNDERWORLD*." [Hans D. / FUNPROX]

*** MONTREAL SOUND MATTER – MONTREAL MATIERE SONORE CD (Pogus Prod. P21041-2, 2006) €13.00**

Compilation zu einer Ausstellung & Workshop von FRANCISCO LOPEZ vom August 2006 mit elektro-akustischen Arbeiten die Feldaufnahmen aus Montreal als Basismaterial einsetzen... hier gibt es einiges neues zu entdecken !

"Works by Francisco López / Louis Dufort / Steve Heimbecker / Hélène Prévost / Mathieu Lévesque / a_dontigny / Chantal Dumas / Tomas Phillips. Montreal Sound Matter / Montréal matières sonore brings together eight Canadian and international sound artists. The project began with a workshop on environmental sound collecting by Francisco López and led to the development of a collective sound project including an album, a sound installation, and a concert. This is the recording. The artists create an immersive sound installation made up of fragments of Montreal, which propose a reflection and a questioning on the city. Far from being a postcard, these sound portraits suggest an abstract view of Montreal made up of fragments modeled or transformed to the liking of the artists. Through these places turned non-places and thus more or less unrecognizable, the pieces present an interesting variety of aesthetics, constructions and creative processes." [Esther Bourdages, curator]

"Yet it is not about the city as a conglomerate of soundmarks or stereotyped symbolic elements--it does not aim at making a sound portrait or a representational creation. My proposal to all the participating artists involved in the project was to foresee the city --both outdoors and indoors, both the public and the private spaces-- as a constantly-changing generator of sound matter. The original source environmental recordings were carried out by the participating artists in Montreal during April 2006, and we all shared the common pool of sound matter thus generated to create the individual pieces. I believe this is an interesting way of setting up a challenging situation in which we are dealing with a limited and intentionally restricted universe of sonic extractions of reality, and also -and more importantly-a straightforward way of proceeding to reveal the creative individual substance of each one of us." [Francisco López]

„-...Not to make an audio postcard of the city, but rather a more abstract and personal view of the city, by people who already lived there much longer than Lopez. So it's not a matter of saying, 'oh this is that street, or this nice restaurant ('Schwarz', anyone?),' but to sit back and take it in as a long soundscape of the city. Rather than seeing this as eight separate pieces of music, I see it as one city seen through eight microphones and some of them present their work in their most pure form, like an unaltered recording, some as a cut-up and with some it's hard to recognize any sort of field recording at all, such is the case with Tomas Phillips. But all the tracks are thus placed on the CD that they make their trip through the city, from busyness to quietness and

back again. Only towards the very end of the CD, in the piece by Mathieu Levesque, there is a bit of music sipping through: a computerized game music thingy. In the end we know nothing more about Montreal, but we do experienced a beautiful trip through a very nice city. It also includes pieces by Helene Prevost, Steve Heimbecker, Louis Dufort, Chantal Dumas, A_dontigny and of course Lopez himself." [FdW / Vital Weekly]

*** MORE ARKTIK HYSTERIA / SON OF ARCTIC HYSTERIA : THE LATER YEARS OF EARLY FINNISH AVANTGARDE do-CD (Love Records LXCD 647, 2005) €21.00**

Die Fortsetzung der irren ARKTINEN HYSTERIA-Compilation (Love Records 2001) mit einem weiteren äusserst kurzweiligen Streifzug durch die finnische Avantgarde-Szene, am Ende stehen dann Projekte von JIMI TENOR oder MIKA VAINIO, bevor sie berühmt wurden...
...the later years of early finnish avant-garde. another incredible volume, following the inspiration and eye-opening 2001 cd arktinen hysteria -- suomi-avantgarden wsiiputarhureita. perfectly packaged document of more utterly obscure electronic mayhem and theatrical intoxication, presented as near-high-art. "now covered are the 1970s and 1980s. 34 artists. featuring a lavishly illustrated leaflet of 20 pages. compiled by jukka lindfors. featuring jimi tenor, läjä Äijälä and early mika vainio (pan sonic), the sperm activists mattijuhani koponen and pekka airaksinen, edward vesala at his wildest, kari peitsamo, kauko røyhkä and sleepy sleepers at their most experimental and many other musical alchemists from pekka streng to reinin myrkkyy -- as a bonus some no-holds-barred sound experiments of kaj chydenius and m.a. numminen from the '60s." [label info]

