



MUSIC for the INNER

EXPANSION, EC-STASIS, ELEVATION !

"listen with new ears, create your own new neurons!" [Barakah]

NEWSLIST DRONE RECORDS

- 10. MAY 2007 -

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

THIS NEWSLIST SUMMARIZES ALL NEW ENTRIES HAVING ARRIVED HERE SINCE THE LATEST NEWSLIST (SEPT 2006)

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ALL PRICES IN EURO !!

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

0. AVAILABLE LABEL-RELEASES DRONE RECORDS / SUBSTANTIA INNOMINATA

The following DRONES and SUBs are currently available:

DRONE RECORDS 7"-SERIES FIRST EDITIONS (price €7.00 / €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-75: IN MEDITARIUM - Mare Internum (Ukraine; esoteric inner-cosmic / mother-womb drones, pre-symbolic surroundings attracting your unconscious)

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: WÄLDCHEGARTEN – The Leech (Denmark; heavy-gravity drones, raw & sluggish)

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

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

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

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

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

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

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

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

DR-39: DUAL – Klanik / 4 th_(U.K.; mighty guitar drones & massive

sub bass undertones that evoke feelings of total transcendence and grandeur)

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

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

DR-50: ULTRASOUND – Death comes from the left

(Netherlands/USA; very emotional guitar drones at its best, this is pure yearning transfered into sounds..)

SUBSTANTIA INNOMINATA (price €12.00 each)

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

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

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

1. VINYLs

AF URSIN – Murrille LP (La Scie Dorée/Belgium, 2002) [lim. 500 copies] €18.50

Back in stock few copies of the original first edition !

"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." [old Drone Rec info]

"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.

AGNIVOLOK – Sculptor LP (State Art AVANT 004, 2002) €12.50

Back in stock some copies!! Lim. 500 !

"Wirklich Genre-übergreifend, was das in Israel beheimatete Projekt (aus dem CHAOS AS SHELTER-Umfeld bzw. dürfte Vadim Gusic aka CAS hier auch mitspielen) hier fabriziert hat: Leidenschaftlicher, ost-europäisch geprägter Folk mit klagendem weiblichen russischen Gesang vermischt mit industriellen drones & samples & konkreten Geräuschen, Pianotunes, das alles sehr sehr schwermütig zerbrechlich schön. Auf Seite B lange düstere Streichersounds und drones.. dazu ein großformatiges, sehr ästhetisches Cover mit kirillischen liner-notes. Absolutes Highlight!

Israel based Folk-Industrial project with very passionate & melancholic tunes, very much recommended, one of our highlights!" [old Drone info]

" Like all Stateart releases, a highly demanding album. Agnivolok compels us to discover a new world of musical meltdown and takes traditional music into new dimensions. It is not folk - although the traditional fire will project ancient Caucasian gatherings into your mind. It is not ambient - although it makes you dream, and these dreams ache. Agnivolok is near life experience - music for spiritual travellers and the listener's V.I.T.R.I.O.L. This heavy vinyl LP comes in a supreme white cardboard folder with silver print." [label description]

AMBARCHI, OREN – Stacte.3 LP (Plate Lunch PL15 / Jerker Productions Skun 07, 2000) [lim.500] €12.50

We got a few last copies back in of this early AMBARCHI-release!

On the now inactive german label Plate Lunch.

"OREN AMBARCHI ist ein australischer Musiker, der bereits VÖs auf Touch und Tzadik vorzuweisen hat. "Stacte.3" ist der dritte Teil der Stacte-Serie, mit zwei langen Stücke auf beiden LP-Seiten. Die A-Seite besteht ausschließlich aus Guitar-Sounds: "choppy, layered bursts of melodic patterns and punctuation, which finally reduces to slow shifting, pulsating tones. Side B is a moody, textural work for electric guitar,

acoustic bass and cymbals that slowly shifts into a zone of alien abstraction." Vor allen Dingen Seite 2 hat es uns angetan, erinnert an ORGANUM-Drones..." [old Drone Records info]

*** AMBARCHI, OREN - Grapes from the Estate do-LP (Southern Lord SUNN61, 2006) €20.00**

Edle Vinyl-Version der Touch-CD von 2004 zu der wir damals vermerkten: "AMBARCHI benutzt hier nicht nur Gitarrenklänge in seiner typischen Manier, sondern auch haufenweise andere Instrumente, z.B. Hammond-Orgel, Drums, Piano, Glocken... Diese neuen Sounds werden von ihm perfekt integriert und erweitern seine zum Markenzeichen gewordenen feinen Gitarren-Laptop-Drones. Vier neue Stücke voller meditativer Dichte, zärtlich klickender tunes, die sich in harmonischer Verschränkung umgarnen, am Ende entstehen fast klassische Arrangements... grosse Klasse !" [Drone Rec. 2004] "Southern Lord is proud to present this essential solo album by Australian experimental guitarist: Oren Ambarchi "Grapes From the Estate" in the vinyl format for the first time ever. Oren has been very busy recently not only releasing a full-length CD on Southern Lord: Triste, but collaborating with Sunn O))) on the Black One album and on their recent US dates this past May. He is also playing shows with Stephen O'Malley and Attila Csihar in Israel this summer! Grapes is arguably his best work ever and my personal favorite of all his releases. This double album comes in a beautifully designed gatefold sleeve. It is limited to a total pressing of 1000 copies." [Southern Lord]

*** ARASTOO – Three LP (Isounderscore [ISO_03], 2006) [lim. 333 copies] €12.50**

Dichte Drones, metallische Sounds, sehr klar & minimal, einzelnen Klängen und Tönen wird Raum und Zeit gegeben zum ausklingen, was sehr viele Details aufscheinen lässt... man ist z.B. an BERTOIA erinnert. Sehr schöne LP eines neuen US-Projekts ! Tip ! "Arastoo is arastoo darakhshan, and is another in the brotherhood of the drone, deftly exploring a warm and wonderful drone drenched ambience. three is a series of deep cavernous drones, warm and rich, not so much rumbling and sort of washing over you like the sun drenched surf. but this is not sunny, this is like a sky devoid of sun, a blanket of rich blackness, permanent nighttime. occasionally punctuated by haunting reverbed tones, presumably the sound of struck metal. creepy buzzing alien melodies drift by like a broken trumpet or some sort of shortwave guitar. the heart of the record is a massive, slow building ultra dense drone, layers of low-end get thicker and thicker, while additional layers are added slowly and subtly, each of those new layers, slightly higher in pitch, the result is a rich swirl of strange overtones and hunting ghostlike melodies. gorgeous. housed in an amazing gloss black on matte black sleeve." [Aquarius Records]

*** AXOLOTL - Chemical Theatre LP (Gypsy Sphinx, 2006) [lim. 552 copies] €12.50**

Zwei lange Stücke auf dieser feinen LP des Projekts aus San Francisco: Auf Seite A wunderbar sanfte Drone-Wolken, hell & schimmernd, die sich im Raum verteilen wie akustisches Frühlings-Parfüm, die Sounds kommen etwas taumelnd vor und zurück wie langsam anbrandende Wellen... Seite B hat mehr Druck & Noise und fast schon sowas erkennbare Strukturen im betörenden Drone-Chaos... Schweres Vinyl, dicke "glossy" Inlays, hand-nummerierte Auflage, auf einem neuen belgischen Label.

"Two long sides of KARL BAUER's best work so far. "Here Bauer uses violin, vocals, electronics and percussion to assemble huge fields of strafing white light that somehow reconcile the all-night flights of Terry Riley and the clouds of lung generated by Yoshi Wada with flickers of microdot vision and stoned oblivion poems... This is another great blast of rigorously thought-out modern American sound. Highly recommended." [Volcanic Tongue].

*** BASS COMMUNION - Ghosts on Magnetic Tape do-LP (ToneFloat TF23, 2006) [lim. 500] €30.00**

"Sehr poetische dark ambience aus England, mit Pianohauchklängen & knisper-Sounds, eingebettet in warme Watte-Drones, sanften Chorgesängen, atmosphärische field recordings & verlangsamte Instrumentalklassik... anmutig und schön ! TIP! " [drone rec info 2003] Luxurious vinyl re-edition of this great B.C. album from 2003; comes in a gatefold-cover on marbled 180gr colour-vinyl, with un-released 16 min. outtake on side 4, lim. 500.

"ghosts on magnetic tape is the audio equivalent of an edgar allen poe compendium, ranging from the darkly beautiful to stark bleakness. the compositions soundtrack a narrative comprised of layered effects and instrumental samples that float atop tidal waves of bass, ebbing and flowing between troubled waters and molten lava. ghosts on magnetic tape is inspired by scientist konstantin rauidive's famous attempts to communicate with the dead and subsequently capture his efforts on

magnetic tape. a striking characteristic of ghosts on magnetic tape is the crackle and hiss of analogue limitation, exemplified in the recurrent use of music from 78's. rather than dirty the sound, the cracklings add a warm and charming dimension, further emphasized by the seamlessness of the work. ghosts ... is ideally suited for a silent listening environment, because this piece can be delicate as it is powerful." [dusted magazine]

*** BERIO, LUCIANO - Differences - Sequence III & IV LP (Lilith LRLP121, 2006) €16.50**

"Collection of works (1951-1969) by Italian avant-garde composer and sound pioneer Luciano Berio. Featuring performances by mezzo soprano (and muse of such composers as Stravinsky, Bussotti and Henze) Cathy Berberian and leading oboe virtuoso Heinz Hollinger, as well as one of the first attempts to combine live instrumentation with pre-recorded sound." [press release]

*** BIANCHI, MAURIZIO (MB) – Evidences Vol.1 - Final Industrial Music 1980 5 x LP-Box (Vinyl-On-Demand VOD038, 2007) [lim. 500] €69.00**

Schon die zweite M.B.-Box auf VOD, der Wahnsinn! Die ganz frühen Tapes...

"Staggeringly deluxe box sets from VOD. This label stands on top of the mountain, looking down pitifully at all the dirt-diggers below trying to scrap their way up the side. How do they do it??" [Forced Exp.]

"The 5LP box contains his tape-material from 1980: *Mectpyo/Blut 1 & Mectpyo Blut 2* (1979/80), *Atomique/Murder*, *Gene-P*, *Nervo/Hydra*, *Technology 2*, all officially unreleased material on vinyl." [label info]

*** BIG CITY ORCHESTRA - Drone Gnomes 10" (Substantia Innominata SUB-05, 2006) [lim. 500] €12.00**

Komplett "handgespielte" akustische Trance-Musik von San Francisco's weiden Drone-Magiern; mit allerlei "echten" Instrumenten improvisiert klingt das wie "wyrd folk" im Sufi-Drone-Kontext....fünfter Teil in unserer neuen 10"-Reihe, die neue Hör-Neuronen im Nichts schafft, hellblaues Vinyl, Spitzenartwork von MIKE DRINGENBERG.

"...Als ob das gestaltwandlerische, aber doppel-x-chromosomenstarke BCO und seine ungooglebare Konstante namens Das bewusst ihre sarkastische und parodistische Neigung gebremst hätten, um dem Substantia Innominata-Konzept mit zwei Arc of Infinity-Trips Referenz zu erweisen, einer pulsminimalistischen rituellen Session mit accelerierender Percussion und Engelsingsang und einem dröhnminimalistischen Tauchgang in die Grey Matter selbst." [Rigobert Dittmann, Bad Alchemy]

Acoustic trance by San Francisco's great masters of obscure atmospheric noises... artwork by well-known illustrator Mike Dringenberg !!! Light blue colour vinyl with special marmor-effect, 4-colour covers & labels ! 5th part in the new 10"series by Drone Records ... lim. 500. sealed copies.

*** BLACK TO COMM - Wir können leider nicht etwas mehr zu tun do-LP (Dekorder, 2007) [lim. 500] €15.00**

"Wir können leider nicht etwas mehr zu tun..." is the rather weird title for black to comm's 2nd album release within 12 months, this time coming out on a gorgeous vinyl-only double-lp with a beautifully strange gatefold sleeve in a limited edition of 500 copies. black to comm is the nom de plume for hamburg's dekorder label head honcho marc richter's sonic voyages. in 2006 he released a 7" lathe cut picture disc ("levitation"), his debut album "rückwärts backwards" on cd and very limited vinyl and compilation tracks for the finnish 267 lattajaa and ukrainian quasipop labels. while the first album was mainly constructed from dusty vinyl and shellac loops, the new album is based on "real" instruments including several antique organs, electric harmonium, acoustic & electric guitars, bells, clattery percussion, vintage effect pedals and tape loops thereof. richter builds up massive psychedelic one-chord drones, minimal yet dense and heavily layered, full of spacious details and swirling melodies buried within. each track is slowly building, drifting and floating hypnotically into a warm and shimmering black ocean of sonic liquid, creating a mesmerizing and mysterious mass of sound. while most of the works are thick monotone layers of organic sound there's some sort of simple songwriting gleaming constantly through the mist, making this a highly accessible drone album. guest musicians are hamburg visual artist rene nikolaus on electric & acoustic guitars and voice and electro-acoustic musician gregory büttner on trumpet." [label info]

".....The disc opens with huge organ drones, reminiscent of Niblock or Palestine, rumbling and whirring, massive waves of thick sound, while beneath lurk microscopic squeaks and creaks. The tones and layers subtly shift as does the stereo panning, making the sound intensely immersive and almost dizzying. It eventually builds into an impressive squall, with the addition of swooping and bleeping spacey FX buried beneath the cascading organ tones. And that's just the

first track!

The second track begins with a constant foghorn tone, mesmerizing and thickly layered, while far off in the distance tiny sonic events occur, melancholy pianos record crackle, the whole thing transforms into a cacophony of brass-like skree, piled atop warbly snippets of sound, somehow managing to remain dreamy and hypnotic, even at its most chaotic.

The flip side of the first disc begins with a super dense blast of blinding sonic effulgence, so rich and thick and glistening, sparkling with a million fluttering notes all swirling and whirling and beginning to crumble in that gorgeous dying sun sort of way. This intensity eventually gives way to a strange acoustic second half, all serene steel strings and distant kitchen sink clatter.

Side C is all rumbling low end warble, draped thickly over strangely twisted fun-house-mirror melodies and little alien squiggles of sound, the low end pulsing and beating offering up super subtle almost-rhythms.

And finally, the record closer, which takes up ALL of side 4, and epic droning monster, that begins like just another slab of rumble and shimmer, before some serious dissonance is introduced, more brass-like tones that give the sound a very Nitsch like quality. If you can imagine a Pop Ambient Hermann Nitsch you might be close. And c'mon! Pop Ambient and Hermann Nitsch in the same sentence, in the same review, that is all you should need to hear. Way recommended." [Aquarius Records]

*** BURIAL - Distant Lights 12" (Hyperdub HDB003, 2006) €8.00**

"Als Antwort auf die überwältigende Anzahl der Nachfragen nach einem Vinyl Begleiter zu BURIALS triumphalen Debütalbum, setzt Hyperdub jetzt wirklich noch einen drauf. Die neue EP enthält die drei meist gespieltesten Tracks des Albums: "Distant Lights", "Gutted" und "Pirates" plus einem KODE 9 Remix zu "Distant Lights" // In response to overwhelming demand for a vinyl companion to Burial's triumphant debut CD, Hyperdub cap off an especially enjoyable summer with this new EP, which includes 3 of the album's most played tracks, "Distant Lights," "Gutted," and "Pirates," plus a new Kode9 remix of "Distant Lights." Expect a mountain of reviews and floods of radio play right around town as soon as the test-presses emerge from the Hyperdub bunker." [press release]

*** BUTZMANN, FRIEDER / CHRIS LUNCH - Oi! Oi! Oi! Nazi Skins are NOT electric 7" (Mauerstadtmusik 04, 2006) [lim. 300] €8.00**

Dadaistic german new wave, silly melodies and lyrics (the first track consists only of Oi Oi Oi), fast sequencers, unbelievable stuff from these german NDW-electronic madmen. Incl. insert with some historical infos.

"Two minimal electronic tracks from 1980, one previously unreleased. limited edition of 300 numbered copies in full colour cover with full colour label and insert." [label info]

*** CHALK, ANDREW - Goldfall LP (Faraway Press, 2006) [lim. 300] €28.00**

Vinyl-Version in edlem Papier / Siebdruck-Cover, wir konnten die allerletzten Kopien vom Label ergattern ! "Goldfall is Andrew Chalk's highly anticipated new vinyl-only album, released on his own Faraway Press imprint. After pretty much of all the Mirror records had been released as super limited vinyl-only editions (with a couple of those getting reissued later on cd), Chalk's recent solo endeavors have been extended droneworks that weren't suited to the LP format. He's clearly outdone himself with the packaging on this return to vinyl, as he's situated the thick slab of vinyl within a dense cardstock sleeve with a die cut opening exposing silkscreened print beneath; and he's sealed the sleeve in a delicate piece of tissue paper that also features an elegant print reminiscent of Shoji screen prints. In contrast to the floral artwork, Chalk's sound production within is a far darker and heavier experience. Sourced from the meandering piano interludes of Vikki Jackman, Goldfall is a dark, shadowy record of protracted reverberation and timbral rumblings. In comparison to Chalk's previous piano album Blue Eyes Of The March or to other exceptional piano abstractions (i.e. Jonathan Coleclough's Period or Brian Eno's Thursday Afternoon), Goldfall is downright ominous. And you all should know that Andrew Chalk + ominous = highly recommended. But you should also know that Goldfall is limited to 300 copies." [Aquarius Records]

*** CHEN YI - "THE" 1978-1983 LP (90% Wasser WVINYL12, 2006) €14.00**

Obskure Ausgrabung auf dem COLUMN ONE-Label, diese Aufnahmen einer britischen Kommune vom Anfang der 80er....

"Chen Yi ist wahrscheinlich das beste aktuelle Beispiel für Geschichtskittung: Bei praktisch jedem Track drängt sich die Frage auf, ob das denn nun uralt oder total modern sei. Chen Yi war eine

Londoner Kommune, die sich 1978 gründete, 1981 einige Demos veröffentlichte und ein Jahr später einen Vertrag mit John Peel für eine »Session« genauso in der Tasche hatte wie einen mit CBS. Das Label entschied sich aber anders, und so war es an einem der Söhne der Kommunnarden, diese gut 25 Jahre alten Skizzen, Entwürfe und rohen Stücke wieder ans Licht zu bringen. Wie das klingt? Sagen wir's mal so, Chris& Cozey, frühe Cabaret Voltaire und The Bridge (R. Rental/T. Leer) scheinen sehr populär gewesen zu sein. Da bolzen die Rhythmusboxen im kruden, supertrockenen Takt, distortion-verzerrte Stimmen, abwürgende Slide-Gitarren, krachige Soundcollagen voll genialem Dilettantismus, kurioserweise aufgenommen mit einer damals der teuersten Studioteknikverfahren. Gutes Soundfutter, nicht nur für Gigolo-Rec.-Fans. Derbes Teil, steht in der Plattenbox zwischen The Normal und Minimal Man." [Heinrich Deisl / SKUG] "The sound of CHEN YI is rough & brutal... electronic music, soundcollages that reminds to Throbbing Gristle or (early) SPK as well as electro-pop-tracks & songs like early Cabaret Voltaire, Chris & Cozey, Severed Heads...The Chen Yi Commune was founded in 1978 by about 20 women & men from London. The aim of the commune was to create a closed subsystem, a kind of subsociety and to narrow down its contact to the outside world only on very few specific actions. The Chen Yi commune never was interested in producing records, some of the members even refused any form of release whatsoever. In 1981 one member released a tape edition called "Hanging". The title referred to the first 3 english witches who were hanged in Chelmsford, where the commune house was located. This cassette was sent to various record companies. John Peel saw a potential in Chen Yi which led to a recording contract in 1982/83 with CBS. About 7 tracks were produced for the first Chen Yi LP... More couldn't be finalised, because CBS suddenly pulled out of the contract. This left unfinished tapes of an LP. The material on this LP contains completely finished song-material as well as rough session-recordings using early electronic studio equipment." [label description]

*** 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 klanglich 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 (-> www.copypixel.com/tlmmn)

*** CLIMAX GOLDEN TWINS - Untitled LP (Conspiracy Records CORE39, 2006) [lim. 500] €21.00**

Rares Vinyl aus der Conspiracy-Subskription Serie im Siebdruck-Cover, das irgendwie nach Folk & Country klingt, das ganze wird aber collagiert und persifliert, gerät in unbeschreibliche found-sound Sprach-Collagen Gefilde und plötzlich sind da wilde Schlagzeugeinlagen und Rock-Zitate. Und so geht es immer weiter.... diese Platte schafft Dich!

Conspiracy Records aus Belgien haben zu dieser Platte einfach GAR NICHTS geschrieben, jetzt wissen wir warum !