*** MYTHS 3 – LA NOUVELLE SERENITE CD (Sub Rosa SR05, 1989) €13.00**

Eine der ganz frühen SUB ROSA – Veröffentlichungen (1987 als LP) wieder erhältlich: Teil 3 der MYTHS – Reihe enthält lange Stücke von Ambient- & Minimal – Komponisten: JON HASSELL, HAROLD BUDD, GAVIN BRYARS, und sakralen Gesängen aus dem "ARCHIVES SONORES SUB ROSA", die hier gut hereinpassen in das line-up...
"THIS is a reissue of the third volume in this early Sub Rosa compilation series, originally released in 1987. Features long tracks from Jon Hassell (duo with J.A. Deane, from 1985), never released since; Harold Budd (duo with Eugen Bowen, from 1983) in the mood of "The Serpent in Quicksilver" (with a splendid steel guitar); Gavin Bryars (duo with Andrew Thomson, from 1987); an unpublished sketch for two pianos called "Sketch For Sub Rosa" (later published on ECM with a chamber ensemble); and an excerpt from *Les Archives Sonores Sub Rosa*, a short film without image. Spanning from 1972-1975, Harold Budd created four individual works under the collective title *The Pavilion of Dreams*, produced by ambient pioneer Brian Eno. His two subsequent collaborations with Eno, *The Plateaux of Mirror* and *The Pearl*, established his trademark atmospheric piano style. Jon Hassell's first recordings were made with minimalist masters La Monte Young and Terry Riley, through whom he met the Hindustani raga master, Pandit Pran Nath. From his studies of the classical Indian music of the Kirana tradition he adapted these techniques to the trumpet and developed a new style of playing which forms the basis of his own unique sound world. Gavin Bryars has written a large number of works, including three operas, and a number of instrumental pieces. His first major work as composer was *The Sinking of the Titanic* on Brian Eno's Obscure label in 1975. This collection gathers together the most stunning of ambient, atmospheric sound worlds from three very important composers." [press release]

*** NO NEW YORK CD (Lilith Rec. 2005) €15.00**

"One of the brightest and most famous projects of the entire punk/new wave scene, No New York was released in 1978 on Island's sub-label Antilles and became a total cult in the indie scene. Featuring some of the most incredible rule breaking bands of the underground New York art and music scene, the project - strongly pursued by Brian Eno - is a genuine snapshot of the massively creative NY scene, from which innumerable trends started and became part of the modern pop music as we know it. Influential, powerful and ground breaking, this collection features four of the top icon shattering Gotham City's no-wavers like James Chance, (CONTORTIONS), Arto Lindsay and Ikue Mori (DNA), Lydia Lunch (TEENAGE JESUS) and Sumner Crane (MARS). If you missed the original it's time to get your hands on this reissue. The CD digipack version includes a detailed booklet." [Label info]

*** RунеOLOGY CD (Rune Grammofoon RCDS 2, 2005) €8.50**

„Preisgünstiger Sampler mit Tracks von vor kurzem veröffentlichten, aktuellen oder erst erscheinenden Alben. Mit Tracks von DEATHPROD, ARVE HENRIKSEN, PHONOPHANI, SCORCH TRIO, FOOD, NILS OKLAND, ALOG, SHINING und ARCHETTI/WIGET..... Das Rune Grammofoon Label wurde im Januar 1998 von Rune Kristoffersen gegründet mit der Intention gegründet, die Musik der

abenteuerfreudigsten und kreativsten Künstler Norwegens zu veröffentlichen. SPECIAL LOW PRICE 70 MIN SAMPLER INCLUDING TRACKS FROM RECENT AND CURRENT RELEASES AS WELL AS TRACKS FROM FORTHCOMING 2005 ALBUMS. ARTISTS FEATURED ARE DEATHPROD, ARVE HENRIKSEN, PHONOPHANI, STR NEN/STORL KKEN, SCORCH TRIO, FOOD, NILS KLAND, ALOG, SHINING AND ARCHETTI/WIGET. COMES IN A SLIMCASE CARDBOARD SLEEVE WITH ARTWORK BY KIM HIORTH Y. RUNE GRAMMOFOON WAS ESTABLISHED BY RUNE KRISTOFFERSEN IN JANUARY 1998 WITH THE INTENTION OF RELEASING WORK BY THE MOST ADVENTUROUS AND CREATIVE NORWEGIAN ARTISTS." [press release]

*** X-RATED: THE DARK FILES (JHONN BALANCE TRIBUTE COMP) CD (Steamin' Soundworks steam2, 2006) €14.50**

Hochklassige JHONN BALANCE-Tribut-Compilation, mit vielen exklusiven und raren Tracks von namhaften Gruppen...
"X-Rated: The DARK Files' is dedicated to the late Jhonn Balance of COIL and contains new, exclusive and rare tracks only. The tracklist speaks for itself: 1. SCANNER - Slateblue, Dark Seafed New exclusive track
2. BLACK SUN PRODUCTIONS - Ode To Ötzi From the Black Sun Productions' upcoming album 'The Impossibility Of Silence'
3. COIL - Coppice Meat From the limited mail order edition of 'Moon's Milk (In Four Phases)' bonus cdr
4. AURAL RAGE - I Don't Need That Deviant Sex Exclusive new track
5. NURSE WITH WOUND - Die, Flip Or Go To India Exclusive alternate take
6. MARKANT - Nach Pfingsten Rare track, originally released as 12": Cat M - 04
7. RAISON D'ÊTRE - Mouldering The Forlorn I Exclusive unreleased track
8. LEGENDARY PINK DOTS - A Japane Manual For A Crooked Wheel Exclusive new track
9. MONOTON - Ich Weiss Nichts Unreleased version of the B-side of Monotonprodukt 04, a 7" published in 1981
10. THE THRESHOLD HOUSEBOYS CHOIR under the direction of PETER CHRISTOPHERSON - So Young It Knows No Maturing From the forthcoming Blu-ray disk 'Rampant'
11. KAH - Stokers Siding From the upcoming SteamSounds release 'Love's Victory March' " [label info]

5. BOOKS & MAGS

BAD ALCHEMY – “schwurbeln muss sein, es macht ja sonst keiner...”

*** BAD ALCHEMY Nr. 50 (April 2006) €3.00**

BA 50/06: Anything Goes - Not (über 'Popjournalismus', 'Vorgemischte Welt' & 'Goodbye Tristesse'); Guapo, A. Marceur & Futch Live; Gimme that ol' Time Religon - 'Recommended' im Härtetest Teil 2; Matt Elliot/Third Eye Foundation - Drinking Songs? (M. Zinsmaier); The Sound of Hamburg; John Waterman; Pataphysik undundund; plus Reviews, keine Werbung, 88 Seiten!

*** BAD ALCHEMY Nr. 51 (Juli 2006) €3.00**

BA 51 enthält FREE THE JAZZ! - NOTIZEN VOM TAKTLOS-FESTIVAL 2006; THE ARSTIST'S DUTY - THE PETER BRÖTZMANN CHICAGO TENTET; DAS DELIRIUM DES LÄRMS - DIE WANDLUNGEN DES MIKE PATTON (von SWR 2-DJ H. Lachner); ein Porträt von CANTO CRUDO (GÜNTHER RABL & DIETER FEICHTNER); SOUNDART MADE IN SWEDEN: FIREWORK EDITION - FYLKINGEN - HÄPNA; SCOTT WALKERs THE DRIFT; LOOKING FOR HEROES - ÜBER DIE HELDENDÄMMERUNG IM NEOFOLK; EXHUMIERUNG STERBLICHER UND UNSTERBLICHER ÜBERRESTE (von Asmus Tietchens); THE MAGIC CARPATHIANS PROJECT (M. Beck); THE MEDIUM IS THE MESS: TESTCARD #15; und wie immer DAS POP-ANALPHABET.