"Contains some songs, some collage, 78rpm records, hillbilly acoustics, an ambient caveman number featuring Erin Sullivan from the mighty A Frames...and more... Released as part of Conspiracy Records' tenth anniversary 12-LP series, all pressed on heavy 180-gram vinyl and featuring hand-screened covers." [CGT-website]

"Climax Golden Twins is a Seattle, WA based experimental collage outfit originally consisting of Rob Millis and Jeffery Taylor, then picking up Scott Colburn in 1996, who later became their main producer/engineer . The group's earliest material was recorded in 1993 but wasn't released until their 1996 album Imperial Household Orchestra. In 1994 they started Fire Breathing Turtle to distribute their work along with audio exotica, especially their ongoing 'Victrola Favorites,' compilations of rare 78s from around the world. With numerous tapes, CDRs, mini-CDs, singles, side and solo projects, audiophile records and other aural collectables, being a CGT fan is no simple, or inexpensive, task. Early CGT albums Climax Golden Hiss (1995) and Imperial Household Orchestra (1996) offer a glimpse into their unique world of lo-fi collage -- organic, acoustic instruments mix with found sounds, electronics, and clips of sampled exotica. Their fascination with bygone days of phonography begins here, and their quirky sense of humor is already present as well. Locations (1998) focuses on voice and found sound. Dream Cut Short In The Mysterious Clouds (Anomalous, 2000), is a studio album that returns to their earlier formula with random noise-punk interludes, dreamy scapes and acoustics mixed with field recordings. Also in 2000 was the album known as 'TheRock Album' (Fire Breathing Turtle), a critically acclaimed tongue and cheek foray into the rock mindset, with a nod to prog rock and the math rockers who loved it. Session 9 arrived in 2001 and is one of CGT's many music for film projects, a weird, haunted mix of non-objective soundscaping. Lovely (Anomalous, 2002) reworked older material. Highly Bred and Sweetly Tempered appeared in 2004 and contains a collection of samples from eerie 78s, found speech, excellent Godspeed You Black Emperor style apocalyptic post-rock and shimmering guitar tracks. Member Rob Millis put out Leaf Music Drums Distant Drums - Recordings from Laos, Cambodia, Thailand, and Myanmar also in 2004. Scott Colburn owns and engineers at Seattle's Gravelvoice Studios and Jeffery Taylor owns and runs Seattle's Wall of Sound record store. The band shares a special kinship with one of the city's most famous cult bands -- The Sun City Girls and have worked since their inception to support the American experimental music underground. CGT recently added a new member, drummer Dave Abramson" [Daphne Carr, All Music Guide]

CHOP SHOP – Discrete Emissions 7" (Banned Prod.,) [lim. 500] €7.00

"Auch auf dieser BP-Produktion (die übrigens kürzlich Ärger wegen des BP-Logos hatten) der Amis CHOP SHOP wieder SOUND PUR: Die variantenreichen Drones auf dieser 7" scheinen von einem selbstgebaute Lärmtöner zu stammen, welcher im Innencover abgebildet ist. Die B-Seite läuft dann von innen nach aussen! Das ganze in Teerpappen-Cover. crazything." [old Drone Rec info]
Back in stock few / maybe last copies! "dense organic electrical noise sealed in riveted tar paper sleeve including tin daguerreotype of one of the speaker constructions used on this recording. one side playing normally inward and the other playing from the inside out. limited edition of 500 copies" [label info]

*** COLLEY, JOE - NO (Intermittent Positive Negation in Two Syllables) 7" (Crippled Intellect Prod. CIP 017, 2006) [ed. of 233 copies] €6.50**

Dokument einer Installation, wo COLLEY auf kreativste Weise Bedeutungsebenen von Klang & Sprache aufeinander abgebildet hat!
"Joe Colley of course is one of the USA unsung heroes of sound and noise. This one-sided 7" contains the sound of an installation piece: 'No - Intermittent Positive Negation In Two Syllables'. Two reel to reel machines have tape-loops that go out of the machines, along bolts and spell the letter 'n' and the letter 'o' on the wall (the cover looks great). The loops contain the pronunciation of these syllables. Sometimes we hear the word 'no' spelled out, and sometimes it seems just non-sense. A great conceptual work of this negative man. Probably it was great to see, but as a record by itself, it also sounds great." [FdW / Vital Weekly]
"This is a document of an installation piece involving two loops running modified courses on two reel to reels; while the loops warble pleasantly in and out of synch, the sounds of the machines alone will give you a delectable claustrophobia, making you feel at home in a barn full of slowly ailing mechanical bulls. Hand signed edition of 233 copies..." [label info]

*** COLLEY, JOE - Playback System (for Johnny Stewart) 7" (Little Enjoer le03, 2006) [ed. of 233] €7.50**

Ein weiteres Dokument einer Installation des ex-CRAWL UNIT, wo Panik-Geräusche von wilden Tieren durch Tierschädel-artige Skulpturen auf dem Gallerieboden tönen. COLLEY thematisiert mit den JOHNNY STEWART-Sounds die er benutzt den illusionären Wunsch des Menschen, die "Natur" bis in letzte Detail kontrollieren zu wollen.. Inkl. Foto der Installation auf dem Cover, einseitig bespieltes Vinyl.
"An installation document. Cassettes of animal distress cries purchased from the vast catalog produced by the Johnny Stewart company are presented on a table with three cassette decks. The output is sent to an array of sculptural forms spread across the gallery floor. Visitors are free to select and change the tapes being played. The forms act as surrogates for the disembodied animals in distress, emitting the growls of predators and their prey recorded in the field at various times from the 1970s to the present. The forms have no eyes, only mouths whose hollowness filters the screaming frequencies and repetitions, broadcasting polyrhythms of sustained fear. Implanted speakers become replacement voiceboxes for these creatures relocated to 'civilization', among human animals. In the process of capture, control, and taming of this pure fear, wildness is removed ever further from the wild - first by the initial recording, and then by playback into manmade space. Montaged from onsite recordings of movements through the exhibition space on January 17, 2006, Lobot Gallery, West Oakland, California." [press release]

Tony CONRAD – Fantastic Glissando LP (Table of the Elements SWC-LP-82, 2003) €15.50

Wieder da, diese LP mit Aufnahmen des Minimal / Drone-Music Pioniers von 1969 !!
"It's 1969, and Tony Conrad wants to take you Higher. Celebrated for the thrilling roar of his amplified violin, Conrad is a founding father of 'minimalism' and a giant in the American soundscape. Now Conrad's own Audio ArtKive imprint presents the first in a series of releases that reveal the wild breadth of his 40-year career, including field recordings, piano compositions, film soundtracks and more. *Fantastic Glissando* (1969) is a series of (d)evolving electronic compositions created with sine-wave oscillators. The instrumentation is different, but the effect is typical Conrad: soaring, aggressively textured and jet-engine massive." [press release]

*** DILLOWAY, AARON / HIVE MIND - Forgotten Thirst LP (Hanson Records HN141, 2006) [lim. 500] €17.00**

Rare Scheibe (Wiederveröffentlichung einer vergriffenen CDR) des Ex-WOLF EYES & UNIVERSAL INDIANS Mitglieds, der hier Aufnahmen von HIVE MIND bearbeitet hat: pumpende "Organ"-Drones mit körnigen Geräuschen & Strukturen darauf, sehr schön . Kommt im transparenten blauen Vinyl mit Siebdruck auf einer Seite!!
"While staying in Nepal I found a CDR Greh had given me to listen to his upcoming cassette FORGOTTEN THIRST on GODS OF TUNDRA. Haunting waves of organ drones. I tweaked it a bit and added some sparse tape disgusto. One of my personal favorite recordings. Misspelled title in tribute to my old band UNIVERSAL INDIANS. One sided clear blue vinyl with circle of fish screenprinted on the B-side. Watch 'em swim while it plays!"--Aaron Dilloway. Includes a screenprinted 12"x12" insert in picture LP sleeve. Edition of 500 copies silk-screened by GREH HOLGER.ÊÊ" [Midheaven]

*** DUNCAN, JOHN - Early Recordings 1978-1985 LP-Box & DVD (Vinyl-On-Demand VOD33, 2006) [lim. 500] €56.00**

Die frühen Tapes und Tape-Material, zum ersten Mal auf Vinyl, das alles noch geprägt von seiner frühen Aktionskunst, Kurzwellen-experimenten und dem Japan-Aufenthalt.
STATION EVENT (1978er Radioaufnahmen einer Performance-Aktion), NO (1978, als MC bei AQM), PROBE (1984/85, Ptose), GAIN (1984, AQM, DARK MARKET BROADCAST (1985, Cause & Effect, später Staalplaat auf CD), dazu auf beiliegender DVD die Filme PRAYER (1982, 20+ Min.) und PHANTOM (1985, 5:40 min).
Absolutes Schmuckstück! Schwarze Box mit Prägung, Grossformatiges Booklet, alle Platten mit Extra-Cover in der Box !
"John Duncan and his early tape-recordings (Station Event, No, Probe, Gain and Dark Market Broadcast) for the first time on vinyl in a nice deluxe and embossed 3LP box/booklet/DVD." The DVD is NTSC format (for North America), region free, and reissues "Prayer" from 1982, plus "Phantom" from the RRR Testament video from 1987. Includes early recordings when John was a non-official LAFMS associate, with Tom Recchion (live KPFK broadcast from '78). Most of this reissues early cassette-only releases, issued by AQM, Ptose Production, Cause & Effect. Immaculate heavy-box presentation by VOD." [Forced Exp.]

* **EINSTÜRZENDE NEUBAUTEN** - the important early works are available as re-issued vinyls ! Most albums are also available as CDs with bonus-tracks! see www.indigo.we

* **EINSTÜRZENDE NEUBAUTEN - Kollaps LP (Potomak / Freibank, 1981 / 2003) €14.50**

2003 Re-issue of the legendary first LP. "Kollaps" wurde im Oktober 1981 veröffentlicht und kaum eine andere deutsche Underground Platte wurde im In- und Ausland so lebhaft diskutiert. Für viele internationale Musikjournalisten gehört diese Platte zu den wichtigsten Avantgarde Veröffentlichungen seit den frühen 70ern. Die wichtigste Neuveröffentlichung im Digipak enthält als Bonustracks die schwer gesuchten Stahldubversionen, die damals nur als MC veröffentlicht wurden. Die Neubauten hatten mit Dub, der sich ursprünglich als Spielart des Reggae entwickelt hatte, an sich nicht so viel zu tun, aber es klingt auch nicht gerade nach Reggae, was die Band hier veranstaltet. Zumindest ist bei vielen Titeln eine kräftige Bassdrum zu hören. Während sich der klassische Dub allerdings eher durch trübes Tempo auszeichnet, geht es auf den Stahldubversionen in der Regel schnell und hart zur Sache. Der verfremdete Sound der verstärkten Bassfeder lässt die Stücke elektronischer wirken als sie eigentlich sind. Ihre Basis liegt nach wie vor in Rhythmusvariationen, die hier allerdings nicht so vielseitig ausfallen wie sonst. Dennoch klingen die Stahldubversionen auch heute noch wesentlich innovativer als das, was die angesagten Remix-Götter 1997 als "Ende Neu Remixes" veröffentlichten - wenn auch nicht so massenkompatibel." [Indigo]

* **EINSTÜRZENDE NEUBAUTEN - Zeichnungen des Patienten O.T. LP (Potomak / Freibank, 1983 / 2003) €14.50**

The second LP appeared 1983 on Rough Trade and made the Neubauten internationally well known.. this is a re-issue in original cover, released in 2003.

* **FEAR FALLS BURNING - I'm one of those Monsters numb with Grace LP (Equations Records e=mc14, 2006) [ed. of 399] €16.00**

Subtile Klang-Cluster & Fließmuster, die eine eher sinister-
verwunschene Atmosphäre heraufbeschwören.... wieder zwei lange LP-
Stücke die jedoch keinesfalls Kopien von anderem FFB-Material sind,
sondern ganz eigene Sounds & Stimmungen erzeugen.. kommt in sehr
edler Aufmachung wie immer auf Equation: Vollfarb-Klappcover,
bedruckte Innenhülle, schweres graues Vinyl, nummerierte Auflage.
"Full-length LP pressed on the highest-quality 180g virgin vinyl. Two
long and glorious guitar pieces by this master of tonal ambience and
soundscape crafting. Best played LOUD for maximum effect. Drift away
into the nether-world with analogue grace. Comes in a beautiful (and
heavy) gatefold sleeve with printed inner bag. Most copies come on
delicious metallic grey vinyl except for 50 mail-order only copies which
were pressed on incredible metallic gold vinyl." [press release]
Already sold out from the label now (04.2007) !!

* **FEAR FALLS BURNING - The Rainbow mirrors a burning Heart LP (Auf Abwegen aatp17, 2006) [lim. 300] €15.00**

Zwei Seiten-lange epische Drones, "live" im Studio eingespielt, auf
wellenden, herrlich angezerrten Loop-Flächen bilden sich mit der Zeit
tänzelnde Sounds... filed under: contemplation-drones !
"Fear Falls Burning - With all the power, noise, aggression and subtlety
that comes from a single man performing real-time on the electric guitar
through a maze of pedal effects, notes and chords shifting and
multiplying over time into dense and trance-inducing walls of sound.
Fear Falls Burning succeeds in uncovering a new language that
stretches time and brings the listener to the edge multiple times,
entrancing with the repetitive yet pure sonic presence of the electric
guitar. Fear Falls Burning sets himself apart from the current drone
scene by using different techniques and an expansive collection of
pedal effects. The zen-induced result of a harsh method of
musical effacement: Lonely tones drift through harmoniously singing
clouds of sustain, black streams of crunching distortion flow underneath
heavenly harmonics, minuscule melodies appear and drift off. With no
overdubs or post-production effects involved, the compositions progress
in an organic and natural way, giving the music a special feeling and
soul that is missing from many recordings these days. This is Fear Falls
Burning. Fear Falls Burning is the new solo project by Dirk Serries from
Vidna Obmana. The FFB sound may appeal to friends of Sunn O))),
Boris, Earth, Troum, Robert Fripp and all connaisseurs of heavy guitar
drone layers! www.fearfallsburning.be" [label description]

* **FEAR FALLS BURNING - Woes of the desolate mourner 7" (Tonefloat / Ikon tfi002, 2006) [lim.500] €8.50**

"it's probably one of the most eerie and atmospheric drones i performed
live but one i'm very satisfied with". soweit fear falls burnings
selbstschätzung zu diesem neuen werk; als 7" auf tonefloat und ein

(oder teile eines) konzert(s) im extrapool in nijmegen auf die
heimanlage transportierend. und man muss der selbstschätzung
unbedingt recht geben: sind andere ffb-veröffentlichungen durch eine
dichte und extreme schichtung geprägt, so stehen bei der "woes" über
lange zeit einzelne bögen im raum, denen sogar die zeit gegeben wird,
langsam zu verklingen, ohne das sie (wie sonst) loopartig immer
wiederkehren und als grundgerüst des weiteren aufbaus dienen.
freigelassen und im sound fast (gitarren-)synth-artig werden erst auf der
zweiten seite der 7" die einzelteile zu einem teppich verwebt, der das
für fear falls burning so typische dreidimensionale fließen im sound
zeit und sich schließlich in einer tremolo/vibratofläche fängt. unbedingt
empfehlenswertes kleinod und in seiner verpackung aus
packpapierfarbenem umschlag mit einer typografie in klarlack auch
noch extrem hübsch anzuschauen." [Unruhr]

* **FEAR FALLS BURNING - We slowly lift ourselves from dust pic-10" (A Silent Place ASP07, 2007) [lim. 500] €14.50**

"Another amazing sonic document from the one man guitar outfit known
as Fear Falls Burning. Fear Falls Burning, aka Dirk Serries is proving
himself to be a modern master of metallic minimalism, not so much
SUNNO))) or Earth as maybe Morton Feldman. His compositions
display a similar emotional warmth while retaining quite a bit of musical
restraint. Less is more, resulting in way way more. This 10" begins
sounding like Earth 2 on 45, a buzzing alien low end melody, tangled
and slowly unfurling amidst an expansive backdrop of oozing low end
rumble and layer after layer of buzz and whir. The whole of side A ends
up sounding like some sort of string section, albeit with strings that just
so happen to be downtuned and distorted. Side B jettisons side A's
melody almost completely, leaving in its place a ghostly afterimage,
transparent swirls of abstract glimmer, guitars that sparkle, dreamy and
sun dappled, melodies exist, but they are barely visible traces and
streaks in an already blindingly effervescent soundscape, like a super
mellowed out Sunroof!, so nice. A gorgeous picture disc on nice thick
vinyl, both sides close up images of the bridge of an electric guitar,
packaged in a thick plastic sleeve with a printed color sticker (complete
with liner notes) sealing the sleeve shut." [Aquarius Records]

* **FEATHER GATHERERS - Leaves 7" (Singing Knives Records, 2005) €6.50**

Zwei ruhig-melancholische, fast intime Folk-Perlen dieses Projekts mit
SHARRON KRAUS... auf braunem Vinyl.

"Two songs which were performed at the very last few shows before
deerpark's unnaturally long hibernation are now available on the
Feather Gatherers 7" record. Recorded by Jonathan Marshall with
Sharron Kraus accompanying on banjo, flute, voice, harmonium,
bodhran, twigs etc." [label info]

"The Feather Gatherers are an ad hoc UK duo with Jonathan Marshall
of Deerpark joining the superb new-voik multi-tasker, Sharron Kraus.
Leaves/Tower At Bollingen (Singing Knives 7") has two songs that are
as swank a pairing of contemporary acoustic sadnesses as you'll find in
a month of Mondays. "Leaves" features both vocalists and the blend of
their voices is like biting into the best pickle you ever ate. "Tower" is a
feature for Marshall's voice and Kraus's flute, and it's another sparse
haunter. File near Iron & Wine and play often." [Byron Coley, THE
WIRE]

* **GALBRAITH / NEILSON / YOUNGS - Belsayer Time LP (Time-Lag Records TLR 034LP, 2006) [ed. of 900] €22.50**

Folk-Drone at its best, ätherisch-erhabener Gesang von RICHARD
YOUNGS und organische Drone-pulses, rollende Glas-Drones und
sowas wie elektrisch aufgeladene wandernde Kugelblitze, am Ende
ekstatische Entladung...

Grosses Vollfarb-Cover inkl. Einlageblatt mit eingepprägten Credits &
einzelnen geprägter Nummer !

"Fully mind-blowing dream collaboration from Alastair Galbraith, Alex
Neilson & Richard Youngs. All serious international underground sound
weavers in their own right, this trio collaboration lifts things ever
higher... for the last 20 years or so Alastair Galbraith has quietly been
releasing some of the most stunning outsider/psych/folk/drone work to
ever come out of his New Zealand homeland, and we couldn't be more
thrilled to have him back on the scene. Richard Youngs makes a nice
UK parallel with a vast and equally impressive catalog of sub-
underground avant/drone/folk wonderment to his name. And while Alex
Neilson's name might be a bit new, he's been bending many a mind
under his directing hand solo guise, as well as collaboration with MV &
EE, Taurpis Tula and others. Oh yeah, and that small fact that Alex &
Richard backed Jandek at his first ever live performance is pretty cool
too... musically, things are way fucking deep in the zone here folks.
Side one glides along in slo-mo dream state, hovering with Richard's
beautiful and unmistakable vocals soaring and refracting into echoes,
quietly fluttering and droning electronics, otherworldly sounding synth

melodies, rolling splashes of free percussion, backwards effects, and syrupy sound pools of acoustic strings. Beautifully lulling and deeply psychedelic... but the second you flip the LP, the bottom drops right out with a real electro jammer, blasted with throbbingly heavy free drumming, vibrating walls of synth, and howling bird-of-prey electronic squeal... and things just get more abstract from there... really amazing stuff for those who dig a headspinningly deep listen... packaged in a stark but beautiful full color offset printed & debossed heavy art board cover, with debossed insert. 180 gram virgin vinyl. Numbered edition of 900 copies." [press release]

*** GINNUNGAGAP - Crashed like wretched Moth LP (Conspiracy Records CORE040, 2006) [lim. 500] €21.00**

Dunkle Piano-Drones in wellender Bewegung, einzelne angeschlagene Saiten, geheimnisvolle Atmo.... ein vibrierendes Solo-Stück von STEPHEN O'MALLEY (SUNN O))) welches auf einem Brüsseler Festival / Ausstellung im Endlosmodus lief...

Sammlerstück aus der Conspiracy-Subskription Serie, einseitig bespieltes weisses Vinyl mit Silber-Siebdruck von SELDON HUNT! "GINNUNGAGAP has released a handful of records over the last few years, all of them featuring various lineups. 'Crashed Like Wretched Moth' however is a solo composition by Stephen O'Malley on piano. One laid back, outer space, droney, dreamy and so hypnotic track of over 17 minutes long, originally recorded as a soundtrack for the Exhibition of Stephen O'Malley and Seldon Hunt at the Domino Festival in Brussels in April 2006, where it played during the entire week of the expo. The B-side of this 180gr solid white wax LP has a beautiful silver silkscreened drawing of SELDON HUNT. All vinyls come in high quality full colour sleeves, art again by Seldon Hunt, who focused more on Photography this time, perfectly catching the entire atmosphere of this album. Pressing Limited to 500 copies." [label info]

*** GIRA, MICHAEL - Songs for a Dog LP (Lumberton Trading Company LUMB004, 2006) €18.00**

"MICHAEL GIRA ist bekannt für seine Arbeit mit THE ANGELS OF LIGHT sowie den SWANS und trug als ein Teil des Young Gods Labels zur Entdeckung von DEVENDRA BANHART, AKRON/FAMILY und MI & L'AU bei. Auf seinem Solowerk treffen sich Gitarre und Gesang in MICHAEL GIRAs Heimstudio und demonstrieren auf eindrucksvolle Weise, wie GIRA klingt, wenn er sich nicht in verschiedenste Soundschichten wickelt. "Songs For A Dog" ist strengstens auf 2000 Stück limitiert und wird in keinem anderen Format erhältlich sein. // A collection of solo songs by New York City's prolific MICHAEL GIRA (SWANS, ANGELS OF LIGHT, Young God Records). On Songs for a Dog, Gira has collected ten tracks that catch him in his purest form. Mostly built around his guitar and voice in a home studio environment, the songs here both expose the very kernels from which he usually works from and illustrate only too perfectly how they can function without the layers of sound he's also often fond of exploring. More importantly, these songs capture an artist who seems forever capable of pushing himself into new avenues and whose laurels consistently get cast aside in the process." [press release]

*** GROWING - Soul of the Rainbow and the Harmony of Light do-LP (Animal Disguise ADR50, 2006) [lim. 500] €19.00**

Vinyl-Version (Klappcover, goldgelbes Vinyl) des zweiten Albums (CD-Version auf Kranky)! Psychedelic Drones at its best! "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..." [Drone Records info]

„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." "The second full-length album from heavy-duty sound pushers GROWING, the loudest quiet band you'll ever hear. Now recording as a duo, the band takes their expansive instrumental palette and pushes it with feedback, hiss and static manipulation, wringing out waves of delay from their amps while retaining an earthbound mastery of crushing riffage. Mixed by REX RITTER (JESSAMINE, FONATANELLE, SUNN)." [press releases]

*** HARMONIA - De Luxe LP (Lilith LRLP123, 2006) €16.50**

Russische Vinyl Re-Edition des zweiten Albums von HARMONIA (Brain, 1975), einem Nebenprojekt von CLUSTER, mit Liner-Notes (russisch & englisch) von ASMU TIETCHENS !

"... Beim Titelstück hat man unweigerlich den Eindruck, einer verschollenen Kraftwerk Session etwa aus der Phase "Trans-Europa-Express" zu lauschen. Die eher einfach gehaltene (elektronische) Rhythmik und die schönen Synthie Klangflächen erinnern stark an dieses epochale Album, das allerdings erst zwei Jahre nach "De Luxe" erschien, so dass sich die Frage stellt, wer hier wen beeinflusst hat. Auch der (wohl bewusst) etwas dilettantisch dargebotene Gesang mit den unnachahmlichen Zeilen "Immer wieder rauf und runter / einmal drauf und einmal drunter / immer wieder hin und her / kreuz und quer, mal leicht, mal schwer", die schon den gesamten Text ausmachen, könnte gut von Michael Rothers Ex-Band stammen. Gerade Rother drückt dem Stück mit seinen E-Gitarren Einsätzen aber auch einen ganz eigenen Akzent auf; hier wird schon der Stil seiner ersten Soloscheiben - sein Debut "Flammende Herzen" folgte 1977 - deutlich. Ähnlich ist das folgende "Walky-Talky" aufgebaut. Allerdings ist es stärker gitarrenorientiert und geht damit noch mehr in Richtung von Michael Rothers Soloschaffen; es könnte ohne weiteres von einem seiner Alben stammen.

In scharfem Kontrast zum Wohlklang dieser beiden Stücke steht "Monza": es beginnt mit bedrohlicher Stimmung von verzerrten Gitarren und elektronischen Freiformklängen, dann fetzt plötzlich die Gitarre über treibendem Schlagzeug los; das Punk Outing des im gleichen Jahr erschienen letzten "Neu!" Albums lässt grüßen. In diesem Stück findet der oben zitierte Vierzeiler wieder Verwendung.

Bei den letzten drei Stücken zeigt sich ein stärkerer Einfluss von Moebius/Roedelius. "Notre Dame" besteht nach etwas flotterem Auftakt größtenteils aus strukturlosen elektronischen Klangbögen, die aus dem Nichts auftauchen und wieder verschwinden. "Gollum" und "Kekse" schließlich sind nette Elektronik-Skurrilitäten, die auch auf Clusters "Zuckerzeit" Album gepasst hätten.