* John DUNCAN & Paolo Parisi –

Conservatory (San Sebastiano) BOOK & CD (Maschietto Editore / Allquestions AQ09, 2006) €35.00

Ein weiterer Ausstellungs- / Installationskatalog mit Audio-CD von JOHN DUNCAN, diesmal in Zusammenarbeit mit PAOLO PARISI. Alle Klänge basieren auf "human voice only"...
Full color 64 pp. paperbound catalogue with installation audio CD mounted in separate cover, both inserted in paper box.
Catalogue : Texts (English/Italiano) by Daniela Cascella, Pietro

Gaglianò, Giovanni Iovane, & Sergio Risaliti.
Audio CD : John Duncan : shortwave, processing.
Catalogue and CD cover produced by Maschietto Editore.
CD produced by AllQuestions.

„The work of John Duncan should need no introduction, as he has long been one of Aquarius' favorite sound artists; however, Paolo Parisi is something of a mystery to us. An Italian sculptor, painter, and installation artist, Parisi commissioned Duncan to compose a sound component for one of Parisi's installation. The themes behind Parisi's installation for plastic tubes and eviscerated cardboard sentry houses are far too convoluted to recount within this review; but in a shocking display of Aquarian restraint, we'll merely mention that the Panopticon, Hitchcock, Deleuze, and Duchamp all get name checked throughout the book's text celebrating Parisi's installation. The CD is all Duncan; and it's well worth the price of admission. Duncan has long been known for his use of shortwave radio sounds as the springboard for his psychologically intense compositions; but slowly, he has been introducing the human voice into his pantheon of sound sources. For Conservatory, voice is the only source he is using, in particular he's amplifying and stretching the gasps, wheezes, and hisses that occur during the act of breathing. Through his manipulation of these sounds, Duncan cultivates a vast network of gaping blasts of air that collectively build into a ghastly, frigid drone emanating from a unscrupulous cryogenics laboratory. Another epochal release from Mr. Duncan!“ [Aquarius Records]

E / I – MAGAZINE – Music Electronic and Otherwise ...

* E/I MAGAZINE Vol. 4, Spring 2005 €8.00

RADIAN, ANDREW DEUTSCH & TETSU INOUE, ASMUS TIETCHENS, THOMAS DIMUZIO, COLD BLUE, VINYL ON DEMAND; etc..

* E/I MAGAZINE Vol. 7, Summer 2006 €8.00

Great new issue of this nice US-mag run by Darren Bergstein, 66 pages, most in full-colour !!

„sutekh - troum - free103point9 - muslimgauze - john duncan - christopher willits - secede - john bischoff - victor nubla - radboud mens - another electronic musician - ellipsis by colin newman - label profiles: cajid media, confront, infraction, noise factory, rune grammofon - 150+ reviews“

IKONEN – Magazin für ..

* IKONEN Nr. 8 mag (Ikonenverlag, 2006) €5.00

„Das Straflager in der neuen russischen Literatur von Ekaterina Vassilieva-Ostrovskaja. Strukturalistische Filme von James Benning von Mikko Linnemann. Hans Jürgen Syberberg Porträt I von Bernd Kiefer. Interview mit Peter Andersson / Raison d'être von Marcus Stiglegger. Interview mit Chris Carter / Throbbing Gristle von Arne Löffel. Pornokunst von Andrew Blake von Jan Volker Röhnert. Arakimentari - Araki goes Film von Ivo Ritzer Jean Amerys Schriften von Norbert Grob Georges Bataille über Nietzsche von Marcus Stiglegger THE DEVIL'S REJECTS von Ivo Ritzer HÜGEL DER BLUTIGEN AUGEN von Stefan Höltgen Rezensionen: Biosphere, The Protagonist, Jozef van Wissem, Turpentine Brothers, Tor Lundvall, In Gowan Ring, Alex Ferguson, Gustav Hildebrand, Svartsinn, Triarii, Werkraum, Bad Guy, Hardcore, Es war einmal..., Looking for Europe, Houellebecq...“ [Verlagsinfo]

PHOSPHOR

* Phosphor Nr. 120 mag (Phosphor, 2006) €2.00

Nice review-mag from Berlin with NOCORDS, SMALL VOICES, ACTUELLE, FIREWORK EDITION, FYLKINGEN, etc.. english language

TESTCARD

* TESTCARD Nr. 15: THE MEDIUM IS THE MESS BUCH (Ventil Verlag, 2006) €14.50

Aus dem Inhalt: Vom Niedergang der Radiokultur, Der kleine Plattenladen, Konstruktion von Pop-Stars, Kanon und Bestenlisten, Überlebensstrategie von Independent-Vertrieben, Internet-Labels, Krieg in der Mediengesellschaft, SPD und Pop-Politik, Musealisierung des Pop, TV-Polizeiern und Disziplinierung, DVD-Boom und die Zukunft des Kinos, Video Games u.v.m.

„...In dem Maße, in dem auch die auf Indie abonnierten Magazine immer stärker ökonomischen Sachzwängen unterworfen sind, verliert sich allerorts das Profil, die Inhaltsverzeichnisse und sogar die Arten der Berichterstattung haben sich angeglichen. Parallel zur offenkundigen Gleichschaltung von Top-Ten-Radio und Klingelton-TV

hat sich so ein Indie-Mainstream ausbreiten können, der suggeriert, es gäbe nur noch die Alternative zwischen "Schnappi" und Franz Ferdinand. "Über Avantgarde kann man jedenfalls nicht mehr in Pop-Zeitschriften schreiben", merkte Dierich Diederichsen verbittert in seinem neuen Buch Musikzimmer an. Der Satz gilt längst nicht mehr nur für Avantgarde im herkömmlichen Sinne, sondern für jegliche Musik ohne Lobby. Sie findet sich nur noch am Rande in den Musikzeitschriften behandelt, im Fernsehen und Radio hierzulande fast gar nicht mehr.“ [aus dem Vorwort]

* Asmus TIETCHENS „Monographie“

BOOK/CD (Auf Abwegen aatp16, 2006) [ed. of 600] €39.90

2300 pp. paperback book, plus 70 minute audio cd, 600 copies delivered in shrinkwrap, cd only available as part of the book
“MONOGRAPHIE ASMUS TIETCHENS is the second, revised and expanded edition of our book about the music of german electronics composer ASMUS TIETCHENS. The book has been carefully edited by kai u. juergens. the language of the text is GERMAN with a few exceptions (the discography and some essays are in english). the book is roughly din a4 in size, b/w, colour cover. an image can be seen at www.aufabwegen.com
the book includes:

- introductory texts by kai u. juergens, okko bekker and till kniola
- four fictitious texts about "professor tietchens" by ditterich von euler-donnnersperg
- eight essays by asmus tietchens that appeared in various journals in the last 10 years
- essays and short texts on asmus tietchens by guido sprenger, marcel bayer, vidna obmana, jon mueller, kai u. juergens, till kniola
- the section "aus gespraechen", compiled from different interviews with asmus tietchens - a fully commented discography (in english) up to december 2005, giving full track info, explanations and background info (i.e. instruments used, etc.)
- an index of all tracks and releases
- a bibliography
- the 70 minute audio cd "verstreutes 2" including the following tracks from tape and cd compilations from 1984-1995