"De Luxe" ist ein wunderbares Werk elektronischer Musik, nicht so avantgardistisch wie die frühen Cluster, nicht so wegweisend wie "Neu!", aber auf herrliche Weise un-ernst, un-prätentiös, un-bombastisch, ganz anders als die (von mir ebenso geschätzten) schweren, "teutonischen" Werke eines Klaus Schulze. Für "Neu!" Liebhaber unbedingt zu empfehlen!" [Babyblaue Seiten] "Formed in the early seventies by Hans-Joachim Roedelius and Dieter Moebius of Cluster with Michael Rother of Neu!. Although this Kraut rock supergroup produced only two albums, their minimalist sound laid the groundwork for ambient and motorik rock for decades to come. Leaning slightly more towards Cluster's sound for their second and last release, 1975's De luxe featured more structured songs, along with a sparse spattering of vocals, and the guest appearance of Mani Neumeier of Guru Guru on a few tracks." [label info]

*** HATI - Recycled Magick Drones 7" (Drone Records DR-88, 2007) [lim. 300] €7.00**

Das polnische Duo begeistert mit kontemplativen Drones, eingespielt auf einem Arsenal an ethnischen und archaischen Instrumenten; die Klänge werden später im Studio noch weiterbearbeitet, was interessante Erweiterungen des Sounds möglich macht...

"The Polish duo HATI is a very active live group, using an array of archaic and ethnic instruments such as gongs, cymbals, north-African drums and clarinets, wooden trumpets, horns and flutes. What's more, their music also includes found objects of scrap metal, plastic or wood. Their first release on vinyl presents two pieces of multi-layered gong drones, nicely processed for full trance effect and enriched with whistling and rattling sounds and delayed percussion. Above all these sounds, there's a mighty overtone buzz with heavenly droning contemplation wafts.

File under: archaic Trance Drones
RED VINYL, SILKSCREEN-PRINTED COVERS (TEXT & VISUAL), INLAY" [press release]

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

Debut-Release von HELICE PIED, nach einer Namensumwandlung aus NIXILX.NIJILX hervorgegangen. "Intelligent Drone" aus nicht-elektronischen Quellen gesponnen, die Cover-Artwork verwendet vielfältige aufeinanderbezogene Symbole und versteckte Bedeutungen... weisses Vinyl, gold-farben bemalte schwarze Cover. "HELICE PIED is a newcomer from Athens, Greece, who had a few outstanding releases before under the nom de plume NIXILX.NIJILX, 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. BLACK COVERS WITH HANDPAINTED GOLDEN COCK & CHURCH BELLS ON IT" [press release]

*** HERBST9 - Snake of Saigon 7" (Shortwave Transmission SWT05, 2006) [lim. 300] €9.00**

Rare 7" auf dem Herbst9-eigenen Label mit zwei 2006er Remixen von Stücken der "From a dark chasm below"! Handgeklebte Cover, Inlay, nummerierte Auflage.

"tracks are originally released 1999 on: "from a dark chasm below"(LOKI21). remixed 2006 by Herbst9 mastered at SWTaudio artwork by SWTmedia percussions by Koma" [website info]

*** IN CAMERA - Open Air LP (Robot Records 36, 2006) [lim. 400] €18.50**

Very "concrete" improvised minimal drone-music, maybe a tone generator & melodica were used, very near & clear....

"The 2nd LP by In Camera (a collaborative project by Christoph Heemann and Timo Van Luijk). *Open Air* features very dynamic live material recorded outdoors, under the moon, in March, 2004. Live improvisation integrating a stream of acoustic elements with continuous modulation. An edition of 400 copies." [label info]

*** ISIS / AEROGRAMME - In the Fishtank 12" (Konkurrent FISH14, 2006) €11.00**

3-track Maxi mit drei wunderbar melancholisch-schimmernden Post-Metal / Ambient-Pop-Perlen, von beiden Bands in Zusammenarbeit aufgenommen in dieser Reihe des niederländischen Label.. blaues Vinyl.

"Upon first spinning this Fishtank session of Isis and Aereogramme attracts attention with it's wonderful sound. Where both bands are known for their love of metal and post-hardcore next to experiment and a spheric approach, they not only show these skills here, but on top they reach an impressively high level of purity, roominess and emotion. Putting two bands together with such different home-bases as Los Angeles and Glasgow in a small town near Amsterdam was a challenge we couldn't resist. In December 2004 the idea grew concrete that long-time Konkurrent-friends Aereogramme would share the studio with Isis to record a Fishtank and in the following months all directions pointed to July 2005 for action. Isis just finished their european tour, Aereogramme hit the road and the bands played a warming-up show at the Amsterdam Paradiso the night before they entered the studio. When Konkurrent invited Isis and Aereogramme to do a Fishtank-session, we expected a heavy and loud session not yet heard before in the series. Was it the extremely hot weather? The overwhelming 70s atmosphere in the studio? The shitty hotel the night before? It's the analog warmth that makes the songs tender, organic, imminent and fragile." [press release]

*** ISIS - In the absence of truth do-LP (Conspiracy Records core045, 2006) [2nd ed. 500] €19.50**

ISIS sind jetzt Stars und im Mainstream-Rock angekommen. Trotzdem sind sie immer noch hörensweiser als 99.9% des restlichen Mainstream-Mülls, denn ISIS bestechen weiter durch hoch-atmosphärische und tief-melancholische Gitarrenflächen, gepaart mit kraftvoll elegischem Gesang, und einem ganz eigenen Sound... einige Exemplare der limitierten Vinyl-Version im Klappcover konnten wir ergattern !

"....Ja, diese Platte setzt auf solche doomigen Gefühle. Und auf Strukturen, die gemeinhin unter der Bezeichnung "Post Metal" verkauft werden. Doch ISIS sind mehr, wollen mehr, bieten mehr: Gelebte Traurigkeit mit eruptiv-dynamischen Ausbrüchen ('Dulcinea!'), ein fulminantes Verständnis für die Wirkung von einigen wenigen Gitarrenriffs, den Sinn für Panoramen aus psychedelischen Melodien und dynamischen Percussion-Einlagen. Mit all diesen Vorzügen ist dem Quintett eine Platte gelungen, die konsequent zwischen allen Klischees steht und eine eigene Kategorie Musik erschafft. Natürlich gibt es die Parallelen zu NEUROSIS, nur klingen ISIS noch ein Stück weit positiver als ihre mutmaßlichen Vorbilder. Doch in ihrem Verständnis für das kunstvolle Schreiben von Musik schlagen ISIS ähnliche Wege ein: Songs wie der Opener 'Wrists Of Kings' lassen kaum Platz zum Atmen, so intensiv und spannungs-webend strömen sie aus den Boxen. Kein Wunder ist es da, dass ISIS inzwischen schon die Möglichkeit hatten, zusammen mit den grandiosen TOOL auf eine lange gemeinsame Tour zu gehen. Denn solche faszinierenden Klangcollagen wie 'Holy Tears', die durch die bestechend-klare Stimme von Gastsänger Charley Turner zusätzlich unheimlich an Tiefe gewinnen, sind durchweg auf "In The

Absence of Truth" zu finden.

Es ist die Gabe, solche großartige Atmosphären widerspruchsfrei minutenlang durchzuhalten, die aus ISIS eine ganz besondere Band macht. Und die im abschließenden 'Garden Of Light' zeigt, dass sie auch mit Grunz-Vocals, Percussions und wiederum tonnenschweren Gitarrenriffs die Fans apokalyptisch-depressiver Klänge faszinieren kann. Ihren eigenen künstlerischen Wahlspruch haben ISIS deswegen wohl gleich in goldenen Lettern auf das Booklet geschrieben: "Nothing is true, everything is permitted". Nichts ist also wahr, alles aber erlaubt: Mit diesem freidenkenden Selbstverständnis des eigenen Sounds lässt sich die wunderbare Klangwelt wie auf "In The Absence of Truth" gerade noch beschreiben. Alle anderen Stilzuschreibungen scheitern. Und das ist gut so. Denn hier sind autonome Künstler am Werk, die jeden kleinsten Ton mit eigenen Gefühlen anreichern und sich gleichzeitig für solche Momente unheimlich viel Zeit nehmen. So entsteht ein 65-minütiges Werk, das in seiner Perfektion und Intensität nicht nur immens überraschend klingt, sondern auch nach etlichen Hördurchläufen immer noch an Qualität gewinnt. Herzlichen Glückwunsch zu diesem festsaugendem Klangerlebnis ohne Grenzen, am Besten erlebbar nachts, mit geschlossenen Augen und einem bewusstseinsweiternden Mittelchen ..." [Henri Kramer / Powermetal.de]

"Nothing is true. Everything is permissible. - Hassan-i-Sabbah (attributed). With a musical trajectory that spans nearly a decade, ISIS has emerged from the frozen recesses of New England to become an internationally renowned force in underground music. Critically revered as the vanguard of "art metal," the band has consistently exploded the idiomatic strictures that have traditionally defined heavy music, with each new release expanding and improving upon the innovations of its predecessor. On the band's fourth full-length, *In The Absence of Truth*, the members of ISIS (vocalist/guitarist Aaron Turner, guitarist/keyboardist Clifford Meyer, bassist Jeff Caxide, drummer Aaron Harris and guitarist Mike Gallagher) have wed the post-psychedelic crush of 2000's *Celestial* to the extended instrumental passages and tension-escalating dynamics that have since become the band's sonic signature. Produced and recorded with the utmost clarity and fidelity by longtime ISIS co-conspirator Matt Bayles at the Bomb Shelter in downtown Los Angeles, *In The Absence of Truth* is a living, breathing panorama of soaring melodies, dizzying rhythmic ziggurats and seismic heaviness. Cyclical slow-motion bursts of kaleidoscopic notes ring out across orchestral guitar squalls as Meyer erects a wall of electronically-enhanced power-atmospherics and Caxide's mesmerizing sub-aquatic bass volleys spiral endlessly under the sweeping dirge and drone of the band's devastating triple-guitar ensemble. Throughout the album, Turner's vocals have assumed a decidedly cleaner, clearer quality than on previous releases, and Harris' drum work has become even more profoundly expansive and nuanced. Conceptually, the album exists in a nebulous purgatory where elaborately constructed falsehoods pass for fact, where verity is relative to the purposes of those who invoke it, and where traditional notions of time and space are manipulated for purposes of psychic control. Harnessing influences that span nearly a thousand years' worth of literary and esoteric history, *In The Absence of Truth* merges the ancient with the modern in a non-linear conjuration of colluding elements. All told, *In The Absence of Truth* is not only the latest zenith in ISIS' already impressive musical catalogue, but also a triumphant sonic apex unto itself." [label description]

*** Edward KA-SPEL - Fragments of Illumina do-LP (Beta-Lactam Ring Records mt063b, 2006) [lim. 300] €22.00**

Vinyl-Wiederveröffentlichung der raren CDR, inkl. einem Bonustrack den es nirgendwo anders gibt!

"Double LP ed. of 300 numbered copies in a full color gatefold sleeve and 220 gram vinyl. Includes the vinyl only bonus track "Apocalypse de Ron". The Decline And Fall Of Western Civilization: The Ka-Spel Years. Finally, Edward lets his inner hescher rock out! Of course, Edward's take on headbanging is not the same as your grandparents's take on headbanging. Somewhere in the nexus where Guru Guru and Pierre Schaeffer smoke tea together festers the kind of thrash that Thee Prophet creates for the heavy metal parking lot of the mind. And this, but a fragment of the Fragments. This strange, deeply dynamic new album sort of amounts to a best-of-what-Edward-does: an epic, melancholic acid folk lament; a surreal story/tone poem; a driving, metallic krautrock mining operation; quiet, floating ambiances; deep, pulsing electronic freakouts; freeform fusion freakouts. Fragments also features the best use of the term 'Lonesome Crow' in a sentence since the Scorpions. Despite being infused with enough humour to almost be considered an EKS HBO comedy special, Fragments is chock chock full of char charred avant garde angst. Scads of delicious, nutritious concrete electronics spanning hyper minimal INA-GRM abstractions to pulsating electro-copters flying somewhere over Sand's Golem-land Amazement Park. Edward's sense of sonic smell is so acute of late that he's able to wander from The Andromeda Strain into Amon Duul II in

the flicker of a cochlea. In fact, the tiny timbral details and their placements are so precise and innovative that we fear we may not even HAVE the physical capacity to hear everything that has been snuck into the crevices. A truly astral experimental statement that successfully reevaluates psych and the avant garde for use in the 21st century. Fragments rocks, like a hurricane!" [press release]

*** KUUPUU - Unilintu LP (Dekorder, 2007) €12.50**

"unilintu" is the second of two vinyl-only lp's on the dekorder label compiling the best material from kuupuu's first four cd-r and cassette releases, this time presenting a slightly darker and even more coherent sonic vision compared to last year's gorgeous "yökehrä" lp which we sold out immediately (2nd edition is now available). references: fursaxa, vashti bunyan, kemialiset ystäväät, colleen, animal collective, lau nau, jewelled antler, wooden wand..." [label info]

"Yet another blurry, bleary eyed, sleepy and soft, dreamlike missive from the mysterious KuuPuu, another of the Finnish forest denizens who have captured our hearts. Unilintu is the second of two vinyl only releases compiling the best tracks from long out of print cd-r's. The record begins with a burst of blown out electronic buzz and stuttering machinelike rhythms seemingly crafted from a skipping record, but don't be scared off, once you've waded through this brief blast, you'll find yourself in a dark and wondrous abstract forest folk wonderland. Soft and warm, whirring organs drone and drift over lilting sing song vocals, various lines all lazily intertwined, ultra lo-fi acoustic guitars wrapped in all sorts of natural ambience, the sounds of rain and thunder, and again those dreamy ghost like vocals. The whole record has that rainy day back porch vibe, or sometimes that late night dark forest campfire feel, both so intimate and personal.

Old pianos plinked and plonked in big echoey empty rooms, wheezing violins, atonal detuned guitars, warm washes of fuzzy ambience, occasionally interrupted by little chunks of noise drenched 4-track fuckery, but for the most part, Unilintu is one long sweet sonic dream. Definitely for fans of Islaja, Grouper, Fursaxa, Valet and the like." [Aquarius Records]

*** LANDING - Gravitational IV LP (Equation Records e=mc12, 2006) [ed. of 450] €16.00**

Bisher unveröffentlichte Begleit-Aufnahmen zum 2004er Album "Sphere": slow-dubbige Post-Rock Strukturen und herrlich ätherische Schimmer-Soundscapes mit Elfen-Gesang; anbrandende Distortion-Gitarren & zunehmende Kraft, dann wieder dunkel-ambiente Droneflächen... ein Album das wunderbar mit Dynamiken arbeitet, Highlight für jeden Freund von psychedelischen Drones.

"Full-length LP pressed on the highest-quality 180g virgin vinyl. Featuring a beautiful heavy-card gatefold sleeve with full-color 2-sided insert featuring an illustrated discography of the band's earlier work. Up until now, Gravitational IV has been known as Landing's lost album. Mostly recorded during the sessions that led to 2004's Sphere, Gravitational IV is a varied and multi-textured album. Sound experiments, free flowing drone freakouts, and softly lilting lullabies make up what may be the most accomplished and interesting release of Landing's 8 year career. This is music to stay indoors with. This is veyssyl music." [press release]

*** Timothy LEARY - You can be anyone this time around LP (Get Back get423, 2004) €13.50**

"Nach langer Zeit wieder erhältlich, das 1970er Spoken Word Album des LSD Propheten TIMOTHY LEARY. Auf "You Can Be Anyone This Time Around" finden sich neben seinen visionären und philosophischen Anschauungen die unvergleichliche Jam Session "Live and Let Live" Mit STEPHEN STILLS, JOHN SEBASTIAN, BUDDY MILES und JIMI HENDRIX am Baß. Die originale, ungeschnittene und unzensurierte Vision eines scharfen Denkers //

For a long time a hard to find collectable record, this historical spoken word album by LSD prophet Timothy Leary has now finally been reissued. Leary's raps and monologues, structured on an intersections of famous tunes of the time (the album was originally released in 1970 on Douglas) might sound outdated today and too linked to a specific weltanschauung that was the basis of Leary's modern age philosophy. But this is probably the reason why You Can Be Anyone This Time Around retains its interest in current times: it's the original, uncut, uncensored vision of a sharp thinker who has been often easily scorned for his extreme takes on drug use. Musically speaking, side B 'Live and Let Live,' offers an unforgettable jam session in the background with Stephen Stills, John Sebastian, Buddy Miles and Jimi Hendrix on bass." [press release]

*** LEGENDARY PINK DOTS - Legacy 7" (Some Fine Legacy SFL004, 2006) €6.50**

Jubiläums-Single zum 25jährigen Bestehen der Band, enthält eine neue, sehr schön experimentell-dronige & witzige Version von LEGACY!

"The Dots celebrate their 25th anniversary this year with a 25th anniversary tour and this single, which features a 1981 recording of the song Legacy and a new version recorded this year. Despite the immense back catalogue of the Dots, the choice for Legacy is a logical one, as Some Fine Legacy (the label who released this record) was named after this song. Legacy 81 is a nice surprise as it is the original version from the Chemical Playschool Volume 1 and 2 cassette and not the one featured on the Brighter Now LP (which most of us will know). Legacy 81 is a charming song with rhythm box, keyboards and Kaspel singing bleak lyrics about the break-up of a relationship and its aftermath ("you always hurt the one you love" he laments). Legacy 06 is an altogether different beast and nothing like it's A-side counterpart. Still, the song surprisingly opens with a fragment of Legacy (the Brighter Now version), after which it goes into an electronic flat soundscape with a spoken word story about the splitting up of goods ("not the television"). The third part of the song has a repeated chorus of "Some fine legacy you left me" that is reminiscent of the original version. The concept of the single is clear and works well; if you're an 80's Dots-fanatic you'll probably hate the 06 version and if you're a fan from say after 1990 you'll probably think the 81 version is crap. Still, all prejudice set aside, you cannot help the feeling that the new version is a weaker brother of its original counterpart." [FK / Vital Weekly]

*** LEGENDARY PINK DOTS - Ancient Daze do-LP (Beta-Lactam Ring Records mt120b, 2006) [lim. 200] €26.50**

Stark limitierte Vinyl-Wiederveröffentlichung der TeKa 01-CDR mit ganz frühem Material von 1980 & 1981, und 3 Bonustracks!!

"DLP ed. of 200 numbered copies in a hand printed gatefold sleeve and 220 gram vinyl. Includes three unreleased tracks. A collection of some of the earliest material recorded by the Legendary Pink Dots including three unreleased tracks. In 1980, the formation of The Legendary Pink Dots with Phil Knight & Edward Ka-Spel (together they have been the only immutable core of the band throughout its many line-up shifts) burst onto the British underground scene with a handful of private cassette releases appearing in their first couple years. Even early on it was clear that LPD's electro-psychedelia, though in step with the zeitgeist of the era, was never fully in phase with any given trend or genre. EKS' spare, somewhat mournful vocal delivery, paired with surreal, poignant lyrics, rich with imagery, driven home by a band that frequently sounded like acid on mushrooms, made LPD a truly acquired taste. That LPD still exist some 60+ official releases on (closer to 200 if you count collections and live recordings), is a testament both to the band's creative tenacity and to the increasing legions which have, in fact, acquired that rarified taste for LPD in the sky with diamonds. The group's minimalist aesthetic and use of electronics dovetailed nicely with the cold wave/post punk movements cropping up at the time, but also suggested something much deeper, much weirder and, in reality, not all that cold." [press release]

*** LICHT-UNG / LISA GARRELFs - split 10" (Licht-Ung, 2006) [lim. 106] €13.50**

Split 10" in a tiny edition of this excentric german art-project with the british soundartist LISA GARRELFs. Two pieces with ominous dronescapes, strange clouds of rather dull moaning sounds, pulses, crackles, resonance-bubbles, quite exciting in their indeterminableness. Great record, very much recommended. Comes with colour-photo stuck on, and inlay. Numbered ed.

Background to LISA GARRELFs recordings: "(Talking) Space to Space is an ongoing radio project. Using captured natural radio emissions from celestial objects, Iris reshapes these sounds into an audio composition and flings them back to the stars in a radio broadcast. A poetic gesture, a sensual fiction which takes the past, re-shapes it in real-time and travels with it into the future. The piece was originally performed on Resonance FM in June 04 and as part of Radio Art Riot during the Frieze Art Fair, October 04. An extract was also featured as part of Radio Day of European Cultures in October 05. An extended version was listed for the PRS New Musci Award in 05. An extract will be released on 10" vinyl by German art label lich-tung in spring 06." [website info]

*** LICHT-UNG - Kristall 7" (Drone Records DR-86, 2007) [lim.300] €7.00**

LICHT-UNG ist ein Label, Lyrik- und Soundprojekt für experimentelle Kunst aus Leverkusen mit etwas exzentrischem Anspruch. Auf 'Kristall' findet sich eine spannungsgeladene A-Seite basierend auf Feedback-Sounds, sowie ein wirklich kristallklarer microsound-drone auf der Rückseite.

"LICHT-UNG (German for "glade") is the name of a label, art- (publishing lyrics, pictures, etc.) and sound project from the western

part of Gemany with a very peculiar and rather dadaistic approach. The two pieces on "kristall" seem to be based mainly on feedback- and metal or glass sounds that are carefully put together for a queer-sounding trip. Side A ("Listen to the music playing in your head") consists of humming, growling drones, low siren-like sounds and high-frequency feedbacks, powerful and absorbing and very abstract, while never turning into sheer noise. Side B (with the odd title "Heute war ich bei den weißen Elefantens") delivers a crystal-clear noise chant and metallic overtones processed with obscure effects.

File under: high-tension & crystal Drones

BLUE VINYL WITH BLACK STRIAE. COVERS WITH SILKSCREEN-PRINTED TEXT & VISUAL, SILVER-PRINTED BLACK INLAY
[press release]

*** Francisco LOPEZ - A sudden pest of droning pseudoinsects 4 x 7" set (Eozoön Editions, 2006) (ed. of 100) €38.00**

SOUNDART pur! Sehr ästhetisch-kunstvolle Veröffentlichung eines neuen spanischen Labels in winziger Auflage von 100 Stück: Vier 7"-Singles in edlem weissem Vinyl in weissem Klappcover - die Aufnahmen wurden von LOPEZ für eine Rotterdamer Klanginstallation bereits 1994 gemacht, zur vollen Entfaltung kommen die Klänge bei gleichzeitigem Einsatz und Mix mit vier Plattenspielern. Auch einzeln abgespielt verschaffen sich mächtig-minimale Microsound-Drones in vier verschiedenen Frequenzbetonungen & Klangfärbungen Raum. "4x7 set, new release from F.L on Spanish label EOZOÓN editions. 4x7s to be played alone or mixed and re-req'd with four turntables (highly recommended!!) Sounds cover a large frequency range for maxim effect!! Stunning all white folder with 4 x white vinyl 7s. 'A sudden pest of droning pseudoinsects' was presented as a sound installation in the event '220v Klankpark' at the Museum Park of Rotterdam (Summer 1994), organized by v2_Organisatie. Composed and recorded at Messor Studios (Madrid) in 1994, remastered at Mobile Messor in 2002." [label info]

*** LOPEZ, FRANCISCO & MICHAEL GENDREAU - Untitled # 185 / Drowning LP (Crippled Intellect Prod. CIP018, 2006) [ed. of 500] €16.50**

Split-LP des ex-CRAWLING WITH TARTS Mitglieds MICHAEL GENDREAU mit dem spanischen Puristen FRANCISCO LOPEZ - Vinyl-Kratzer & Rauschen von Auslaufrillen uralter Platten, aber auch die Geräusche der Mechanik & Motoren von antiken Plattenspielern dienten als Klangquelle für diese Bearbeitungen, ein Meer von low-fi Knirschen, Rascheln & Geknistern, von multiplen 'white Noise'-Flächen und rhythmisch-repetitiven Mustern, so ungewöhnlich & wie überraschend im Verlauf...