tracklisting
VERSTREUTES 2

16 Beiträge für Kassetten- und CD-Zusammenstellungen 1984/1995

1. Zersendet 4'42" from OBJEKT 2 • Ladd-Frith • without number • USA 1984
 2. Medienlandschaft 3 7'05" from SECURITY • Undergrowth Tapes Canada 1986
 3. Klavierstück 1 1'58" from VOICES IN A DARK ROOM • Honeymoon Production • Honey 04 • The Netherlands 1989
 4. Klavierstück 2 1'35" from VOICES IN A DARK ROOM • Honeymoon Production • Honey 04 • The Netherlands 1989
 5. Fehlzündung durch Scybala 3'29" from NO MACHINE IS SILENT • Realization Recordings • USA 1995
 6. Post-Katholische Himmelfahrt 6'31" from CONSTRUCTIVE MUSIC 1990 • U.P.D. Organization • U.P.D. 004 • Japan 1990
 7. Karma Finanz 3'22" from MOUVEMENTS • La Légende des Voix • LDV 3 • France 1990
 8. Studie für Gong 7'44" from ALTERED STATES OF CONSCIOUSNESS • U.P.D. Organization • U.P.D. 006 • Japan 1991
 9. Nachtgalle 6'49" from SOUND FROM HANDS • Minus Habens Records • MHCD 003 • Italy 1992
 10. Die wahre Nachtgalle 6'43" from OHREN DES KAISER HIROHITO • DOM • DOM CD 77-14/15 • Germany 1993
 11. Beutelgestell 2'30" from WHAT? • Curious Music • Curio 2 • USA 1992
 12. Wenn die 3'15" from HARE HUNTER FIELD • Johnny Blue • JOY 004 • Portugal 1992
 13. Charisma perdu 3'36" from THE MEMORIAL ELVIS PROJECT • Odd Size • CD OS 03 • France 1992
 14. Der Sessel brennt 3'58" from THE PASSING GODS • Play Loud • PL 01 • Portugal 1993
 15. Bombenhund 4'52" from SOUNDWORKS EXCHANGE • Shinkansen/Goethe-Institut • SWE CD 01 • GB 1995
- Bonus track
16. Und wenn C.S. nun ein Hippie wäre? 3'31" unreleased • 1998
- Musik: Asmus Tietchens Produktion: Okko Bekker
CD-Master: Tom Fleischhauer. Aufgenommen in den Audiplex Studios, Hamburg.“ [label info]

6. T-SHIRTS / ART-OBJECTS / OTHER STUFF

* **FM3 – Buddha Machine SOUNDBOX (Staalplaat BUDDHA 001, 2005) €23,00**

Die kultige BUDDHA MACHINE mit neun sphärischen Loops von FM3, eine Soundbox die überall mitgenommen und eingesetzt werden kann, um das akustische Ambiente zu verschönern..

"Restocked! 2nd edition now available. A unique 'soundbox' from China, which is causing sensation worldwide. A totally dazzling item which causes jaw-dropping delight everywhere -- Alan Bishop bought twenty-four of these on sight, Brian Eno bought eight (how's that for apocalyptic math?). FM3 are a duo of Christiaan Virant and Chinese keyboardist and computer musician Zhang Jian -- based in Beijing. The Buddha Machine is a hardware loop player, built kind of like a little AM radio (available in 6 different colors, shipped randomly), but without all the nonsense -- total genius from out of nowhere. More info/pictures at: www.fm3.com.cn [there's also a definitive FM3 interview at: www.rarefrequency.com]. Comes with 2 x AA batteries. "The Buddha Machine is a small soundbox made in China which comes with an integrated speaker, a volume control, mini jack-out and a switch to choose between nine different loops which are stored on a small chip and can be directly played by this mini soundsystem." [Forced Exp.]