"Francisco Lopez is perhaps best known for his dynamic studio and live performances that sway between crushing silence and dynamic, shifting volume swells. Over the course of 25 years, Lopez has developed and honed a refined audio lexicon. Michael Gendreau entered the experimental sound community in the early 1980s with his project Crawling With Tarts. As a solo artist, Gendreau caught everyone's attention with the 2002 release of his CD 55 pas de la ligne, composed of recordings based on old turntables and one-of-a-kind LPs.

For this LP, Gendreau, a trained acoustician, used extremely refined microphones--designed for acoustic and vibrational research--to record sounds such as turntable motor hum, belts, and run out grooves on records more than 70 years old. His side is an incredible journey through a forest of alternately prickly and soothing sounds. Lopez used similar source material for his side, creating a refined oceanic wall of sound constructed from crackle, hum, and scratches. This LP is in a numbered edition of 500 copies and signed by both artists." [label website info]

"Francisco Lopez has previously collaged vinyl crackle and hiss with aplomb on his untitled 92, and Michael Gendreau has worked with similar material on his 55 pas de la ligne au no. 3. both return to the materiality of vinyl run out grooves and the internal mechanics of the turntable as sources for this exceptional split release, with each artist applying their own conceptual and aesthetic sensibilities to the sounds. Lopez amplifies and overlays tactile sounds of hissing vinyl into an industrial din whose crescendo abruptly cuts to a wheeze of spiralling surface noise. Where Lopez concentrates on the output of his turntable, Gendreau focuses on the mechanical object itself, deftly recording the belts, motors and cranks of antique turntables, and using sensitive microphones to explore the ghostly musical passages that creep between the rumble of wooden resonance and crackle." [Jim Haynes, the Wire (November 2006)]

"...His piece, 'Untitled #184' is audible throughout, and is a densely layered carpet of sound all sorts of sounds coming from vinyl. It hisses, pops and cracks in all sorts of ways, but never in an overtly rhythmic manner. It seems to me that Lopez created all of this by making many layers of sounds and removing any possibility of repetition. The piece by Gendreau uses similar sounds, but here musical elements leak

through, or perhaps are created by the various possibilities of playing the records with motors, swift speed change and such like. Whereas Lopez creates a mass of sound, Gendreau presents an audio collage. Two possibilities of working with material like this. Two great examples of those possibilities. Richly textured and no doubt will go down for the very adventurous DJs." [FdW / Vital Weekly]

*** MAGIK MARKERS - For Sada Jane LP (Textile Records, 2006) €11.50**

"Very last copies of the LP edition. 'Magik Markers started in Budapest Hungary in 1999. Elisa Ambrogio told Peter Nolan that she was a Smith college student who would one day write the great American novel. Pete was sold, so he uprooted from Michigan and began making noise music in the basement of Eliisa's grandparents home in Hartford CT... One day Elisa's best friend Leah joined in... and soon Elisa did too... After a short time they became famous in their region... so they took the show on the road... playing from the east coast to the westover the years they have gained the love of the good people.. and the hatred of the stupid... They have been honored to play many shows with Sonic Youth, SUNNO))), LIGHTNING BOLT, COMETS ON FIRE, FOUR TET, SIX ORGANS OF ADMITTANCE, SUNBURNED HAND OF THE MAN... and DINOSAUR JR during their whole last US tourthey are honored once again to play All Tomorrow's Parties in England this year invited by the Yeah Yeah Yeahs and will play the next Nightmare Before Christmas in december invited by Thurston Moore.' We've never composed anything, says Nolan of the band's approach. We've gone down various tributaries, sometimes tiny. Sometimes I feel like an octopus whose arms can touch the back of the room. 'The magik markers came across as one of the best and most dangerous rock bands working right now. More than anything else, their sound was punk as fuck, not a lame parody of a once valid genre, but a full on kick to the throat of rock and noise in general - daring the formalists to open things up a bit and the noiseniks to make the crowd want to move it. The new rock-as-noise-clatter paradigm has been set. Deal with this band head on. Learn to love or hate it. It's a dividing line for the new noise scene!" [label info]

*** MARCLAY, CHRISTIAN - Guitar Drag LP (Neon Gallery NEON002LP, 2006) €22.50**

"Soundtrack from the video *Guitar Drag*, 2000. Recorded in San Antonio Texas, on November 18th 1999. 12" one-sided transparent vinyl. 14 minutes. "The record is actually the soundtrack for Marclay's video with the same title that was shown first at London's Hayward Gallery sound art exhibition Sonic Boom in 2000. The piece as well as Marclay has become an icon in sound art circles, and although the video can only be seen in exhibitions as an installation, it is widely known. The full 14-minute soundtrack is released on a beautiful 12" clear vinyl record packaged in a sleeve with stills from the video. Filmed in San Antonio Texas, it shows an amplified Fender Stratocaster guitar attached to a rope being pulled behind a pick-up truck. As the guitar drags across the road it produces a range of sounds from the bumping and the friction against the varied surfaces. A fantastic visual piece, but also an amazing sound piece, that stands just as well alone, and in some ways just as visual! From the first sounds of duct-tape being ripped, the familiar sound of someone gently slamming the strings of the guitar, to the sounds of an engine starting and then slowly the beginning of a sound that is hollow and at the same time human, and that takes us through the deepest roarings to high pitched screams until the very end when it all slows down and stops, unwillingly it seems. Knowing the story behind the work or not, the sound itself triggers your imagination, leaving your soul no peace. For even if this could be seen, or heard, solely as a beautiful noisy sound piece, there is too much to the idea behind *Guitar Drag*, for it to not leave you restless and thoughtful." [press release]

*** MENCHE, DANIEL - Fractured Limbs 7" (Anthem Records, 2006) [lim. 211 copies] €7.50**

Superrare one-sided Single in spezieller Aufmachung (genähte & geprägte Cover, nummeriert), wir konnten einige ergattern, klanglich an die letzten perkussiven Trance-Monumente angelehnt...

"Noise behemoth DANIEL MENCHE keeps it coming with a brand new, one-sided 7-inch packaged in a stitched light-blue sleeve and pressed in a limited edition of 211 hand numbered copies." [label info]

*** MERZBOW - Minazo Vol. 2 LP (Important Records IMPREC 107, 2006) €17.00**

"This release is on vinyl only, housed in a deluxe heavy duty textured tip-on gatefold sleeve and pressed on green vinyl. Limited edition of 1000. *Minazo Vol 2* is Merzbow's tribute to the beloved male elephant seal who lived life in captivity at a Tokyo aquarium. Masami Akita often visited the seal at the aquarium and was allowed to access Minazo behind the scenes." [press release]

"....The way that Masami Akita brings *Minazo* back to life by manipulating elements of sound is a side to his music that hasn't really been seen before. It's one thing to capture the atmosphere of a bondage basement or of oppressive ambience, this is a whole other kettle of fish. The irregular pounding that permeates this album in shifts is the frantic up and down of heartbeats / blood pressure. And between the broad black pulses are shrieking torrents of almost wah-wah like guitar feedback, shredded screams almost organic in origin. This is shown again on "Four" where feedback seems to groan and topple into what could either be horns or vocals.

The whole album seems to be taking a slightly more subtle (in terms of placing, not in terms of ferocity) route and a wider production view. Whereas in the past it's sometimes been as much brutality as four channels could handle, *Minazo* is more akin to the earlier more experimental material. Accommodating more space and less reliant on the spinning frequency dial, there is more contemplation. The omnipresent hum of "Two" births a moody stillness that's both pent-up and fucked-up: solitary confinement and no escape. This confined energy carries such a frantic emotional wallop that when trying to keep up, it can feel a little like a mental straitjacket. Even still, *Minazo* is an album looking to generate empathy and understanding rather than trying to obliterate. It's an enjoyable, personal release and a good place to kick off a Merzbow collection" [Stylus Magazine]

*** MGR - Nova Lux LP (Viva Hate Records VHR-45-004, 2006) [lim. 200] €15.00**

Solo-Album des ISIS-Gitarristen M. GALLAGHER auf dem neuen Berliner Label VIVA HATE, dies ist die lim. Vinyl-Version der bereits auf NEUROT erschienenen CD ! Wenn man MGR zuhört, weiss man wer für die melancholischen Stimmungen bei ISIS zuständig ist. Sehr reduzierte, rein instrumentelle Gitarren-Klänge, die unglaubliche Einsamkeit & Trauer ausstrahlen....

„MUSTARD GAS AND ROSES (kurz MGR) ist das Solo Projekt von ISIS Gitarrist Mike Gallagher, der sich durch den Bandnamen auf Kurt Vonneguts semiautobiographischen Roman „Slaughterhouse Five“ bezieht. Das Album umfasst fünf unbetitelt Stücke mit einer Spielzeit von 52 Minuten. Gallagher wurde bei Track#1 von Greg Burns (RED SPAROWES) am Pedal Steel und bei Track 4 von Octopus (DÁLEK) durch dessen geniale Sampletüftelei unterstützt. „Nova Lux“ schiff sich, nicht untypisch für Neurot, durch eher ruhige Ambient-Post-Rock Gewässer und steht dabei ISIS sehr nahe. Gallagher generiert majestätische Atmosphäre mit telekinetischer Kraft, die auf Gitarrenarbeit basierenden Songs lassen in Verbindung mit Homerecording-Electronica Landschaften erwachsen, die deutlich greifbar auftauchen und sich dann doch wieder in unscharfer Formlosigkeit verlieren...“ [Cargo]

"...Okay we blew it. We did. We let this MGR record slip right under our radar. And we regret it. We do. As we've said before, the only thing better than discovering some new record that totally kicks your ass, is discovering some record you ignored or missed for some reason, only to have your ass kicked retroactively. Such is the case with MGR. And to prove just how sorry we are, not only are we listing this disc (a few months late) but we also got a super limited cd-r direct from the band reviewed elsewhere on this list.

Not sure why we didn't give this a listen when it first came out, our defense, as flimsy as it may seem, is that we thought MGR was the abbreviation for manager, so we just sort of figured, that was kind of a dumb name so why bother. MGR actually stands for Mustard Gas And Roses and is the work of one M. Gallagher from postrock metal heavyweights Isis, and is actually quite amazing.

Imagine Isis with all the bombast stripped away, all traces of metal removed, leaving only sinewy minor key guitars to drift over vast expanses of droning shimmer, skeletal but incredibly lush. Dark, moody, melancholy soundscapes, the background a warm swirl of sound, guitars drifting in the fuzzy haze above, unfurling gorgeously melancholic melodies, while all around huge swaths of sound shimmer and shift. There's some lap steel, but it's just another gauzy layer of sound, there are beats here and there, but those already minimal rhythms are processed into indistinct throbs and minimal shuffles and buried way down in the murk, making those tracks sound like some sort of post rock Gas. So good." [Aquarius Records]

*** MURMER - In their homes and in their heads 7" (Drone Records DR-85, 2007) [lim. 300] €7.00**

Erstes Vinyl für den field-recording Spezialisten MURMER, intelligent zusammengeführte, ansonsten unbearbeitete Aufnahmen eines Gartens und seiner Bestandteile in London, zudem wurde Akusmen eines alten Computerventilators & einer kaputten Perlenkette umgesetzt. Aufwendig handgestaltetes Cover mit verklebtem Stoff & Haar !! "The man behind MURMER is the US-American field recording specialist PATRICK MCGINLEY (who lives in France now), who's also responsible for the great 'Framework' radio programme on London's

RESONANCE 104.4FM. The two pieces on this "Drone" captivate the listener with intelligently assembled and multi-layered recordings of a garden in London (i.e. tree bark, water, footsteps, a creaking gate), processor and ventilation sounds of an old computer, and beads of a broken necklace. All sounds were left un-processed. Combined, they take you on a trip into an other world of low drones and high-pitched noises, crunching and gritting microsounds, surprising cut-ups, all very near and clear...

File under: concrete Drones
CLEAR VINYL, HAND-ASSEMBLED COVERS WITH PIECES OF A SCARF, SCRAPS OF A NOTEBOOK AND HAIR OF PATRICK MCGINLEY!" [press release]

*** MV / EE & THE BUMMER ROAD - Mother of thousands do-LP (Time-Lag Records TLR-033, 2006) €33.00**

Advanced "wyrd" folk von MATT VALENTINE und ERIKA ELDER at its best ! Edle Gatefold-Cover Version, schweres Vinyl, limitiert auf 1000 Stück.

"After piles of privately released CDRs and long gone vinyl-only releases, here's the MV / EE (MATT VALENTINE and ERIKA ELDER) album for the masses. Don't be fooled though, this is neither the Medicine Show zone of recent years, nor a mere echo of the TOWER RECORDINGS flame, but a new beast stirring awake in the beaming sun of now. Aided by the bummer road and Elder, MV has pushed his cosmic sounds beyond the apex of high. No doubt there's plenty of lifted rural raga vibrations, and big woozy doses of haunted folk-blues as well, but the mix of flat-out killer 'songs' and extended electric psych-outs is something of a revelation. Throughout the album both MV & EE's vocals are more present & stronger than ever, and the harmonies have a real sweet lonesome glow. Includes contributions from MO' JIGGS, SPARROW WILDCHILD, NEMO BIDSTRUP, TIM BARNES, and SAMARA LUBELSKI. Packaged in a beautiful heavy old-style gatefold cover with glossy laminated photo outside and silver on white interior. classy silver/black labels. Pressed on two slabs of audiophile grade 180-gram virgin vinyl. Limited edition of 1000 copies." [label info]

*** NADLER, MARISSA - Diamond Heart 7" (Peacefrog PFG095, 2006) [lim. 500] €6.50**

"Limitierte 7" mit dem wunderschönen, tieftraurigen Titelstück, welches das Herz sofort bluten lässt und zu Tränen rührt... So simpel instrumentiert und doch so wirkungsvoll, wenn Folk-Chanteuse MARISSA NADLER ihre tragischen Geschichten "erzählt"... DIAMOND HEART ist ein Song für die Ewigkeit.

"Marissa's music is dreamy and spectral: an amalgam of traditional folk, paisley underground, shoegaze, and dream pop. Almost all of the songs are very sad – about broken hearts, death, or simple burdens. Her voice is what most people immediately respond to, with the writing and playing yielding a slow burn subtlety. Excelling at a Fahey-esque finger-picking technique, she plays homage to some of the great early American blues players.

She sings songs of the sea, the haunting chansons of maidens, the cowboy ditties of ranchers, and the funerary processions of mourners. The eerie quality of her atmospheric music gives her songs a timelessness and sadness that is often described as other worldly." [label press release]

*** NECROPHONIE - 1996-2006 10" (Dogma Chase DOGMA 002, 2007) [lim. 300] €15.00**

Projekt von ATRAX MORGUE und DEVIS.G, attraktiv für Minimal-Elektronik (aber die schleppend-noisige Variante) & "old school"-Industrial-Freunde, Rhythm-Box und lauter fiese Analog-Synth-Noises auf der A-Seite & eine röhrende Industrial-Walze auf der B-Seite. Edles Cover, mit Lederband zugebunden, nummeriert & im Innern Prägedruck. Japan-Import.

"Necrophonie is a collaboration project of M.Nothing a.k.a. Atrax Morgue, and Devis G. a.k.a. DeV, Lvnvs, Teatro Satanico. This is their first 10 inch vinyl released in 2006 from Japanese new label "Dogma Chase". Greasy electronic noises are discharged with muddiness reverberation like as leaking from stoned coffin. One side is filled with poisonous shadow as unreleased new track recorded in 2006. The other side is more rusted industrial noise mainly inorganic rhythms and heavy layered paranoid electronics and comes from long deleted cassette tape collaboration as Atrax Morgue/Lvnvs on Slaughter Productions (spt69) recorded in 1996. Special corset styled foldout sleeve with an inside message and full color printed insert. Hand-numbered limited edition 300 copies. details & photos : <http://www.molehill.jp/dogmachase/news.html>" [label info]

*** NID - same 10" (Petty Bourgeois Broadcasts P.B.B. SR 500-2, 1996) [lim. 500] €10.00**

Few copies back in of this deleted release, their great first 10" from 1996! Handcoloured covers, each one unique, ed. of 500, clear vinyl. Covers looks a bit shabby but records are NEW!

*** NIHILIST SPASM BAND - No Nihilist Spasm Band in Mulhouse LP (Les Monde Mental N 47°45' 0" E 7°20' 0", 2006) €14.00**

Alte Knacker lassens krachen - aber wie !

"Live at la Salle St. Fridolin, Mulhouse 1 June 2004 during the second NSB european tour. With John Boyle : kazoo & drums, John Clement : guitar & drums, Bill Exley : voice & pan, Murray Favro : guitar & drums, Hugh McIntyre : bass, Art Pratten : Prat-A-Various. Full colors sleeve, insert with liner notes & discography and a Nihilist Spasm Band sticker. Sleeve art & design by Miss Candy. The Nihilist Spasm Band began in the summer of 1965 in London, Ontario as an informal kazoo band of friends making a soundtrack for a film by the late artist Greg Curnoe. We soon built new, louder electric instruments. We played noise music because we did not know how to play real music. In 1969 we toured Europe for the first time, playing at the Paris Biennale des Jeunes and at the Institute of Contemporary Arts in London, England. It was not until 2004 that we toured Europe again, playing at Vandoeuvre-les-Nancy's festival Musique Action, in Montreuil, in Hasselt, Belgium and in Mulhouse. This proved to be the last tour for Hugh McIntyre, our bassist for 39 years. Three months later he died of heart failure. The very last night he played at our regular Monday night gig, members of REM showed up and jammed with us till 2 in the morning. Hugh had a wonderful time and went to hear their concert the next evening. This final recording of Hugh with the spasm band in Mulhouse is dedicated to his memory." [John Boyle]

*** NITSCH, HERMANN - 8th Symphony do-LP (Cortical Foundation Edition No. 30) [lim. 185] €60.00**

"Two LPS in 180 Gram Vinyl High Quality Pressing. "I have one Sinfonie' professed Hermann Nitsch identifying with Bruckner who made a similar claim of his symphonic output. For comparison, La Monte Young has a similar concept, for example, *The Tortoise, His Dreams, and Journey's* from 1964 -- eternity, with each realization, the piece never ends; it's a continuation. Professionally recorded in 1990 in Vienna and realized by a professional orchestra, the *8th Sinfonie* by Hermann Nitsch is a triumphantly charged live performance by Ensemble 20 Jahrhundert, the Hugo Distler Choir, a Blasorchester (Brass Band), and Noise Orchestra. *The 8th Sinfonie* was produced to commemorate the 62nd Birthday of the Viennese Actionist founder Hermann Nitsch. A limited Artist's edition of 20 in a foil embossed cloth folio with Hermann Nitsch signed original artwork, including 2-LPs and 2-CDRs. This regular 2-LP edition is limited to 185 copies." [press release]

*** NURSE WITH WOUND - Rock'n'Roll Station do-LP (Beta-Lactam Ring Records mt094a, 2006) [lim. 500] €30.00**

Edle Neuauflage des '94er Albums auf schwerem Vinyl im Klappcover, mit Bonustrack!

"Edition of 500 copies. Deluxe double 220 gram vinyl housed in printed inner sleeves and a super thick 5 color gatefold boardstock sleeve with numbered insert. New artwork and a bonus track from Second Pirate Sessions." "This album arrived somewhere after a dream meeting of several individuals, Graham Bond, Joe Meek, Jacques Berrocal and myself. After a few beers and a heated discussion of puncture repair we all lay down in a circle and point our penises at Venus, telepathic messages are sent out to Colin saying he can use the two golden microphones. He did, and here we are. Steven Stapleton, 17.1.94." "What a strange story." [label description]

*** OM - Variations on a Theme LP (Holy Mountain 77525LP, 2004) €15.50**

"....Ich würde dieses Album auf jeden Fall Fans von Bands wie SLEEP, THE MELVINS, EARTH und SUNN0)) empfehlen, obwohl Anhänger des traditionelleren und strukturierten Metal ihm eher abgeneigt sein dürften. Diesem Album geht jeglicher Schnörkel ab, aber dafür hat es eine wunderbare meditative Qualität..." [Metal Observer]

"OM reunites one of the most powerful rhythm sections in rock music: Al Cisneros [bass, vocals] and Chris Hakius [drums], both ex-members of the legendary Sleep. *Variations on a Theme* is comprised of three long songs employing a series of rhythmic chants whose cadence-like textural drive conveys flight. The album's numerous lyrics serve as symbolist vehicles to a state outside the field of time and space. *Variations on a Theme* is a series of vibrations and flow. The opening track, "On The Mountain at Dawn" is the thematic blueprint of the entire album; a transportive series of differentiated verse with sets of solid groove. "Kapila's Theme" furthers the motif while the closer "Annapurna" breaks the spell, where the final wash of sound reflects the infinite." [press release]

*** OM - Conference of the Birds LP (Holy Mountain 5QXF3LP, 2006) €16.00**

"*Sleep* waren so was wie die verkannten Götter der Stoner Szene. Ihr walzender Stoner-Doom ist mittlerweile legendär, vor allem ihre vertonte Huldigung des Riffs *Jerusalem/Dopesmoker* gilt mittlerweile verdientermaßen als Meilenstein. Die Band löste sich aber auf, Matt Pike gründete *High On Fire*, und die verbliebenen Chris Hakius und Al Cisneros gründeten kurzerhand OM. Wozu braucht man schon Gitarren, Riffs kann man auch mit dem Bass walzen, klingt eh viel kraftvoller. So polterten sich die beiden schon vorletztes Jahr durch ihr beachtliches Debüt *Variations On A Theme*, doch *Conference Of The Birds* ist ein richtiger Kracher geworden. Das Riff an sich steht nach wie vor im Mittelpunkt, es wird gehuldigt, es bekommt seinen Raum, die Drums poltern wie es herrlicher nicht mehr geht, und obendrauf dieser hypnotisierende, apathische Gesang vom Dopepriester Al. Ganze zwei Songs haben es auf die Platte geschafft, und Opener *At Giza* ist ja wohl mit das geilste, was es in letzter Zeit so im Bereich Stoner/Doom/Psychedelic gab. Langsam erheben sich drückende Drums und ein unverzerrter Bass, füllen den Raum mit zentnerdicken Rauchschwaden, und Al erhebt sich zum Gebet. Es pulsiert, es lebt, es zelebriert das Riff; hypnotisiert von diesem Sound gleitet man auf einer Wolke durch die Lüfte und geht völlig in diesem Sound auf. Diese organischen Drums, herrlich. Und der Song lebt, stille Ruhepausen setzen ein, minimal psychedelische Instrumentalparts, die sich wieder in dieses ergreifende Riff entladen, ehe es zum Ende hin so richtig explodiert, der Bass bekommt seinen Fuzz, knallt ungeheuer aus den Boxen, untermauert von einer gewaltigen dynamischen Steigerung der Drums, tiefer kann eine Bassdrum nicht hämmern. Der Song ebbt zu seinem Ende, der Rezensent liegt verzückt auf seinen Knien vor den Boxen: es gibt doch einen Gott! Ein ganz großer Song....Ein begnadetes Künstlerduo, das es wieder einmal schafft, mit minimalen Mitteln großartige Musik zu erschaffen. *Sleep* waren Götter, und OM erheben gar nicht erst den Anspruch der Thronfolge, andere Wege werden beschritten, psychedelischer, hypnotisierender, aber keineswegs minder gewaltig, und vor allem mit dem ersten Track haben die zwei sich schon jetzt ein kleines Denkmal gesetzt." [Tinnitus-mag]

"Comprised of two songs that build on OM's use of cyclical rhythm, riff, and vocal intonation, the duo's new album *Conference of the Birds* blends metal, chant, drone, dub, and psychedelia. The band's lyrics expound upon the structure of the universe, potentiality, and freedom from the physical body. Engineered by Billy Anderson and produced by the band, *Conference of the Birds* progresses beyond their debut, *Variations on a Theme*, with more fully realized songwriting and production." [press release]

"This is one of the most immaculate, hypnotic and powerful albums I have heard for many many years." [David Tibet, Current 93]

*** OM / SIX ORGANS OF ADMITTANCE - split 7" (Holy Mountain Records 331761, 2006) €6.00**

"Doomcrunchbuddhafuzzspree. That's what Misha Mengleberg would've called Om's side of this 7-inch single. If you think that once the music hits the air and it can no longer be "contained," then your needle hasn't slid through this groove because it's heavier than a flightless bird. Mr. Chasny doesn't remove anything from the scale either. His side, "Assyrian Blood," contains what seems to be subliminal fuzz/noise blips-- like bugs hitting your windshield except that you can hear them. Thankfully they coalesce into a stunning guitar solo that cuts through the chant and goes straight for the jugular." [press release]

*** ONODERA, YUI - Synergetics 7" (Drone Records DR-84, 2007) [lim. 300] €7.00**

Zwei Stücke mit feinsten ozeanischen Drones, basierend auf Piano und Gitarre. YUI ONODERA ist ein Musiker, Filmemacher und Konzertorganisator aus Tokio, und auch mit eigenen Label "Critical Path" aktiv! "YUI ONODERA is a composer and multi-instrumentalist from Tokyo, who runs his own label 'Critical Path' to find "new ways to listen to sound" and who is also active in organizing concerts, composing soundtracks for experimental films and in designing sounds for contemporary dance & Butoh.