7. SINGLE ITEMS / NEW AND SECOND HANDS / RARE STUFF

NEW STUFF – SINGLE COPIES:

* **ICK - This is Nihil Tronix 7" Blade Records WMDA049* 2004 collector's item! Special edition lim. 30, comes in big & heavy jewelry-box ! €39,00**

* **INFANT CYCLE - 4.A.M. Wallpaper CD-R Blade Records WMDA024 2001 lim. 90 in handmade object cover (transparent tube-plastic) / one last NEW copy found ! €12,00**

* **BIANCHI, MAURIZIO – Trilogy 3 x CD-BOX (EEs'T / Alga Marghen, 2001 [ed. of 200] €40,00**

contains signed copies of "Colori", "First Day Last Day" and "Dates"

SECOND HANDS / USED COPIES:

VINYL:

ZEBRA PUKE - same LP Catatonic Records 199? lim. 100 / live 1981 / on sub-label from VERY GOOD Records €15,00

JLIAT - Of Musicology LP Jliat 2002 €3,00

PSYCLONES / SCHLAFENGARTEN - Impromptu LP RRRRecords 010 1987 long out of print early RRR LP, PSYCLONES = BRIAN LADD & JULIE FRITH. €15,00

RAKE - Rake is my co-pilot LP VHF # 13 1994 handpainted cover / first Rake LP, out of print €15,00

MCs / CASSETTES / K7 :

HITHLAHABUTH - Live at the Miscatonic University MC Hithlahabuth Records HRC.005 1990 absolute rarity from this mysterious german project that had one 7" on Drone and then disappeared totally !! €15,00

AUBE - Reflux MC Bawler Tape Productions BTP # 4 1995 out of print MC release €10,00

BAD SECTOR / CONTAGIOUS ORGASM - Vacuum Pulse MC Old Europa Cafe OEC 083 1996 original copy in oversized cover! €12,00

V.A. - God Bless America do-MC BOX RRRRecords 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 €10,00

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 ! €4,00

THO-SO-AA - Enrielle MC Art Konkret 15 1997 one 2nd hand copy in stock €8,00

NUX VOMICA - By ether's touch made fire MC Auricular AUR-16 1995 / wonderful drones ! / one 2nd hand copy in stock €6,00

DIE RACHE - Esterwege MC Prion Tapes PR 21 / 1988 pre-TESENDALO project, long out of print €3,00

CDs / CDRs:

ASHTRAY NAVIGATIONS / SANDOZ LAB TECHNICIANS / R.O.T / TOSS - same CD Veglia 001 2001 one USED copy in stock ! €8,00

8. JUST ARRIVED ! (no time for listening / detail-listing, but in stock!)

* **LOPEZ, FRANCISCO - A sudden pest of droning pseudoinsects 4 x 7"set Eozoön Editions 2006 / oversized cover, white vinyl, sounds from an installation held in Rotterdam 1994. Ed. of 100 copies (un-numbered) ! €38,00**

* **DUNCAN, JOHN - Works: 1975-2005 BOOK & CD Errant Bodies Press / Critical Ear Series Vol. 3 2006 / 104 p. book & CD with early recordings CRED 7" (1980) & RIOT LP (1984), and newer works €22,00**

* **P.I.L. (PUBLIC IMAGE LIMITED) - Metal Box 3 x 12" box 4 Men With Beards 4M500 2006 re-release of legendary metal-box from 1979 in original design !! Remastered. €45,00**

* **MAGIK MARKERS - For Sada Jane LP Textile Records 2006 €14,00**

* **DUAL - Tocsin CD-R Mystery Sea MS32 2006 lim. & numbered & single-printed 100 / full-colour cover €12,00**

* **CONRAD, TONY - Early Minimalism Volume One 4 x CD-Box Table of the Elements 33As 2002 4 Cds with material from 1964-1965, 96p booklet, interview & video-material ! €42,00**

* **MNORTHAM - Autumnal 2003 CD AND / OAR and 23 2006 €12,00**

* **REED, STAN / GREGOR JABS / FRANK ROWENTA - Apoplexia 1973 CD Jeans Records 01 / Psychform Records PFR07 2006 €12,00**

* **JABS, GREGOR - Staunen CD Jeans Records 02 2006 €12,00**

* **PRUDITSCH / ROWENTA - Orion und Kassiopeia CD Jeans Records 03 / Dachstuhl 11 2006 LUTZ PRUDITSCH = TARKATAK ! €12,00**