On "Synergetics", he presents two tracks of very minimal and quiet oceanic drones, based on guitar and piano. The music shimmers like light-reflections on water in extreme slow motion, when single recognizable tunes appear. Music for full concentration and contemplation, almost feathery and warm.

File under: Silence-Drones. BLUE-WHITE VINYL. MINIMALLY SELF-MADE PRINTED COVERS WITH INLAY. [press release]

*** PADDEN, DANIEL - The Isaac Storm LP (Ultra Eczema 37, 2006) [ed. of 400] €22.50**

Zauberhafter Soundtrack für einen Cartoon-Film (?) vom VOLCANO THE BEAR-Mitsreiter, schwer zu fassende Geräusche von diversen Instrumenten (v.a. Streicher), mal in freier Form, sich urplötzlich in betörenden musikalischen Strukturen verwandelnd, immer spannend..

"....note that this is not a "one ensemble" lp (no hladowski, no nicholson, no vulliamy), just padden left to/with his own devices; a fruitful blend of minimal/spacious repetition (some of which comes across as a sub/urban gamelan of sorts) and zonked folk textures. extremely well done, my favorite of this year's batch of ue produkt..." [Mimaroglu]
 "disney characters with 4 eyes, squirrels without a nose and purple owls with a yellow mohawk are siked to announce this new daniel padden lp!! daniel padden is a multi-instrumentalist and a full time member of the uk based goof troupe volcano the bear!!!! for this new lp he used; piano, harmonium, cello, amplifier, zither, tape recorder, concertina, banjo, thumb piano, viola, organ etc.. to create a beautiful fictional soundtrack for a cartoon film that had to be made in the 50's but could have been made during yesterday's hurricane too. or; a free dude going folk while trying to play chamber music and pouring a disgusting concrète tape collage sauce over the finnish total!!!!!! comes in a water colour/crayon/collaged cover by dennis tyfus" [press release]

PANTALEIMON – Trees hold time LP (Streamline 1018, 2000)
 [lim. & # 514 copies] €15.00

"Sehr poetisches und fast schon zärtliche Einsamkeit ausstrahlendes Album von ANDRIA DEGENS, die bereits mit C93 und STEVEN STAPLETON (NWW) gearbeitet hat, produziert von CHRISTOPH HEEMANN. Auf 7 Stücken breiten sich sehr minimale Zither-Klänge aus und der durchaus anmutig zu nennende folklastige Gesang von Andria.." [old Drone info]
 "A shimmering reverie of dreamy minimalist beauty from CURRENT 93/NURSE WITH WOUND/DIRTY THREE collaborator ANDRIA DEGENS. Seven unique and timeless solo pieces played on dulcimer, bowed dulcimer, bouzouki, singing bowl and voice. Pressed in a numbered edition of 500 copies on colored vinyl." [label info]
 BACK IN STOCK LAST COPIES!

*** PAPIRO - Avventure Lontane LP (Some Fine Legacy SFL005 / A Tree in a Field Records TREE017, 2006) €15.00**

PAPIRO is a "Swiss Sicilian" with a cellar full of antique synthesizers. This record brings you weird electronica with an easy-listening touch, full of strange artificial 70's sounds and sinus-tones and a nice drone-piece at the end, reminded us on stuff from FELIX KUBIN, the label-owner said "somewhere between PEREY & GERSHON KINGSLEY, ENNIO MORRICONE and HIGH LLAMAS. For those of you who like the ancient early synth-sounds. Comes in a "glow in the dark" - handpainted cover, on the same label that brought us MIRROR & IN CAMERA.
 "....-Papiro's music owns much to the works of Roedelius, Asmus Tietchens (on his Hematic Sunset albums) or even Bruce Haack, but comes off original enough to stand on its own. As a whole, this album is perfectly suited for any retro-styled party. All hail therefore to the groovy glow-in-the-dark cover, which fits the music like a dream." [FK / Vital Weekly]

*** PARMEGIANI, BERNARD / PHILIP SAMARTZIS - Immersion LP (Synaesthesia SYN003, 2006) €14.00**

Great split-LP on the Melbourne-based label SYNAESTHESIA, PARMEGIANI with his dramatic kind of dronscape electro-acoustic, whereas PHILIP SAMARTZIS presents an absolutely challenging work of electronic microsounds.
 "Split LP. Two pieces: 'Immer-sound' by Bernard Parmegiani. 'Transparency' by Philip Samartzis. 'To become immersed in sound, what could be more pleasant? Diving underwater where fish glide across your eyes, signs of a random visual score, mute but shimmering. However, as fish are not the sea, sounds are not music. They are only components within a specific order; random for some, composed for others. Both circulate in their own space. Without them, all life seems to be forgotten. The space to exist needs markers. The lack of visual or sonic elements could be unbearable during life, unless this external emptiness assists in the creation of one inside yourself. Therefore the sound markers' relativity to the space that I have selected constitute Immer-sound; explosions, flow, microsounds, rhythmic patterns... some of them have their own trajectory. Heard on one speaker this trajectory may be perceptible, however it becomes more apparent if the sound evolves between multiple speakers. To be immersed in sound, above all, is the movement from hearing to listening.' [Bernard Parmegiani]
 'Transparency was originally recorded and presented as a sixteen-channel sound installation at Fondation Cartier pour l'art contemporain, Paris (3-8 July 2001). The stereo mix that appears on this record was especially prepared for surround sound diffusion at Immersion 2.' [Philip Samartzis] " [press release]

*** P.I.L. (PUBLIC IMAGE LIMITED) - Metal Box 3 x 12"-Box (4 Men with Beards 4M500, 1979 / 2006) €42.00**

Wiederveröffentlichung der legendären PIL-MetalBox, in Originalaufmachung (das zweite Album)!

"...Die ersten Alben mit Wobbles wuchtigen, drohenden Baßlinien, Levenes neopsychedelischer Gitarre und den auf merkwürdige Weise tanzbaren Anti-Rhythmen gefielen durchaus nicht allen Kritikern. Untrainierte Ohren mochten die beunruhigend dissonanten Klänge als "Kollaps-Gekreisch einer abgewrackten Altmittelverarbeitungs-Anlage" mißverstehen und Lydon und zeternden Sprechgesang für die "Wimmer-Litanei eines derangierten Punk-Rabbis" ("Stereo Review") halten. "Sounds" hingegen wußte das Bemühen der Band zu würdigen, den Schemata zu entkommen, die gemeinhin die Artikulationen einer Rockband bestimmt hatten..." [musicline]
 "The second album by John Lydon's post-Sex Pistols outing Public Image Ltd. was originally released in the UK in 1979 in a limited edition film canister style metal box containing three twelve-inch 45s. Some managed to float across the Atlantic into the hands of a fortunate few, making the *Metal Box* a bit of a post-punk collectors' holy grail. Unavailable for almost 30 years, the *Metal Box* is back with the express permission of John Lydon as an exact reproduction of the original. Remastered for better sound than the 1979 vinyl." [label info]

*** POTTER, COLIN - A skeleton / cupboard situation LP (Vinyl-On-Demand VOD35, 2006) [lim. 500] €15.50**

Allerfrüheste Aufnahmen von COLIN POTTER, der v.a. als NURSE WITH WOUND-Produzent bekannt wurde, aber in den letzten Jahren auch vermehrt mit seiner eigenen Musik. Das er bereits seit Ende der 70er musikalisch aktiv war, dürften die wenigsten wissen. Hier sind Aufnahmen versammelt, die von 1979 bis 1983 datieren: New/Cold Wavig-minimalelektronisch mit Gesang, einiges klingt aber auch nach elektronischen TG.....er entschuldigt sich in der liner-notes dafür, jemals gesungen zu habe.. ein Leckerbissen für jeden minimal-electronic Fan!
 "When I (Jim) last ran into Colin Potter it was at the Brainwaves Festival in the fall of 2006. Colin drearily apologized that his next album would be a collection of his earliest work released by the German label Vinyl On Demand. While the handful of cassettes I had of his mid-'80s work had been made up mostly of gritty postindustrial ambience and raw experiments with analogue synths, I would have never expected that Colin Potter -- nowadays the engineer extraordinaire for Nurse With Wound and collaborator with the best of British drone artists -- had a new wave bone in his body; but here it is. Not surprisingly for someone as talented as Mr. Potter, he managed to successfully work within the grim and angular synth-based structures that also resonated with Fad Gadget and Normal. A Skeleton / Cupboard Situation has been culled from a bunch of self-released cassettes made at IC Studios (yup, the same masthead he uses today!) that date from 1979 to 1983 and lovingly remastered by the fine people at Vinyl On Demand. Potter's synth-punk ethos centers upon tinny drum machine marches, plenty of grim synth repetitions, and short-fused guitars. While Potter occasionally gets a little spry and cheeky in his exuberance with the possibilities of electricity, the bulk of the album is coldly robotic and surprisingly catchy at times. In the liner notes, Potter again apologizes "unreservedly for 'singing' and promise it will never happen again, unless someone gives me a very good reason and / or a very large sum of money." Well, that's a bit self-deprecating, as his vocal style certainly fits the music with a staccato delivery and emotional detachment to match the cold synthetic tunes. I won't say that I'll be the guy who'll throw down a ton of money to hear Colin Potter sing again, but I sure as hell will be wearing out the grooves on this vinyl." [Aquarius Records]

*** RAPOON - Alien Glyph Morphology do-10" (Caciocavallo CAL030, 2006) [lim. 224 copies / art-edition] €42.00**

Sammler-Edition mit Remixen der "Alien Glyph Morphology" -DVD, zwei 10"-Vinyle im Holzcover mit 9farbigen Siebdruck, bedeckt mit Perlen und Bindfadenmustern, jedes Cover ein absolutes Unikat! RAPOONS Stücke hier sind kunstvolle Minimalismen beruhend auf einzelnen Samples, sehr ungewöhnlich und überraschend rhythmisch...
 "Making music almost always begins with playing an instrument or taking a sound that is already recorded and manipulating it until it suggests a space or a place or a landscape. Once there is the space created to work in it is a matter of populating that space with other sounds and elements. If they sound foreign and conflicting then there sometimes evolves a natural resolution and a balance between the different facets. A lot of the creative process is intuitive and spontaneous. The same can be said of painting. Filmmaking is a bit more deliberated but still has leaps of spontaneity involved. Usually these make the whole thing suddenly come to life." –Robin Storey (Rapooun) ***** Following the release of his DVD "Alien Glyph Morphology", Rapooun returns with a limited edition double 10 inch album of musical compositions remixed from the films especially for this release. Continuing to confound its competitors and bankrupt its customers, Soleilmoon presents the vinyl edition of "Alien Glyph Morphology" in an over-the-top hand-made wooden cover, decorated with elephants, mirrors and alien glyphs, the latter rendered in twine, and all silkscreened in nine glorious colours by master craftsmen in our

secret workshop in the ancient and holy city of Varanasi, India. It is truly a wonder to behold. ***** "These days nearly all compositions are subconsciously referenced to the length of the average CD, but the vinyl version of Alien Glyph Morphology has been edited with the time frame of a vinyl record in mind. Play it on a record deck and it will sound different because of the nature of the medium. When I heard again the sounds coming from the old record deck and the vinyl out in the garage, I immediately started making samples to manipulate and incorporate in future compositions. The sound of vinyl is inspiring." –Robin Storey ***** Robin Storey is well known in ambient music circles for his extensive catalog of recordings, presently exceeding 40 albums, singles and collaborative projects released over the last 13 years. ***** "Aliens, ancient glyphs, UFO's, man's search for meaning in a world where there is none, just one aspect of the human condition. I hope my work is about "being human" with all its faults, frailties, hopes, dreams, disasters, loves, hates and complexities. There are no answers, just more questions." –Robin Storey " [press release]

*** RATS WITH WINGS - Aide-Memoire do-LP (HW-02, 2006)
[ed. of 150] €28.00**

A collection of material taken from diverse CDR-releases from this di-hard experimentalism project from Australia. Always disturbing, always challenging, always low-fi & mysterious, always unsettling, strange & alien in an almost absurd way. You could compare it to MLEHST or LICHT-UNG maybe, speaking of the approach....electronic micro & macrosounds, crackles, hums, squakings, sounds from objects, field recordings, drones... do not try to understand or analyse this, just let it in. This is one of the not-understandable records that will be searched for in maybe 20 years. Or maybe not. We think its great stuff ! Import from Australia in a tiny edition, handmade cover with broken CD on it. "double LP of material taken from CD-R releases: The Fish Rots From The Head (unreleased), Southern Oscillation Index (HoLR) CDR-RWW (MIR), Ratified Loopholes (AEN), Ashtray Cabbage (Fiend), Get And Put (Deadline), Out Vile Jelly! (Gold Soundz), Night Science and Underground Australia compilations (Cipher Productions). [package has a damaged CD glued to the cover]" [label info]

*** RED SPAROWES - Every red Heart shines toward the red Sun do-LP (Robotic Empire, 2006) €18.50**

"Das zweite Album der Klangcollageure aus Los Angeles. Ursprünglich gegründet als ein Sideproject von Gitarrist Bryant Clifford-Meyer und Bassist Jeff Caxide (beide ISIS) haben sich RED SPAROWES mittlerweile zu einer komplett operierenden Band gemauert. Mit Greg Burns (HALIFAX PIER) und Dave Clifford (THE VSS, PLEASURE FOREVER) haben sie zwei Mitstreiter gefunden, die ihre Ideen kongenial umzusetzen vermochten: Ausufernde Soundscapes von nahezu bedrohlicher Schönheit. Wer bei dieser Beschreibung an Bands wie MOGWAI, OSTINATO oder MY BLOODY VALENTINE denkt, liegt goldrichtig. RED SPAROWES sind ein weiterer Stein in der Mauer aus Sound, die in den letzten Jahren um uns gewachsen ist und sie vermögen es, dem Trend eine eigene Note hinzuzufügen: Klanggemische, die ebenso dunkel wie mächtig sein können, nur um sich im nächsten Augenblick in gleißendes Licht mit der Gewalt eines Sonnensturms zu entwickeln." [Cargo - press release]

"The highly anticipated new album from this Los Angeles band comprised of members from ISIS, NEUROSIS, and HALIFAX PIER, along with new drummer DAVE CLIFFORD (VSS, PLEASURE FOREVER). Eight tracks of dark and focused rock recorded and mixed by TIM GREEN. Gorgeously packaged with five-color artwork and an O-card designed by JOSH GRAHAM." [press release]

*** RESIDENTS -** Einige Klassiker der seit nun fast 40 Jahren bestehenden Avantgarde-Band als Vinyl erhältlich ! Alle auf Euro Ralph.
*** Meet the Residents LP** first album from 1974! €14.00
*** Duck Stab LP** album from 1978! €16.50
*** Not Available LP** gatefold-sleeve / album from 1978 €16.50
You're looking for anything else from THE RESIDENTS? Please ask, we can probably get it for you.....

R.O.T. - L'ecurie LP ((K-RAA-K)³ K051, 2006) €13.00

Eine wunderbare, sehr mysteriös und seltsame tönende Platte! Auch nach mehrmaligem Hören weiss man noch nicht so recht, was hier eigentlich passiert. Sehr drönig und ambientös und vielschichtig "folkig-organisch"; etwas low-fi & fließend improvisiert erscheinen die Dronescape, dick & undurchdringlich und auch psychedelisch... erinnert an ruhigere VIBRACATHEDRAL ORCHESTRA z.B...
"r.o.t. has gained a quality reputation in the underground scene during their six years of existence. this led to a splendid cdr- and tape discography. "l'ecurie" is their first long player. each side contains two jams that sound like calm and fluently movements through sound at one time, then like a somewhat more brutal treatment at another point. the

album shows nicely how r.o.t. works as a (live) band. it's not about well-thought sound poetry here, but about spontaneous improvisation where random incidents are considered as an extra band member. a slow bass that wanders gently through the acoustic droning, when suddenly an alarm clock starts to ring, followed by new almost-quietness and laidback noise. r.o.t. stands for an original approach of sound sources and a continuously seeking for the "moment". side a was recorded in an abandoned administration building in jette, a small town near brussels. the space was run by young students for six months and renamed the place "l'ecurie", the french for stable. r.o.t. improvised in the dusty kitchen during three long days, mostly during the nights as well. the tracks on the b side are takes from improvisations in an horse stable. there again the album's title refers to l'ecurie. this time at an old farm which is called ferme du biereau (louvain la neuve). the farm is also known as a nice venue and spot for artists en musicians." [label info]

*** SCHMICKLER, MARCUS - Demos LP (A-Musik A-32, 2006) €11.00**

MARCUS SCHMICKLER präsentiert mit "Demos" drei auskomponierte, anspruchsvolle Stücke mit viel Chor-Einsatz, die eher dem Bereich "Neue Musik" zuzuordnen sind. Grandios!!

"Marcus Schmickler's recent release on A-Musik is yet another proof of his stylistic diversity. His music defies all attempts at categorization. Schmickler appears to be well versed in all musical genres, having reached a level of perfection which seems almost unique in these times.

Demos -- which can be heard on this release in an arrangement for choir, chamber ensemble and electronic sounds -- deals with Nietzsche's thoughts expressed in his *Zarathustra* on the extent with which language could be dealt with (or addressed) as music. The piece does so on the basis of fragments from the text. The basis for (t)his philosophy Nietzsche perceived in the expression of the choirs in ancient Greek tragedy. Marcus Schmickler transcends the classic mythic emblems of ancient Greek choirs such as recitative and declamation by employing contemporary means. In the overwhelming power of the choir, *Demos* -- the Greek term for 'community' and commonly used for 'people' -- lets one sense the energy, which serves as a metaphor for a people and their ability to strongly voice their desires, their requests and their demands. Moreover, Schmickler's abstract and strident electronic sounds blend in an illustrative way with the text and the imagination of events portrayed in the dramatic performances of the choir. Thus they become projections of the clamour of an abstract mass. *Demos* is demanding, disturbing and suggestive in its idiosyncratic blend of sounds. This is a music which passes on the spirit of such luminaries as the late György Ligeti ('Requiem'), Jani Christou or Iannis Xenakis ('Medea'), but which in Schmickler's contemporary attitude gains a wholly different significance.

Complementing the album are two excerpts of Schmickler's musical arrangements for theatre productions. All in all, this is an album which resurrects traditions as well as pursues the hitherto unheard in a unique way. In addition to that, it examines in how far constructivist and post-dramatic approaches can today inspire classic forms with new structures though the amalgamation of text, music and performative elements without betraying the qualities of the originals." [Joachim Ody]
"Throughout the by now extensive career of Marcus Schmickler we have learned to know (and like) his work for its immense diversity. An improviser with the likes of Mimeo, electronic music as Wabi Sabi, Pol, techno with Marc Ushmi, post rock with Pluramon and electro acoustic with Kontakta. If that isn't enough, you should realize they all work with electricity. But Schmickler was trained as a composer and knows how to scribble notes on graph paper. On this LP only (what a pity that must seem to some), we find three pieces that deal with a choir. The opus magnum here is 'Demos', which means community in Greek, and the choir represents the ability to voice their desires, requests and demands and is based on texts of Nietzsche's 'Also Sprach Zarathustra' (and sounds nothing like the Strauss piece of the same name). It has spoken word vocals, sung vocals, cluster. The spoken word sounds like Eva Libertine of Crass, while the sung part is mediaeval like, like a mass. The chamber quintet provide with wind instruments and the electronic music ensemble scratching and squeaking noises, which all form a dense pattern of sound. Chaotic it may seem if you try to concentrate on specific parts, but listening to the overall sound things fall right into place. A scary piece, but very beautiful. On the first side of the LP we find 'O' which seems to be for choir only. Building clusters of sounds, singing as well as whispering, with some vague sounds of falling objects, this is almost like Cardew's 'Treatise'. If that wasn't fine enough, 'Rache Ist Des Willen Widerwillen' is also on this side of the LP, which is an even better piece. The voices clearly distinct from each other, humming and singing, with a differentiation between the male and female voices. A great beauty this one." [FdW / Vital Weekly]

*** SCHNITZLER, CONRAD - Blau LP (Very Good Records / Plate Lunch VGR BLAU-PL2, 2002) €16.00**

"Here's an unexpected set of reissues: vinyl versions of two classic krautrock albums by electronica pioneer Conrad Schnitzler. They're legit, done from master tapes we're told. This rare album (only 500 copies of the LP were originally issued in 1974) was the second solo effort from legendary krautrock electronics pioneer Conrad Schnitzler, following his amazing debut "Rot" (Red) and his late sixties work with Tangerine Dream (on their freaked-out debut "Electronic Meditation") and with Moebius and Roedelius in the original Kluster. As you might expect, this is moody, dark, rhythmical proto-electronica somewhere between Morton Subotnick and today's Ovals and the like. Burbling tones meet spiralling buzz-drones and flickering, glitch-like bleeps in hypnotically building patterns. There's a cd version of this that has bonus tracks (this doesn't) but on the other hand this is on appropriately blue vinyl, in a blue sleeve, how nice." [Aquarius Records]

*** SCHNITZLER, CONRAD - Gelb LP (Very Good Records / Plate Lunch VGR GELB-PL2, 2002) €16.00**

"Gelb" is an unreleased 1974 album produced by the iconoclastic electronic musician Conrad Schnitzler, who sought to demystify the academic strangle hold on electronic music in reducing all of the avant garde techniques and ideas into a simple interplay of tonal color. Often realized as overlapping electronic patterns, cyclical rhythms, and synthetic swooshes, Schnitzler's early '70s compositions appear now as the prototypes of a lot of modern day electronica, especially IDM, ambient, and techno. "Gelb" does sound a little dated, due to the less than perfect recording conditions and the limited palette of electronic sounds, but the sweeping, space-age surfaces of Schnitzler's electronic tones and jittery drum machine arpeggiations are as good as anything he released during that time. Vinyl only." [Aquarius Records]

*** SCHNITZLER, CONRAD - Live Action 1977 LP (Very Good Records / Plate Lunch VGR LA1977, 2002) [lim.400] €16.00**

Two live-Recordings from 1977 made in a factory in West-Berlin (both around 20 minutes long), strange electronic sounds that build repetitive patterns, rhythm-boxes & weird analogue synth-noise, sometimes it sounds like an archaic version of cosmic experimental techno, but filled with much more noise. Quite a nice document. Comes in shining silver-coloured cover with embossing, looks great.