* **NIXILX.NIJILX - Aputi mCD-R Authorized Vision AV027 2006 lim./numb. 100 €7,50**

* **HUM - Lost in white flame mCD-R Datura Landscapes DATURA 8 2006 handmade cover €7,00**

* **FIVE ELEMENTS MUSIC - Magic of deconstructor band CD-R Still*Sleep ss08 2006 handmade photo-cover €9,50**

* **FIVE ELEMENTS MUSIC - Six acts of saprofields CD-R Still*Sleep ss07 2006 handmade photo-cover sleeve €9,50**

* **DESACCORD MAJEUR - La Colour Odorante CD-R Kokeshidisk kodi 6 2006 oversized full-colour cover €9,00**

* **NURSE WITH WOUND - Stereo Wastelands : A collection of musical debris from the original Who Can I Turn To Stereo sessions CD Beta-Lactam Ring Records mt065 2006 lim./numb. 500 , oversized gatefold cover. beta-lactam mail-order-only release, we got a handful of copies, act fast ! €28,00**

* **NURSE WITH WOUND - Rock'n Roll Station CD Beta-Lactam Ring Records mt094b 2006 new artwork and bonus track from second Pirate Sessions (originally released as CD in 1994 on United Dairies) €14,00**

* **LEGENDARY PINK DOTS - Ancient Daze CD Beta-Lactam Ring Records mt121a 2006 gatefold cover, oversized €14,00**

* **V.A. - CALIFORNIA 10xLP-BOX Ground Fault / RRRRecords 2006 massive boxset w. 20 californian noise-artists, each covering 1 LP side: JOE COLLEY, GX JUPITTER-LARSEN, SOLID EYE, JOHN WIESE, DAMION ROMERO, CONTROL, and many more... lim. 1000 and to be sold out soon €30,00**

* **KARJALAN SISSIT - Tanssit on loppu nyt CD Cylic Law 17th Cycle 2006 oversized art-booklet €14,00**

* **OOPHOI - Dreams CD Faria Records FAR-06 2006 re-release of first part of ultra-rare DREAMS mcd-box, with bonus track and coming in art-cover with 3-D postcards! €12,00**

* **ALIO DIE - The Flight of Real Image (full version) CD Faria Records FAR-05 2006 re-release of mcd from 1993, now 79 min long and with 5 art-postcards, really beautiful €12,00**

* **BASS COMMUNION - Ghosts on Magnetic Tape do-LP ToneFloat TF23 2006 luxurious vinyl re-edition, gatefold-cover, marbled 180gr colour-vinyl, with un-released 16 min. outtake on side 4, lim. 500 €30,00**

* **BASS COMMUNION / VIDNA OBMANA - Continuum Recyclings Volume One do-LP ToneFloat TF27 2006 luxurious vinyl-edition with 100% exclusive material, gatefold-cover, marbled colour-vinyl, lim. 500, 180gr. vinyl €32,00**

* **BLACK SUN PRODUCTIONS - The Impossibility of Silence do-CD Old Europa Cafe OEC 086 2006 thick gatefold-digipack / with contributions by LYDIA LUNCH, SUDDEN INFANT, SONNE HAGAL, etc.. €22,00**

* **SSHE RETINA STIMULANTS - Colloidal Urban Semantika CD-R Old Europa Cafe OEC DR 019 2006 lim./numb. 160 copies / professional cover €12,00**

* **S.Q.E. - Rise of the Vulcans CD Old Europa Cafe OEC 080 2006 feat. KRIS FORCE, URE THRALL, TONY WAKEFORD, ALAN TRENCH, TRACY JEFFREY... €13,00**

* **RAPOON - Alien Glyph Morphology do-10" Caciocavallo CAL 030 2006 art-edition / ed. of 224 in silkscreened wood-cover with colourful artworks on it, totally handmade & bound together, something you haven't seen before!!! €42,00**

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