*** SEETYCA - The Lake 7" (Drone Records DR-87, 2007) [lim. 300] €7.00**

Erstes Vinyl für dieses ostdeutsche Projekt, welches fast lyrisch zu nennende akustische Stimmungslandschaften erschafft, organisch und geheimnisvoll, von dunkler expressiver Kraft....

"Another German project dealing with language, poetry and sound is SEETYCA. They use their own orthography and publish lyrics and prose on their projects website. Seetyca's musical interest lies more in creating "acoustic landscapes" or moods than in telling stories. They're especially interested in unconscious archaic states of the mind. The two pieces on "The Lake" relate to a sacral approach of experiencing nature. When beautiful (classic?) samples are set into a sphere of extremely wide spaces and reverberation, when these clouds of sounds spread out in infinite refulgence, moving like slow surging billows, a point of utmost inner calmness can be reached....

File under: mysterious organic drones

BLACK MARBLED DARK GREEN VINYL, HANDSPRAYED COVERS WITH COLOUR PHOTO, INLAY" [press release]

*** SILVESTER ANFANG - Satanische Vrede LP (K-RAA-K)³ K050, 2006) €13.00**

Ein weiterer Vertreter des derzeit so beliebten "psych / drone / folk / impro"-sounds, im Kollektiv wird auf ECHTEN Instrumenten improvisiert, bis fließend-trancige Strukturen entstehen...

"satanische vrede" is the debut lp of the maldegem-based free psych collective silvester anfang. after loads of cdr and cassette releases that show an evolution from drones to folk and psych - the band have found a sound that floats somewhere in between davenport, german oak and träd gräs och stenar. every track comes to life while playing and searching, and that's exactly what you hear on the biggest part of this record. small coincidences push the musicians in a certain direction, and because of this the outcome never sounds artificial or far-fetched. most of the times silvester anfang is joined by self-declared non-musicians, which results in long sessions with a maximum of openness and freedom. a warm and organic sound and lo- recording quality have been priorities since day one. some people see this as an attitude, other people blame it on the fact that they only have a 4-track and one recording mic. you can call it a crap addiction; the silvester anfang horde rather call it "post-satanic krautfolk". [label info]

*** SMITH, STEPHEN R. - The Anchorite LP (Important Records IMPREC 108, 2006) [ed. of 500] €17.50**

Verträumtes "Folk-Drone" Album des THUJA und HALA STRANA - Mitglieds - viele von Hand eingespielte Instrumente (in der Mehrzahl nicht-elektronisch) werden zu fließenden Stücken verwebt, ohne dass die konkrete Präsenz einzelner Details verlorengeht.

"The seventh installment in Important's Arts & Crafts series features a brand new, vinyl-only album from STEPHEN R. SMITH (HALA STRANA). In contrast to the more labored arrangements of Smith's solo recordings, The Anchorite was recorded straight to stereo 2-track using three separate amplifiers and a combination of loops, tapes, and live performance. The record focuses on the nature of solitude and draws upon Popul Vuh, Arvo Part, and Medieval troubadour music. Packaged in hand-made linocut sleeves created, printed and signed and numbered by Smith." [press release]

SONIC YOUTH - Anagrama LP (Sonic Youth Records SYR1, 1997) €9.00

Wieder da, diese erste auf eigenem Label veröffentlichte mini-LP, wo sie zu ihren experimentellen Wurzeln zurückkehrten ...

"Sonic Youth invested the money it earned as Lollapalooza headliners in 1995 in a new studio. Owning their own studio gave the quartet the freedom to experiment as they were recording, since they no longer had to pay rental fees. To inaugurate their new studio, they set out to record a series of three experimental instrumental EPs with engineer Wharton Tiers, all of which would be released on their own label. With its winding, elliptical improvised instrumentals, SYR 1 set the tone for the entire series. Musically, the EP isn't far removed from the instrumental sections on Sister or Daydream Nation, but this music isn't merely waves of feedback -- it's considered, detailed, and bizarrely accessible. Like the epic "The Diamond Sea," the four songs have shifting sonic colors, as simple riffs build and intertwine, crossing over each other before finding a new path. It's closer to avant-garde than rock, but the music isn't purely cerebral, either. Recognizable statements float in and out of the mix, providing something of a touchstone for the free-form explorations. SYR 1 also has brevity on its side. The EP lasts 25 minutes -- which is just enough time to provide an exciting blueprint for a new era of Sonic Youth." [Stephen Thomas Erlewine / All Music Guide]

SONIC YOUTH - Slaapkamers met slagroom LP (Sonic Youth Records SYR2, 1997) €9.00

"Auf 3 langen Stücken zeigen S.Y. ihre free-floating, "improvised", aber kraftvolle, experimentelle Seite... kommt auf grünem Vinyl, die zweite VÖ auf SONIC YOUTH's eigenem Label.. " [old Drone Rec. info]

SONIC YOUTH / JIM O'ROURKE - Invito al Cielo LP (Sonic Youth Records SYR3, 1998) €9.00

"Third installment in the limited edition, home-recorded, self-released series. CD packaged in a mini-gatefold cardboard sleeve; vinyl pressed on the clearest of wax, all text in Esperanto. Three wild, spontaneous pulsations that celebrate contemporary musical abstraction at its most uninhibited." [label info]

SONIC YOUTH - Goodbye 20th Century do-LP (Sonic Youth Records SYR4, 1999) €17.00

"Unglaublich: S.Y.'s Hommage an "die Großen" der Experimental & Improvisationsmusik vereint hier Stücke von C.Wolff, John Cage, Pauline Oliveros, Kosugi, Yoko Ono, Steve Reich, James Tenney, George Maciunas, etc... die sie selbst umsetzen, mit Unterstützung von JIM O'ROURKE, C. MARCLAY, C. WOLFF, WHARTON TIERS und anderen. Dabei sind sehr freie, hocheperimentelle Stücke entstanden, unserer Meinung nach wesentlich fruchtbarer als S.Y.'s bisher geleisteten Improvisationsversuche, wirklich eine dicke Überraschung!!" [old Drone Rec. info] BACK IN STOCK
S.Ys play pieces of various "serious" 20th century composers with an impressive line-up. Very experimental & daring & wonderful !!

*** SONIC YOUTH - Dirty Box 4 x LP-Box (Goofin' Records GOO 05, 2003) €30.00**

"Sonic Youth's landmark 1992 album Dirty was re-released in a double-CD deluxe edition package by Universal Records in April, making it part of a series that includes classic albums by Marvin Gaye, Bob Marley, and The Who. The corresponding quadruple-LP box set on the band's own Goofin' Records imprint includes: the original 15 album tracks; nearly two dozen bonus tracks culled from B-sides ("Genetic," "Hendrix Necro," "The Destroyed Room," "Is It My Body," "Personality Crisis," "The End Of The End Of The Ugly" and the eight-minute epic "Tamra"), outtakes ("Stalker," "Youth Against Fascism" and "Wish Fulfillment"), and rehearsal tapes from the period (the previously released "Little Jammy Thing" and previously unreleased songs "Lite Damage," "Dreamfinger," "Barracuda," "New White Cross," "Guido," "Moonface," "Poet In The Pit" and "Theoretical Chaos"); an eye-watering trove of full-

color artwork; and essays from Thurston Moore, Lee Ranaldo and journalist/co-conspirator Byron Coley.

The band's eighth official album, *Dirty* reflects the influence of touring partners such as Mudhoney and Nirvana; indeed, the team behind *Nevermind* -- producer Butch Vig and mixer Andy Wallace-- helped to craft an explosive, intense yet melodic rock album which would become arguably the band's most commercially and critically successful work to date. Rock has never seen a band quite like Sonic Youth. *Dirty* is a great Sonic Youth disc ... among the band's most unified and unforgettable recorded works.... The aura of insurgency provides a charged context for the disc's more personal songs, upping the intensity and the emotional stakes and fusing a collection of diverse tracks into a scorched and scorching whole. *Dirty* is a burner. [Robert Palmer, Rolling Stone]

*** SONIC YOUTH – Goo Box 4 x LP-Box (Goofin' Records GOO 07, 2005) €30.00**

"The Deluxe Edition of Sonic Youth's 1990 album *Goo* includes thirty one songs: the original album remastered; remixed and remastered versions of the band's 8-track demos; the album outtake "Lee #2" (previously unheard with vocals); rehearsal outtakes "Tuff Boyz" and "Isaac"; "Can Song" (a never-before-heard demo of "The Bedroom"); the Beach Boys cover "I Know There's an Answer"; "Dr. Benway's House," the band's contribution to William Burroughs' *Dead City Radio*; B-sides "The Bedroom" and "That's All I Know Right Now" (the latter a cover of the Richard Hell/Tom Verlaine pre-Television group Neon Boys); and the promotion-only "Goo Interview." A 16-page book is included with an interview-essay by Byron Coley, an essay by Mark Kates, and never-before-seen photos." [press release]

*** SSHE RETINA STIMULANTS + IUGULA THOR - Performance Ranges 7" (Self Abuse Records SAD-06, 1996) €5.00**

Quite old 7"-only release with quite harsh noise & screams from IUGULA THOR plus more analogue electronic violence from the ex SIGILLUM S on the flipside. On grey-sprinkled vinyl, probably last copies!

*** SSHE RETINA STIMULANTS - Heaven 39 do-LP (Diophantine Discs n = 3,4 , 2006) [lim. 139] €18.00**

Aufnahmen von 1997, kommt im handgemachten violetten Filz-Cover ! 39 Stücke (!) verteilen sich auf 3 Vinyl-Seiten, sehr rauhe / verzerrte und direkte analoge Ambient / Noise-Electronics mit field recordings vermischt... mit Inlay, auf 139 Ex. nummeriert!

"Thirty-nine tracks of experimental industrial noise, carefully constructed from feedback, drones, and other electrical disturbances. Though recorded in 1997 following the Heaven's Gate mass-suicide, it has been delayed due to a variety of reasons. We are pleased to present this stormy and unsettling hour-long work as a three-sided LP, limited to 139 copies and wrapped in a purple sheet with large insert. *Sshe Retina Stimulants*, the project of P.NG5361.B (Paolo Bandera of Sigillum S) has been active since 1994, releasing many experimental noise albums on labels such as BloodLust!, Old Europa Cafe, Self Abuse, G.R.O.S.S., Ant-Zen, Slaughter, etc. In addition, he has collaborated with numerous artists including Aube, Mark Solotroff, Bad Sector, and I Burn." [label info]

*** STAHLWERK 9 - Der Tod nagelt die Augen zu LP (Steinklang Records SK37, 2006) [ed. of 333] €15.00**

Apokalyptischer Noise, schwarz wie die Nacht, brüchig & dissoziiert, Erdbeben-artiger Lärm im Hintergrund, Stimmen aus der Todeszone. Sehr einnehmend, "nuclear downfall"-music at its best!

"The new album of Germans grandmaster of Death Ambient. on this Album the artist presents his noisy side. still it sounds like a typical Stahlwerk 9 album, but loaded with droning and pulsating noise sequences and deep voices from the valley of death..." [label info]*"Der tod nagelt die augen zu..."* is a 5 track 47 minutes release of untypical Stahlwerk 9 sounds. Not that I'm in anyway whingeing. I find the eclectic mix of early Industrial influences combined with dark ambient / power electronic music a fascinating combination and one very easy to get into. You should try getting your head around some of the weirder stuff I have to review. Highly charged and atmospheric. That's the order of the day. We start with a religious chanting piece, with assorted screams, that soon builds up a head of steam of blackest electronics and gruff vocals. The scene has been set. Strap yourself in and sit right back. The ride ahead will be a thrill kill of epic nightmarish proportions. The music pounds away for the rest of the recording. Some slight melodic touches are introduced. The electronics sometimes flutter into lighter spheres but there,s always the veiled threat behind that facade. The vocals are despondent in their delivery. Blackness be my best friend is what *"Der tod nagelt die augen zu..."* is all about. Brooding and dense sounds abound in a nihilistic approach that wants to crush

your soul. The overall feel is utterly claustrophobic. The walls are closing in with no way out. The lights have long since been snuffed out. The only company at hand is your own inner fears. Welcome to the sounds of futility and despair...." [Aural Pressure]

*** STROTTER INST. - Anna / Anna 7" (Implied Sound IS002, 2006) €7.00**

Kunstvoll geschnittene Single des Schweizer Turntable-Spezialisten; vier Stücke mit morphenden Loops, wobei das jeweils zweite Stück auf jeder Seite von innen nach aussen spielt, alle Stücke enden in derselben Endlosrille ! Klares, weiss bedrucktes sleeve.

"Using five, old manipulated Lenco turntables and various cut or scotched records and found objects, Switzerland's Strotter Inst. (aka Christoph Hess) creates polymorph sound and rhythm structures. The tracks on "Anna/Anna" are more atmospheric than past works and at times resemble field recordings of "lurching" frogs. The listener is met with a single black 7" record(with no labels) in a clear sleeve. Once the record has been removed, the artwork and liner notes(which double as a map to instruct the listener on how to play the record) are revealed and can only be read though the clear sleeve. The tracks (two per side) play inside out and outside in ending in the center of the record in the same locked groove." [label info]

*** TANGERINE DREAM - Electronic Meditation LP (Earmark 42020, 1970 / 2002) €15.50**

"Die erste und beste T.D. – LP (aus experimenteller Sicht), noch mit Conrad Schnitzler, als sie noch wahrhaft experimentell und rau waren... ein Klassiker ! Jetzt in edler Wiederveröffentlichung im Klappcover." [old Drone Rec info]

"One of the first electronic punk albums in history, When TDZs debut *Electronic Meditation* was recorded, there was virtually no electronic music equipment available at all and yet the band managed to make unusual sounds by using everyday objects, such as a sieve filled with dried peas, an old office calculator, 2 old iron bars and parchment paper. These were recorded with a microphone and then run through reverbs and delays. The results were not always very tonal and miles apart from a commercial pop sound. Furthermore, the studio equipment they had at their disposal was by best means very sparse and everything was recorded directly onto a Revox 1/4" tape machine during one of the band's rehearsals at an old factory in Oct. 1969 in Berlin. This album was also the only TD album to feature electronic musician Klaus Schulze on drums. 180 gram HQ vinyl with PVC audiophile dustsleeve." [press release]

*** TANGERINE DREAM - Alpha Centauri LP (Earmark 42031, 1971 / 2002) €15.50**

Re-Release of the second album in very luxurious design.

"Ihr zweites Album aus dem Jahre 1971. Hier setzte die Entwicklung dessen ein, was bald als Spacerock bekannt werden sollte. Anstelle von Gitarren und Schlagzeug setzten TANGERINE DREAM hier zum ersten Mal verstärkt Synthesizer ein, die knacksend und wirbelnd die Kontrolle über die Stereoanlage übernehmen. Qualitäts 180 g Pressung mit einem Bonustrack von der ersten Single, dem Original Artwork mit Linernotes und in Stereo!!! //

Their 2nd album, *Alpha Centauri* was released in 1971 and saw a drastic move towards a more synthesized sound resulting in what would become 'space rock'. Instead of intense guitars and drums, as if the sound is breaking through your speakers, *Alpha Centauri* begins its journey with crackling and swirling synthesizers seizing control of your stereo. Contains 1 bonus track from the first single. Original artwork. Printed inner sleeve with liner notes. Stereo version." [press release]

*** TARENTEL - Ghetto Beats on the Surface of the Sun (Vol.1) LP (The Music Fellowship MF21, 2006) €17.50**

Erster Teil dieses epischen neuen Werkes in vier Teilen, eine wunderbare Mischung aus Post-Rock und organischen / rauhen Ambient-Drones, weniger improvisiert als spannend strukturiert & arrangiert, hat uns z.B. an DWELLING LACUNA erinnert....

"TARENTEL's predominantly instrumental compositions read like chapters of an epic novel-vast and absolutely breathtaking. Tarentel's tidal force and blissful elegance elicit the kind of ecstatic response their name suggests. This album is being released as a series of four limited 12-inch LPs, each between 30 and 40 minutes. The first volume in the series is comprised of studio and home recordings from September '04 to April '05. *Ghetto Beats On The Surface Of The Sun* isn't your grandma's Tarentel. It will eat your face, make you shake your ass, and there are some other dirty tricks in there too." [press release]

*** TARENTEL - Ghetto Beats on the Surface of the Sun (Vol.2) LP (The Music Fellowship MF22, 2006) €17.50**

Erster Teil dieses epischen neuen Werkes in vier Teilen, eine wunderbare Mischung aus Post-Rock und organischen / rauhen

Ambient-Drones, weniger improvisiert als spannend strukturiert & arrangiert, hat uns z.B. an DWELLING LACUNA erinnert....
"TARENTEL's predominantly instrumental compositions read like chapters of an epic novel-vast and absolutely breathtaking. Tarentel's tidal force and blissful elegance elicit the kind of ecstatic response their name suggests. This album is being released as a series of four limited 12-inch LPs, each between 30 and 40 minutes. The second volume in the Ghetto Beats On The Surface Of The Sun series is another helping of ass-shaking trash can style, but with a healthy dose of psychedelic fever and blast off moon landing thrown in for good measure. Take your medicine!" [press release]

*** TBC / STEFAN FUNCK - Sediment / Demar LP (Wachsender Prozess WP18, 2006) [lim.300] €15.00**

Very nice split-LP by these two Hamburg-based experimental soundworkers: totally absorbed & smooth deep bassy drone-fields with interesting microscoping & metallic effects from STEFAN FUNCK; whereas TBC worked with stones and created four rumbling & whizzing atmo-noise pieces, with lots of highly processed stomping stroke-sounds within...

Handpainted coloured spots & shapes on the cover.

"Stefan Funck is a part of the laptop-duo FÜR DIESEN ABEND and performing a deep bass droning ambient track with soundscaping a railroad. TBC works with this stone objects: sampled and treated in some short tracks. 300 copies and comes in handmade cover" [label info]

*** THROBBING GRISTLE - Grief LP (Get Back Records get84, 2001) €11.00**

Re-Release dieses Albums (erschieden ca. 1988, lange nach der Bandauflösung) mit zwei Seiten-langen Stücken, wo Interviewfetzen und typische TG-Instrumentalklänge collagiert wurden. Es bleibt unklar, wer das zusammengemixt hat, aber das ganze ist durchaus hörensenswert...

"The classic two-track album studio album for the founders of the industrial music genre and the original art terrorists. The 2 tracks 'Camera' and 'Telephone' provide 30 minutes of Throbbing Gristle at their very best." [label info]

TROUM – AJIN pic-12" (Equation Records E=11mc, 2005) €13.00
Back in stock last copies, sold out at the label!

"The track-titles TROUM uses usually always have a deeper meaning, reflecting the wish to reach the more "archaic", unconscious areas of the human psyche - what we perceive as reality is only a small surface. There's always a hidden source lying "under" it. AJIN, the title of this whole long-play 12", is hebrew for EYE, also stands for "colour" and "source": "the right eye that looks into the sky for transcendence, the left eye that looks to the ground to the word of god (one that dances and the other that speaks)", thus expressing the balance of contradictions. TATAN, the first track, means "sign" or "process of painting" in tahitian language -> the source for "tattoo".

AURDDRACH, the second track: middle irish for "phantom", or "ghost". it is linked etymologically with the word "dream".

CHERTANOVO, the third track: russian for "devils home".

YEMANJA, the fourth track: the name of a female god at an archaic tribe in south-america. These gods are called "Orixa", and "Yemanja" is the Orixa of the ocean, symbolizing strength and maternal love." [Troum, 12.2005]

"While Troum are known and worshipped (in unfairly small numbers) for their vast, gorgeous soundscapes, this time, they sound far more aggressive and serious. The 'open' side begins forcefully with "Tatan," as its relentless, echoed, driving rhythm is decorated with the bleeding howls of guitar noises and ghostly sounds. "Aurdrach" eases in more quietly, with a signature Troum depth-defying sound and a faster paced, but more subtle rhythmic loop. Both rhythm and atmosphere build concurrently until the sound is so massive, and then it breaks, quieting down, as if they're laying a beast to rest. The 'closed' side is far more reserved, contained, and concealed. Rhythms of "Chertanovo" only barely evolve after about four minutes into the piece, and even then, they're provided by the echoes of the main sound sources, which are thunderous and rumbling. It's like being hidden deep, beneath the earth in the massive darkness, where only a few glimmers of light can be seen through cracks far above. "Chertanovo" doesn't make a grand exit, it only creeps off into the infinite darkness. "Yemanja" ends the release with a sad and slow anthemic melody. Elongated and emotional, it's a reminder that it's almost criminal that Troum aren't as praised as much as the bands like Sunn O))) and Godspeed who have followed their footsteps on the same trails, but have reached different peaks and valleys in their expeditions." [Jon Witney, Brainwashed]

*** TROUM vs NID - Ignis Sacer LP (Herzbräune HB001 / Art Konkret ART42, 2007) [lim. 399] €14.00**

Nach jahrelanger Planung nun endlich erschienen: Ein live-Mitschnitt aus Braunschweig vom 8. September 2001, als TROUM mit Hilfe von Ersatzmann Jürgen Eberhard (NID, FEINE TRINKERS..) eine kleine Tour machte... viele der Basics hier erschienen später in völlig abgewandelter Form z.B. auf der "Tjukurpa 3" CD.

"Style: tribal ambient drones Ltd.399. 2007 Recording of a fine live performance which took place in Braunschweig. One half of TROUM and one half of NJD/FEINE TRINKERS presented their great skills combining electronics and lots of acoustic sources and devices to their very own sound. Incredible beautiful and melancholic ambience interrupted by outbursts of repetitive noise loops and tribal-like rhythms. A must-hear! For lovers of the best RAPOON or ZVIET-FRANCE-material. Fine quality due to directly recording on CD from the mixer! High quality album cover with spine. It is designed in a beautiful warm grey, black and white tint + well arranged typography (design: Tilmann Benninghaus). The artwork evokes a monochrome "industrial" atmosphere, at the same time beautiful and melancholic, just like the music... On the whole the artwork reminds a little bit of such legendary projects like CRANIOCLAST. An eyesore... Lim. Ed.399. A co-release with Herzbräune from Hamburg." [label info]

VANCE ORCHESTRA – Monstrance 7" (Dachstuhl DACH01, 2001) €6.00

Back in stock, this lovely 7" from the now defunct dutch group! "Das Arnheimer Duo mit einer neuen 7", auf dem neuen Label von TARKATAK Lutz Pruditsch! Wunderbar obskur-anregende ambient-electronics: loops, analogue sounds, etwas was nach Theremin klingt und viel Atmosphäre..

The duo from Arnhem, Netherlands, with a new 7" on the new label of TARKATAK Lutz Pruditsch – wonderful obscure ambient-electronics made out of loops and analogue sounds and probably Theremin & lots of atmosphere... lim. & numbered ed. of 300 copies, silk-screened covers, each one is different! " [Drone Records info, 2001]

*** VOLCANO THE BEAR - The birth of Streisand 7" (No-Fidelity NEU001, 2007) €11.00**

Rare Single der britischen (ja man darf das jetzt wohl sagen?) Kult-Band, die die experimentelle Erweiterung des Impro-"Folks" wie wohl keine andere Gruppe betreiben... leider teuer!

"Second release from the new Newcastle-based No-Fidelity label, after the first recording from scene-legend Sir Richard Bishop (of the Sun City Girls) sold out in a whistle. Something a bit special. Having built their career upon a reputation for incendiary live appearances and a heap of self-released CD-Rs and cassettes, Leicester's Volcano The Bear have slowly been gathering steam, becoming one of this country's most exciting experimental improv outfits. This startling new 7" for No-Fi showcases the group at their most abstract, the A-side a sinister brew of creaking violin and string plucks. It sounds something like No-Neck Blues Band collaborating with Wolf Eyes on a re-take of the *Saragossa Manuscript* soundtrack. The B-side goes further down the path paved by Olsen and co. with some metallic clanking and utterly gnarled noise eruptions." [press release]

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

Sumpfig-schleppender noise-drone vom dänischen Duo, Musik die immer mehr von einem unsichtbaren Zentrum eines schwarzen Lochs angezogen zu werden scheint...Dunkelviolettmarmoriertes Vinyl, silberfarbene Siebdruck-Cover.

"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. edition of 300 on dark violet vinyl. Black Covers with silver silk seen print." [press release]

*** WOLF EYES - Human Animal LP (Sub PoP SP688, 2006) €11.00**

Material von 2006, das erste Album ohne AARON DILLOWAY, der sich jetzt seiner Solo-"Karriere" widmet. HUMAN ANIMAL ist ein mitunter ziemlich aggressives Noise-Brett mit sehr spannenden "Hinführungen", wie immer schwelend und bis zum zerbersten gespannt...

Wir meinen: WOLF EYES sind einer der wenigen Noise / Rock / Industrial - Bands zur Zeit, die es verstehen, "intelligent", d.h. mit Spannungsbögen & interessanten Sounds, zu agieren.. und wenn sogar das HELLDRIVER-Magazin schreibt: "...manchmal klingts auch ein bisschen nach Geisterbahn. Kurz und gut: Das ist gequirle

Scheisse, reiner Krach und versprengte, teilweise angejazzte Tonsprengsel ohne jede Struktur oder gar Wiedererkennungswert! Im Endeffekt nur anstrengend, könnte ich mir prima in den Top 10 der internationalen Foltercharts vorstellen – ich würde wohl nach ein paar „Songs“ alles Mögliche und unmögliche gestehen – wo soll ich unterschreiben Mr. Bush?“ ... dann ist das für den geneigten Noise-Hörer doch eher als Auszeichnung zu verstehen ;)

"After a year of non-stop touring in support of 2004's Burned Mind, Wolf Eyes were ready; seasoned to travel through horrible new areas of sound. During one four-week period at the dawn of '06, they laid down ideas in their studio, the Terror Tank. Those ideas would shape what would be the new album, Human Animal. This new slab is the first with Mike Connelly (of Hair Police and the Gods of Tundra label) replacing Aaron Dilloway. Though he no longer tours with the band, Dilloway remains involved and helped to mix the new record with BMG (who also did the deed on Burned Mind). These songs are rotten with metal, reeds, consciousness-erasing islands of black doom. Bass-heavy rippers, late-night free-terror jams, afflicted dog-hearts, underwater crabs: pure mayhem. The new double bass attack is showcased on "Human Animal"/"Rusted Mange" with scraping strings and a full terror-shriek workout re-organized by Dilloway. New directions are countered by "Rationed Rot," which revisits the eerie Throbbing Gristle-esque vocal deployment that dates from Wolf Eyes' Dread LP. The album also features the band's first ever cover song: a dead-on rendering of No Fucker's rotten hXc anthem, "Noise Not Music," which closed out a lot of shows on Wolf Eyes' recent European tour. As ever, Wolf Eyes will be living on the road, with Australian and American tours in the works, and an invitation from Thurston Moore to play at All Tomorrow's Parties in December 2006 alongside Sonic Youth and The Stooges." [press release]

*** WOLF EYES / SKULL DEFECTS - Yes I am your Angel LP (Fangbomb FB001, 2006) €16.50**

Split-LP mit einem fantastischen, sehr experimentellen track von WOLF EYES auf der einen (ein reiner Geräusch-Sounds Maelstrom, spannend arrangiert), und den schwedischen SKULL DEFECTS, die hier schleppend & schwelend noisy in repetitiven Mustern eher nach WOLF EYES klingen. Weiss-marmoriertes Vinyl.

"A dark split LP battle featuring noise gigants Wolf Eyes and experienced Swedish newcomers The Skull Defekts. Wolf Eyes needs no further introduction, and neither would The Skull Defekts, had you already known the musical history of these men, ranging from Union Carbide Productions and Kid Commando to Alvars Orkester, as well as Anticimex, Cortex, and Lucky People Center. Hear feedback and rhythm merge and/or collide, slowly." [label info]

*** WOLF EYES / GREY DATURAS - The Black Plague LP (Conspiracy Records CORE043, 2007) [lim. 270] €21.00**

We got just a handful, sold out at the label already !!

"Originally released on CD by Heathen Skulls in Australia, this is the vinyl edition limited to a mere 270 copies. Both sides of the Split 12" give fans of both bands a rare opportunity to hear the harsh diversity of their polar opposite, take on modern noise. Though both bands couldn't be any more different, there seems to be an underlying similarity between the two. It's as if they're speaking the same language, but just communicating different ideas. Wolf Eyes present the five-part "Post Civilization Muzak" an excellent series of fully-destroyed fuzz/drum barrages that feels like the apex of their post-Burned Mind nailed-to-the-sky form while Daturas are on more elegiac, bliss-fixated form, with thin smears of fuzz guitar stretched to horizon-spanning epics. It is difficult to categorise the sound of Grey Daturas from Melbourne, Australia, however, they are best described as an improvisational, instrumental, noise-rock trio. Since their earliest shows in 2001 the band has been celebrated as one of the loudest and most uncompromising live acts in their homeland. As for influences, they couldn't be any more varied and include The Stooges, Earth, John Coltrane, Cluster, John Cage, Darkthrone and d.n.a." [press release]

*** 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]

*** XIU XIU - The Air Force LP (5RueChristine GER063, 2006) €13.00**

"The Air Force" von XIU XIU ist ein Gespenst. Ein Gespenst, dass seiner ursprünglichen menschlichen Form gemäß noch immer dem menschlichen Rhythmus folgt und dabei elf Songs hinterlässt, die fieberhaft und verstörend sind, aber wunderbarerweise gleichzeitig die eingängigsten Songs sind, die XIU XIU in Form ihrer elektronischen Soundgebilde auf die Welt losgelassen haben. Sie klingen nach großen Sinfonien, die selbst im kleinsten amerikanischen Schlafzimmer mit klingenden Glocken, Beats und smoothen Gitarren, die wie Rasierklängen durch die Haut schneiden, noch Platz finden. Wie der Vorgänger "La Foret" ist auch "The Air Force" ausufernd, ausgeschmückt und kocht vor lauter Lärm förmlich über, ohne einen gewissen Minimalismus zu verlieren." [Cargo / press release]
"The fifth 5RC full-length release from JAMIE STEWART and XIU XIU. A feverish and disturbing eleven-track affair dealing in themes of human grease, bad love, suicide, rape, sex, stormy friendships, domination, and dependency. Produced by GREG SAUNIER (DEERHOOF), Air Force features some of the group's most accessible music to date." [press release]

*** ZELIENOPLE - Stone Academy LP (Root Strata root114, 2006) [lim./num.300] €16.00**

Songorientierter als zuvor (Gesang und Melodien schimmern durch), diese Band aus Chicago, aber immer noch sehr droney, trancig, nebulös, verträumt, und sanft melancholisch. Was für laue Sommernachmittage, auf dem Label eine TARENTEL-Mitglieds. Filed under: impro - postrock - folkdrone ...

"Chicago's ZELIENOPLE create acoustic improvisations that have as much in common with Thuja as they do the late period work of Talk Talk. Stone Academy picks up where 2005's brilliant Ink left off, balancing the simple beauty of guitar-based songs with overwhelming, dark drones. Zeliennale have mastered the art of making expansive, luminescent drones sound as organic as the soil beneath your feet. Vinyl limited to 300 hand-numbered copies." [label info]

"...Stone Academy, at its core, is basically a stripped down folk record. Simple strummed steel string guitar, wavery plaintive vocals, warm swells of ambience, wrapped in TONS of thick reverb, like it was recorded in a cave or a gymnasium or empty swimming pool, and while each song has this strummy folk center, each track evolves or devolves in a totally unique way, into a barely there minimal crawl, into grinding washes of distorted guitar, into warm thick swirls of My Bloody Valentine like buzz, into weird 20th century abstract clatter, into Murky Dead C like blurry noise rock, and sometimes into nothing at all, just sort of quietly and contemplatively drifting along, shimmering in a druggy haze of warbly ephemeral folk and whirring ambient rumble." [Aquarius Records]

1.1. VINYL COMPILATIONS

*** BROKEN FLAG - A RETROSPECTIVE 1982-1986 5 x LP-Box (Vinyl-On-Demand VOD39, 2007) [lim. 600] €69.00**

For the first time on vinyl - a retrospective from many MC-only releases from this influential british industrial-label: SUTCLIFFE JUGEND, CONSUMER ELECTRONICS, M.B., CONTROLLED BLEEDING, RAMLEH, TOLL, NEW BLOCKADERS, MAUTHAUSEN ORCHESTRA, GIANCARLO TONIUTTI, etc..

"5 LPs (each w/ individual jackets), packaged up in the usual VOD heavy box, with full booklet of discographical info on the history of BF. Numbered edition of 600. Mindblowing package." [label info]

*** CALIFORNIA 10 x LP – BOX (Groundfault / Troniks / RRRRecords, 2006) €80.00**

Der Noise-Hammer ! Auf 3 Labels gleichzeitig erscheint diese schnörkellose Box in 1000er Auflage mit 20 Seiten voller Geräuschkunst (und Anti/Un-Kunst?) von ausschliesslich kalifornischen Noise-Tätern....

"Troniks, Ground Fault Recordings and RRRRecords are proud to present this limited edition document of contemporary California based experimental, noise, drone and improvised music. Twenty artists each fill an lp side of this 10 x LP boxed set. Included: Amps For Christ , The Cherry Point, Joe Colley, Control, Gerritt, GX Jupitter-Larsen, Moth Drakula, Oscillating Innards, Open City, Damion Romero, Rubber O Cement, SIXES, The Skaters, Solid Eye, Spastic Colon, Tralphaz, John

Wiese, Xome, RHY Yau, Yellow Swans. Compiled by Phil Blankenship (Troniks). Limited edition of 1,000 copies." [label info]

*** COILECTIF. IN MEMORY OF JOHN BALANCE AND HOMAGE TO COIL do-LP (Rotorelief ROTOR0001, 2006) [lim. 400] €33.00**

Die "französische JOHN BALANCE-Hommage" mit 33 Stücken aus Experimental, Post-Industrial, Impro / free Jazz, Ambient & Elektronik, mit erwartungsgemäss vielen Verweisen und Verwendung von COIL-Materialien... fast durchweg exzellentes Material, einige alte Industrial-Helden von denen mal lange nichts gehört hat (wie VIVENZA, ETANT DONNES) sind dabei, aber es gibt auch viele neue Namen zu entdecken, alle vereint durch den grossen Einfluss den COIL augenscheinlich auf sie hatte...

Luxuriöse Vinyl-Edition im Klappcover, nummerierte Auflage 400 Stück, klares Vinyl, Beiblatt mit philosophischem Text von JEAN-MARC VIVENZA.

"17 french bands from the genesis of industrial, experimental, free jazz musics, for the most part unclassable underground musics, and more recent and emergent artists from the same vein, form Coilectif. These artists explore and express, openly and without limits, what Coil's heritage suggests to them, an opportunity to make an homage to Geff Rushton aka John Balance or Jhon[n] who left us on November 13th 2004. Coilectif is also an homage to all the musicians and illustrators Scherer & Ouporov participating to the project united for the first time in such an outline, where each one of them expresses what Coil's universe evokes to him through lunar, astral and visionary excursions, keeping his own artistic identity. It is not a compilation of remixes of Coil, nor a catalogue of tracks of these artists released before, but a genuine concept of creation in which this collective of artists homogenizes itself around a real artistic project. The 17 new tracks form an intimate, magnetic and timeless piece of work. The vinyl and CD editions come with quotations of various artists and with a text written for the project by the writer and philosopher Jean-Marc Vivenza called 'méditation sur la mort'. Coilectif is : ART&TECHNIQUE, BELA GOOSY, DEFICIT DES ANNEES ANTERIEURES, DE MANGE MACHINE, DESACCORD MAJEUR, ETANT DONNES, GAS ANOREX, GITANJALI & THE MASTERS OF MYSTIC ENTERTAINMENT, ILITCH, JAC BERROCAL & JACK BELSEN, LAURENT PERNICE & JACQUES BARBERI, LES NOUVELLES LECTURES COSMOPOLITES, OTHILA, PACIFIC 231, PALO ALTO, SERVOVALVE, VIVENZA." [press release]

*** ONE MAN DRONE 12" (Petty Bourgeois Broadcasts SR 500-18 / Mayo Records 09, 2006) [ed. of 500] €7.50**

Nice 12" on the label of NID-member CHRIS SIGDELL, now active as B*TONG!

"Compilation 12" release following the tour of these four one-man bands through France & Spain. One track each from Shit, Oldine, Tamagawa and B*tong. The music ranges from Dark Ambient drones and tones, Sunn 0)))-like bass-thunderings to Spacemen 3-like guitars... very warm guitar drones a la Fear Falls Burning, to drift off late at night. 33rpm. Ltd x 500 copies on beautiful clear, marbled vinyl. Swiss import." [Cold Spring]

*** SNATCH PASTE: AN ASSORTMENT OF SNATCH TAPES LP (Vinyl On Demand VOD32, 2006) €15.50**

"Compilation of one of the best DIY-tape labels of the early '80s compiled by Philip Sanderson (former member of Alien Brains) from the three Snatch Tape Compilations 1-3 (originally released (1978-81) with the odd extra bonus drawn from other Snatch Tapes." Artists include: David Jackman, Storm Bugs, Mannequin Movies, Philip Sanderson, Tony Clough, The N4s, Alien Brains, Karl's Empty Body, Orior and Claire Thomas & Susan Vezey. Limited vinyl edition of 500 copies." [label info]

STATEMENT 1961 do-LP / CD / 7" BOX (Ironflame IF000, 2004) €60.00

Compilation with 32 artists focused on the theme "Berlin Wall 1961-1989" in special double gatefold design, w. APOPTOSE, ASMOROD, BAD SECTOR, CO CASPAR, EX.ORDER, GREY WOLVES, ILLUSION OF SAFETY, REUTOFF, SARDH, ULTRA, and many more... lim.594 copies. Back in stock this monumental compilation project !

UNTITLED 4 x 7" - 12"BOX (ElementORE 003, 2003) [lim. 125] €18.00

Absolutely last copies found! "Collectors item ! Purest frequency-energy, harsh attacks, power-ambient, on four one-sided clear vinyls, comes in big & heavy 12" cardboard box with absolutely no information inside. Tracks by STABAT MORS, RICHARD RAMIREZ, KK & YL, G.E. On a new japanese label!" [old Drone info]

2. CASSETTES

*** ASHTRAY NAVIGATIONS - Stranded in the tea / Standing in the tea MC [ed. of 50] (Fargone Records FAR-049, 2006) €7.50**

Plötzlich gibt es wieder Tapes, wie in alten Zeiten! Diese MC der neuen low-fi drone-Heroen tönt herrlich low-fi & etwas schräg, mit Sirenen-artigen Drones und wellender Analog-Elektronik! Only very few here ! "Ashtray Navigations is the UK drone/noise project of the always-prolific Phil Todd, who in addition to recording under a number of aliases and groups, is responsible for his own Memoirs of an Aesthete label. Here he turns in some typically dense, engaging lo-fi work, two sides of in-the-red sludge hiding countless layers of detail and melodic beauty. The A-side is a haunting, eerie drone with hints of spiky noise disrupting its unsettling peace, while the B-side erupts into all-out chaotic noise, with hints of melodic bells chiming underneath." [label info]

*** HUM - Crux Vitae MC (Ultra Low Fidelity 5, 2001) €6.00**

"Another cassette from this beauty-drone project from Moscow-Region, created with simple means to highest effect. Layers and layers of full-scaled streams of frequencies.. raw ambient noise with meditative potential.. very much recommended !" [old Drone info] BACK IN STOCK!

*** TBC / REZNICEK - 6 Hydrografien / Naßklickersprudel MC (Wachsender Prozess WP04, 1998) €8.00**

MC-version of the deleted LP, working extensively with water-sounds. "Two works done with watersounds in a different way: Rezniceks work is microtonal and like a microscope, while TBC macrostructured and mostly did noise pieces." [label info]

*** TBC - Resort MC (Wachsender Prozess WP201, 1999) €8.00**

"TBC alias Thomas Beck from Hamburg, known from the split-LP with REZNICEK on Wachsender Prozess (1998), with a new cassette-only release. Lots of concrete elements are combined here for a kind of grinding ambience in parts, but also we find long monumental "living" drones here, very good." [old Drone info] back in the list, MC-only release !

*** TBC - Rotorfraktal MC (Wachsender Prozess WP19, 2006) €6.50**

A new cassette-only release by Drone Records-artist TBC on his own imprint, almost 90 minutes of droning & windy white-noise-hisses, slowly shifting to distorted siren-like waves, and gradually other strange effects appear in the mix... really great fully contemplative drone-storms and -rays...

"TBC is starting his guitarwork edition of the explorations of tableguitar. It's a composition of long underlying droning emotional ambientnoise track in several parts" [label info]

2.1 CASSETTE-COMPILATIONS

*** ABSCHIED AUS BERNE MC (Wachsender Prozess WP01, 1995) €8.00**

Cassette-version of this long deleted LP (and first release on TBCs own label) from 1995. Exclusive material from the experimental Hamburg-scene: ASMUS TIETCHENS, TBC, KLANGKRIEG, Y-TON-G, G. REZNICEK, and others..

3. CDRs

*** 1000SCHOEN - Yoshiwara CD-R (Kafue Systeme KAFUE17, 2006) €11.00**

"Vielschichtige elektronisch-ambiente Klänge verschmelzen mit Geräuschkollagen zu einem Gesamtkunstwerk, welches in stetiger Bewegung dem musikalischen Höhepunkt entgegenstrebt. Limitierte Auflage mit Handmade Cover. Innen und außen Fotos von Gemälden von Kindern, außen mit Foto von 1000SCHOEN und Volker Tietjen von KAFUE in der Goudvishall NL. Die CD ist mit 1000SCHOEN Logo von Hand bestempelt." [label info] TAUSENDSCHÖN (or 1000SCHÖN) is finally back with a much enriched style, there are still the beautiful ethno-type of drone-loops, but also harmonic piano-tunes, field recordings and surprising bass-structures. Comes in cardboard-cover feat. colour-photos with paintings from children... 5 tracks, minutes. [in case you don't know it yet: 1000SCHOEN is the painter HELGE SIEHL who also was in MAEROR TRI...]. His best album so far !

*** AMK - Augustine mCDR (Banned Production BP-117, 2004) €7.00**

Nice mCDR with hand-assembled covers from the BP leader !!

"Each piece composed from a single sound. tiny sounds stretched out into infinity, retaining their origin, reassembled into new compositions" [label info]

*** ARKTAU EOS - Skorpion Milk CD-R (Aural Hypnox [AHCDR02, 2006] [ed. of 222 copies] €10.00**

48 min one-tracker Begleit-CDR zu "Mirrorion", sehr minimal, einzelne Mantra-artig wiederholte e-Bass-Klangschläge und beschwörender Gesang im Hintergrund... weniger mächtig als "Mirrorion", esoterisch und meditativ, kommt mit handgearbeiteten Cover in kleiner Box!

" 'Scorpion Milk' consists of a single album length track, which is best apprehended in a meditative state with minimum outside interference. It is truly a "Mirror Noir" to the album itself - its shadowy companion, the candle-bearer who responds to no call but silence itself. The music can be likened to a dark well, the oily surface of which not only reflects the phantasms of mind recalled through participation in the "Mirrorion" cycle, but is occasionally broken by scorpionic surges of primal Power invigorating the act of contemplation.

The effect is equal parts unsettling and soothing; the way forward to the next ARKTAU EOS outing seen through a spectral kaleidoscope. Performed and mixed live using mainly obscure '70s electronica on a real reel tape, it is the antithesis of the sterile, lifeless sound and attitude of our times; a connoisseur's choice that stands alone despite its undercurrents flowing from the heart of 'Mirrorion'.

Comes in a plastic slim case with hand-painted textures and an insert card. Limited and numbered edition of 222 copies (first 80 copies are included in the 'Mirrorion' -deluxe box)." [press release]

*** ARTEFACTUM & HOROLOGIUM - Sangreal maxi-CDR (Old Europa Cafe OECDR 014, 2006) [lim. 200] €12.00**

Maxi-CD in sehr edlem, übergrossen Booklet-Cover, das die Geschichte des "Heiligen Grals" nacherzählt... die beiden polnischen Projekte haben dazu zwei Stücke kreiert: ein märchenhafter Soundtrack voller mystische Ambiente mit neo-klassischem & mittelalterlichem Touch, viele "beautiful voices" und Choräle, feierlich und abgehoben, nostalgisch & melancholisch...

"Sangreal = Royalblood. Devoted to the "Holy Grail", the legendary chalice ! A great and incessant inspiration for numerous artists and philosophers, a great mystery. This collaboration between two Polish projects is an effort to depict the mystery and magic that surround The Chalice. A mini album with many references to Le Mort d'Arthur by Thomas Malory, Rossetti painting, Wagner's Parsifal ... Eventhe III Reich's tried to capture this treasure of all nations.

Two very impressive tracks ! Magical rythms & dark neo-classic atmospheres, very far matrial & ethnic sounds, acoustic & industrial ... deep male & female voices, gregorian chants ...

Professionally replicated disc, oversized MCD with heart shaped print . Limited and on CD label numbered to 200 copies, comes in oversized 8 pannels full-color cover ..." [label info]

*** ASTRO - Black Bloody Cosmos CD-R (Rape Art Prod. #027, 2006) [lim. 50] €10.00**

Verdammt Kosmos! One 47 minute one-tracker of bubbling analogue noise, quite old school but with sounds you won't create digitally... quite furious stuff!

"Astro is Hiroshi Hasegawa member of the legendary japanese noise act C.C.C.C.. The artist performs a hypnotic track during 47 mins. of experimental & psychedelic noise. Full color art works & limited to 50 copies." [label info]

*** ASTROGENIC HALLUCINAUTING - Radon Scan Cycle CD-R (Self Abuse Records SOLIPSISM-56, 2004) €11.00**

Great one-tracker (75 min) with deep waves of analogue-electronics, mixed with various sound-sources, very deep frequencies & vibrations, still to discover, this US-drone-project !! Last copies, lim. 100.

"One long track of deep space ambient drone and lush electronic explorations." [label info]

*** BAGHIRI & NIMH - Entities CD-R (Silentes R cdr20060609, 2006) [lim. 120] €12.00**

Excellent floating dronescapes, rather monumental & dark, with powerful percussion & fields joining in... individually printed full colour cover with number. Great collab!

"First work in collaboration between Amir Baghiri and the Italian artist Giuseppe Verticchio/Nimh, in which the field recordings, ocarinas, didjeridoos and other ethnic instruments, are meeting sonorous textures & moderately experimental elements. Four tracks, for over 72 minutes of music, cover image of the CD-R, representing a painting entitled "Entity" by the Californian artist Lance Green. This CD is strongly limited to only 120 copies , it is available from us for a limited time and small quantities, be fast with your order before it becomes sold out!!!" [label info]

*** Aidan BAKER vs. DD6 - Approaching a Black Hole CD-R (Fargone Records FAR-048, 2006) [lim. 80]**

Interesting collaboration, which begins quite BAKEResque but develops into something much more "harsh ambient" as usual.... numbered edition, handmade cover.

"This album represents the first collaboration between Aidan Baker of the ambient-metal duo Nadja, and Brooklyn noisemaker Ariel Velez (Invader, Hands of Doom). Lush waves of fuzzed-out guitar drones, a thick, vaguely melodic soup totally perfect for late night listening. These two very different experimenters have together crafted a coherent, beautiful statement of modern ambient noise." [label description]

*** BAKER, AIDAN - Dance of the lonely molecules CD-R (Blade Records wmda070, 2006) [lim. 200] €12.00**

Mighty dark clouds of sound, a slowly creeping & rolling drone-monster that never stands still, oscillating in slow-motion and changing its shape... you get totally sucked in this otherworldly ocean! 3 stunning tracks, almost 57 minutes. Highly recommended.

*** BARDOSENETICCUBE - The sacral member mCD-R (Taalem alm36, 2006) €5.00**

Two tracks that evoke an exotic atmosphere with effected voices & deep frequenced wave-drones... quite special & hallucinogenic again! "Bardoseneticcube is a now well-known artist from russia, with releases on various labels like Drone Records, Steinklang, Athanor or Mechanoise Labs. For this 3", Bardoseneticcube has looked into his archives and found these two tracks in an ambient/ritual style, sometimes rhythmed by percussions that could remind our dear Internal Fusion." [label info]

*** BASSIFONDI ORCHESTRA - Lasagna Ictus CD-R (Self Abuse Records SOLIPSISM-46, 2001) [ed. of 100] €11.00**

Very mysterious feedback-drones, organic and moving, lots of backwards-sounds, 5 tracks 57 minutes. Lim 100, last copies. "Spacious and hypnotic ambient drone from Chris Blazen (of Blazen Y Sharp)" [label info]

*** BIANCHI, MAURIZIO (M.B.) - Bacterie mCD-R (Taalem alm 34, 2006) €5.00**

"the italian industrial legend, maurizio bianchi, is back. more prolific than ever, he proposes here a 24min track which should put the listener in a trance-like state... rather ambient & evolutive construction with venenous & penetrating sounds... full-colour printed 3" cd-r with artwork by cyril herry." [label info]

*** Asciano BORGA - Bad Ground (Soundscapes of utter desolation) CD-R (AB CD 01, 2006) [ed. of 100] €8.00**

Great dark drone / isolationism-ambience newcomer from Italy ! "Quieting homemade isolationism by Ascanio Borga of Rome. "Bad ground" sounds like a biologist's characterization of what is left behind to rot in the soil by industrial pollution, or confines where something terribly evil has happened, like a death camp. Either way, Borga's "soundscapes of utter desolation" are no tourist sites. Released last year, this is apparently Borga's first album in four years, but if a gestation period of that length is necessary for him to conjure up such spine-tingling "entertainment", then I'll gladly wait until 2010 for the next one. For Bad Ground is a minor masterpiece of hopelessness.

The CDR is comprised of two suites. "The Boundary" would have made a highly serviceable alternative soundtrack to Andrei Tarkovsky's seminal film "Stalker". As in the movie, one should heed the guide's warning about crossing into this zone - what lays beyond is frightening, inhuman, and beyond reclamation. The scariest thing is that, despite the environment's utter lack of fecundity, there does seem to be "life" of some sort dwelling inside the drones - but not life as we know it, or would voluntarily choose to acquaint ourselves with.

That eleven-and-a-half minute piece segues seamlessly into the thirty-five minute title track. Nothing but hostility here, either, both from above and below. With electric guitars, synthesizers and samples, Borga succeeds in turning the very earth we walk upon and the skies that vault above us into a single, leaden, threatening habitat. Almost disconcertingly, the final ten minutes feature soaring guitar chords over a bed of cozy, deeper note clusters, almost a pick-me-up; perhaps there is some kind of redemption, some sanctuary to be found here after all. An excellent accomplishment and a worthy example of the genre." [Stephen Fruitman / Sonomu]

*** BOTCHAN KARISEN - Reactions Mecaniques mCD-R (Taalem alm33, 2006) €5.00**

Die Nr. 33 in der tollen Taalem-Reihe und schon wieder ein neuer Name. BOTCHAN KARISEN lässt sich im Bereich "repetitiv / hypnotischer / experimenteller Noise-Ambient" ansiedeln,

recht scharfkantig das ganze, über einem derangierten Piano-Loop wandeln viele noisig-disharmonischer Elemente...
"a mix between un/de-tuned piano melody, manipulated sounds, ambient experimental music and noise... botchan karisen is also known for his electro-industrial sounds under the Babylone Chaos alias (last release on divine comedy records). he's also part of the experimental & oniric duo Scripta Manent. full-colour printed 3" cd-r with artwork by cyril herry." [label info]

CHAOS AS SHELTER – Live in New Jerusalem CD-R (Self Abuse Records Solipsism 48, 2003) €11.00
Back in stock, last copies, better priced !

"Two Live tracks of beautiful Dark ambient sounds from Israel. Over an hours worth of music, the first track was recorded in December of 2000 at New Jerusalem Studios, the Second is from August of 2000, and was recorded live at the Abama Theatre, in Jerusalem. Mixing drifting, dark ambient electronics, with subtle rhythms, and ethnic sounds, Chaos as Shelter are one of the more interesting new projects from the last couple of years, and his live work adds another layer to his already complex sound. Haunting, and meditative, this is music that evokes a world of it's own." [label description]

*** CHERRY BEACH PROJECT - Silo 11 CD-R (Mystery Sea MS35, 2006) [lim.100] €12.00**

Für das CHERRY BEACH PROJECT haben sich JODA CLEMENT (bekannt von der starken "Movement + Rest" CD) und NIGEL CRAIG zusammengefunden, die für zwei Tage einen leerstehenden Öl-Tank "bespielt" haben in einem nicht ungefährlichen ehemaligen Industrie-Areal in Toronto! Fast 40 Minuten Material sind dabei herausgekommen, der Öltank wurden mit verschiedensten Materialien behandelt, wir hören metallisches Dröhnen, Quietschen, Hallen, akustische Gemälde aus Metall.

"Joda Clément is a young canadian composer of great promise, as already emphasized in some reviews related to his debut disc for ALLUVIAL, "Movement + Rest"...

With an acute ear for details, Joda blends subtly ambient sounds with processed ones stemming from analog or acoustic instruments...

Here with his friend Nigel Craig who gave the impulse to this work by pointing out the specific used location, he pushes everything a step further, rooting out the spirit of the place, while manipulating objects & instruments in situ... this quasi "animist" approach & revisitation makes us enter into another dimension, as Joda & Nigel channel unknown & unvoiced forces, going deep into the invisible universe...

Sometimes everything merges to an astonishing extent
Listening to the pulse of the night,
full of silver shades,
the air is filled with threat

-
Bent in "Silo 11"

We absorb its decaying aura,
a body of strange connections,
inner engraved memories,
vague but intense feelings
letting the inky sea flow within...

-
Bringing back all what's lingering
those tranquil ghosts still singing

-
"Silo 11" is a fount of knowledge
a training locus
a ford to acumen
enabling you to circle the Instant
and catch the long gone by...

an antenna into the world of meaningful silences..." [label info]

*** CHOP SHOP - Rusty Hum mCD-R (Banned Prod, 2003) €6.50**

"a dusty fragment from the archives, rescued, resurrected and remade. pure chop shop in prime time" [label info]

*** CHROMASCOPE - Sleep Paralysis mCD-R (Silken Tofu ST01, 2006) [ed. of 100] €6.00**

Eine Labelneugründung gibt es aus Gent / Belgien zu vermelden. Die erste Veröffentlichung auf SILKEN TOFU kommt von CHROMASCOPE mit ansprechendem Experimental-Drone, in mini-DVD-Box !

"silken tofu is the name, the label will be focussing on experimental electronics, noise and power electronics.

the first release is out now; chromascope - sleep paralysis.

. experimental ambient & drones

. black 3" cdr in a cute little mini dvd case.

. first edition limited to 100 copies

. about silkentofu: www.silkentofu.org (incl mp3 samples)

. about chromascope: www.mentalwaste.com" [label info]

*** CLOSING THE ETERNITY - Arctica mCD-R (Abgurd AB-25, 2006) [lim. 121 / box] €8.00**

The cult-project from Siberia with the genius project-name with a new release. This mCDR comes in a nice 5"-box with a very soft, very bleak, cold cosmic black-hole dronescape with only minimal changes; its almost impossible to imagine something that could be more lonely or darker than this....

"Deepest arctic drone to be listened @ low volume." [label info]

*** COLLEY, JOE - Triptych for Paranoia Calibration 3 x business-card CDR box [Banned Production, 2006] €12.00**

'the weirdest format ever???' "3 answers to acoustic phenomena and relationships that no one asked". lim. 93 in little plastic box, looks great too!

*** CTACIK - Ego-Generocity CD-R (Verato Project verazität 040, 2005) [lim.60] €9.00**

The first CTACIK release on Verato which comes in a really dangerous wire-netting cover, symbolizing quite well the music "inside" !!

"Broken mental condition, formal thought disorder, nervous failure, children's love to death, deep forces, cold closed beauty, quiet horror of ecstasy, madness, dream, slightly nervous laughter..." [label info]

*** CTATIK - In order to prevent sense CD-R (Verato Project verazität 047, 2006) [lim. 60 DVD box] €9.00**

Totally different from "Ego-Generocity", this new CDr-album (third for Verato) by CTATIK (aka Stanislav Popov, who seems to be swedish and who's also active as a photographer) is a dark & droney affair with a deeply melancholic edge, could have been also released on MYSTERY SEA or TAALEM. Recommended. In DVD-Box, numb. ed. "Differences in time, transition of consciousness from consciousness. Simplified morning condition. The rest of famine running from us. Desire to realize a proceeding sound of shout, tearing. As the dog delirium..." [label info]

"...Compared to the previous 'Amur Region', which was a step forward from his previous more noise oriented work, this new release continues the new style, in which ambient music, noise and musique concrete work finely together. Field recordings of bird sounds and people talking are set against a wall of dark synthesizer sounds. A piano tinkles away with rain sounds, but also with what sounds like an engine. It's still not pleasant music, for its all quite dark and alien music, but it has a certain cinematographic quality that makes this most workable soundtrack for any home shoot movies. As said, along the lines of 'Amur Region', but just a little bit better." [FdW / Vital Weekly]

*** CUNNAN - Foxfire and aconite CD-R (Crypanthus / Woven Wheat Wispers / Shining Day, 2006) [lim. 30] €15.00**

Rare CDR im handgemachten Cover, folkiges Projekt mit ALAN TRENCH (12000 DAYS) und ORCHIS-Leuten !!

"This is the handmade limited art edition (30) of the much touted Woven Wheat Whispers download album. Cunnan are Alan Trench, Christopher Patinios and Stephen Robinson of Temple Music with Tracy Jeffery of Orchis on vocals and Julie Brackenbury on violin.

"Foxfire and Aconite" is a strange mix of the experimental and the traditional, of the brooding soundscape (complete with Middle English spoken word) of At The Mass Of St Secaire and the dulcimer led folk pop of Lych Owl, of retelling of the Dutch mediaeval beast epic Reynaert The Fox. Full of both chiming guitars and threatening synthesizers, djembe, darambuka and string machine and topped with mystical lyrical imagery, "Foxfire And Aconite" is destined to become a classic." [website info]

*** DARMSTADT PHARMACY – Ether CD-R (Audio Odditions, 2003) €10.00**

URE THRALL – Fans aufgepasst ! DARMSTADT PHARMACY ist das gemeinsame Projekt von URE mit FERRARA BRAIN PAN (FORM OF THINGS UNKNOWN), die hier mit e-bow, shortwave-sounds, tapes, flute, kalimba, sampler, vox, loops, tibetan bells & horns, psaltery, und percussion per live-improvisation sehr dichte, neblig-ätherische, von seltsamen akustischen Effekten bevölkerte Drone-Entitäten schaffen. Finally in stock, this great collab. of URE THRALL and FERRARA BRAIN PAN (FORMS OF THINGS UNKNOWN)!!

*** DAS SYNTHETISCHE MISCHGEWEBE - Gleis3eck / Görlitzer Tunnel do-CDR (Antiinformation AICdisc008, 2006) [lim. 200] €16.00**

"The long-running (22 years and counting) German-spawned outfit Das Synthetische Mischgewebe (The Synthetic Mixture of Fabrics in English) has a long history of site-specific performances and

recordings, two of which are documented on the two CDs comprising this release. Recorded around the time the group departed from Germany for Barcelona and then France, it's fitting that both of the sites here represented no longer exist. In 1986 and 1987, Berlin was still a victim of the Wall, and deserted spaces were seemingly easy to come by. One such was the Gleisdreieck, a railway junction where DSM set up their electronic and acoustic instruments for an extended recording, of which some 85 minutes are hereby presented. The second location, of which 46 minutes is included, was the Gorkitzer Tunnel, a pedestrian underpass several hundred meters long under Kreuzberg. It would be of no avail to try to determine exactly what instruments, items and gadgets were used to make the sounds heard in these recordings – and that mystery suits these CDs well. It's useful to recall that this was around the same time as Einstürzende Neubauten, also in Berlin, were releasing Halber Mensch and Funf Auf Der Nach Obenen Richterskala, their strongest statements. Berlin at that time (beautifully documented in the Berlin Super 80 DVD/book package) had more than its share of experimental artists, and DSM's sounds were emitted from the least-accessible cracks in the city's pavement. From quiet rumblings, these performances grow via distorted hissings, squawks, clanks and grindings into a soundscape akin to a futuristic factory stamping out robots. Metal is scraped, mechanical contraptions buzz and squeak, feedback squeals and vibrations summon deep groans. The second track on disc 2, the Gorkitzer tunnel set, is on the whole a quieter, more eerie evocation of the location's deep reverberations, with what may be a generator rumbling quietly in the background. The occasional vocal interjections, echoing in the tunnel, are unexpected and deeply strange in the context of the overall darkly mysterious sounds. Limited to 200 copies, the two CDs come packaged DVD-style with a beautifully-printed insert of text and photos on translucent paper. The liner notes by member Guido Huebner nicely describe the place and time. These recordings are marvelously evocative: of lost places, of a time and location that was certainly unique, of a group's early works from 20 years ago, and of surreal, often intimidating imaginary places summoned by the mysterious equipment. One would hope that many more than 200 people would want to investigate these places." [Mason Jones / Dusted Magazine]

*** DESACCORD MAJEUR - La Colour Odorante CD-R (Kokeshidisk kodi6, 2006) €9.00**

Eine weitere Wiederveröffentlichung in der Kokeshidisk-Reihe, erschien im Original 1998 auf MC beim Taalem Vorgänger-Label HARMONIE (harm09). Das Tape der markanten französischen Ethno-Elektroniker war eine Zusammenstellung aus älterem Compilation-Material 1990-1995, plus zweier unveröffentlichter Stücke von 1989. "reissue of the tape released in 1998 on our previous label Harmonie, "la couleur odorante" gathers eight tracks previously released on various international compilations from 1990 to 1995, showing the evolution of Desaccord Majeur music & sounds with more and more ethnic influences while keeping a melodic and evolutive structure. this reissue includes two previously unreleased track from 1989 (one of the first Desaccord Majeur tracks, very ambient) and 1993 (more in the ethno-ambient sounds he's known for). full color pro-printed A5-sized cardboard cover in a plastic sleeve & full printed cd-r with artwork by cyril herry." [label info]

*** DUAL – Tocsin CD-R (Mystery Sea MS32, 2006) [lim.100] €12.00**

Ein langes neues Werk in sechs Teilen (aufgenommen 1995 bis 2005, sechs Indexe enthalten, aber ohne Unterbrechungen) auf DUALs Beitrag zur MysterySea-Reihe. Wieder sehr genial: organische Klangobjekte, die in langsamer wellender Bewegung sind, tiefe drones und hell schimmernde Glas-Klangwände, kompositorisch sehr ausgefeilt.... "Tocsin is a six part journey that builds, floats, drifts and then declines when least expected, but brings together all the elements of beauty and darkness within a single feeling but never overstating. As ever Dual's subtle textured movement rises and develops within each part with measured transitions, imagine watching back a slow motion replay in slow motion, you might just notice the ever so slight changes... Many years ago Staalplaat remarked how Dual instill ambience that is raw and unpolished, resembling more an empty factory building than a clean room in your house... well imagine if Tocsin was a dream, you'd probably feel sad & happy, immersed & suspended, cold & hot in the hours afterwards... needless to say Tocsin has depth that allows the subtle patterns of processed shimmering beauty to rise in only a way that Dual manage from just six coiled steel strings and a plank of wood. Dual uk project whose main figure is Colin Bradley has been in existence since 1993, building a well-off repertoire of detailed guitar imaginings, painting ethereal & fervent post-industrial landscapes, making us enter into a carousel of crisp motifs sustained by metronomic pulses & breaths... Dual has already an extended back catalogue of

impressive releases on various labels including DRONE, CEE RECORDINGS (Dual's own imprint !), DIRTER, EVELYN, FOURTH DIMENSION etc...

"tocsin" is their first full-length since "Keimar Sty", as part of the evergrowing series of meta-aquatic journeys on Mystery Sea... "tocsin" as such, is a thin trembling skin sounding the environment, passed through by myriads of microcurrents... a waving and uneven sealand... an innerfield of glow-organisms seeping into our grey areas... a trickling of dark ink flowing in our veins... an inhaled cloud of smoke... "tocsin" makes us sink deeper... then, loose touch... to discover our tributaries, & reconsider things through the layers of impurities... learning about our uniqueness from the remanent substance itself... " [label description]

*** ECCLESIASTICAL SCAFFOLDING - Hate's Lonely Vigil CD-R (Mindless Eye ME003CDREP, 2006) €6.00**

Endlich neues Material vom australischen Projekt, das auch eine EP auf Drone vorzuweisen hat! Die 6 Stücke hier (33 min) könnte man als eine Art elektro-akustischem Experimental-Ambient bezeichnen. Dunkel und von ganz eigenem Charakter wirken die Klänge träge & minimal wie im luftleeren Raum, alle Sounds sind "auf den Punkt gespielt"; es gibt wunderbare hell erleuchtete Drone-Strahlen, flirrende Pulsationen die elektrisch aufgeladen zu sein scheinen, dezent-dumpfe Gongschläge, hohle / holzartige klingende Perkussion, überraschende cuts... faszinierend und sehr zu empfehlen ! Finally some new material out from this very good australian project that also had a EP on Drone Records...these are fascinating drone-scapes, who is in love for metallic overtone-sounds and backwards-effects... 6 tracks, almost 33 minutes.

*** ECCLESIASTICAL SCAFFOLDING - We are crossing into darkness CD-R (Mindless Eye ME004CDREP, 2006) €6.00**

A second mini-album of E.S. appeared at the same time as "Hate's Lonely Vigil", titles like "Prelude to Unconsciousness" show the direction of these mysterious, surrealistic, ominous otherworld-sounds... Highly recommended for lovers of transcendental dark ambient... 33 min, 7 tracks.

*** EMERGE - Immersion CD-R (Mystery Sea MS33, 2006) [ed. of 100] €12.00**

"In the past we noted the work of Emerge, but it was covered in some darkness. Now we learn it's Sascha Stadimeier from Augsburg, Germany, who has released a 7" on Drone Records and 3"CDR on Verato as well as a couple of unheard releases on his own Attenuation Circuit. Here he arrives on the somewhat prestigious Mystery Sea label, with seven parts of 'Immersion', plus an eighth track, called 'Deprivation'. Like with many Mystery Sea releases, this is also something that moves below sea level. But unlike many others on the label, this is not free-floating deep sea washes, this is more a submarine travel. Water bounces on against the boat, and inside there is metallic rumble of objects falling on the floor, both nearby and far away. Perhaps it has to do that I had a discussion about Werkbund over the weekend, that this comes around today, but 'Immersion' has pretty strong similarities to the oldest Werkbund records: metallic rumble inside the large reverberating spaces. It's hard to say if Emerge works like this, or that it's perhaps a bunch of field recordings, but he manages to create eight wonderful pieces of deep ambient with a strong experimental twist, and that's exactly the way I like them." [FdW / Vital Weekly] "...Along the sea spray run echoing prayers, an alluvial litany spreading in shell rooms, absorbed by stones... - Our hands full of sand let time go in a tidal motion - Murmured, aqueous, Recomposed & singular, our drift is eternal, and even with a broken ascent, all streams trace everything back to a unique origin, the only beating heart, a primary focus of vital energy..." [from the label info]

*** ERRATIC - The invisible landscape CD-R (Mystery Sea MS31, 2006) [lim. 100] €12.00**

Neuer Name für uns auf MYSTERY SEA, wie immer ein Muss für Fans des ozeanischen Drone-Ambients!

"That which, in the language of religion, is called "this world" is the universe of reduced awareness, expressed, and, as it were, petrified by language. The various "other worlds", with which human beings erratically make contact are so many elements in the totality of the awareness belonging to Mind at Large." [Aldous Huxley, 'The Doors of Perception' (1954)]

"Belgian sound "gardener" Jan Robbe has a deep interest in cultivating various aural forms, sculpting them carefully into pieces possessing their own mood... Following their course, he then works under a series of pseudonyms, each being the expression of a different style...

So, UNDACOVA, the earliest one, mixes his electronic & rhythmic facets... DUNCAN AVOID, is a collaboration with KAEBIN YIELD of a more abstract nature, but still rhythm oriented... XE PHALANX is a group of electronic musicians & allied artists, cooperating together to condense sound fragments into a global quasi filmic approach... and finally ERRATIC which is the vehicle for a more personal exploration of the psyche, and its imaginary corollaries... Jan is also the founder of the respectable ENTITY netlabel, an inspired graphic artist, and a meticulous sound engineer...

For MS, Jan Robbe becomes ERRATIC to offer us a detailed psycho-geographic journey, combining extreme inner sensations, transformed visions & enhanced perception...

"The invisible landscape" surges unexpectedly when turned into yourself... Imagine its first nascent breath amongst the tall waving grass, through the insect talk, coming from an out of reach subterranean source, mirroring there its most secret & vibrant stream... Along the process, seen things acquire an extra dimension, gaining new colours, outlines & contrasts...

"The invisible landscape" is the key to an undrawn filigree map, your access to a certain clairvoyance at a smaller scale...

- Simply close your eyes, lay an ear to the ground, listen to the flux below and fade away in unison with a retranscribed world..." [full label info]

*** EXIT IN GREY - Nameless droplet CD-R (Mystery Sea MS34, 2006) [lim. 100] €12.00**

"Handgemachter" russischer drone-ambient basierend auf Instrumenten (Gitarre, Harmonica), Stimme und Feldaufnahmen (Käfer (!), Wind, Wasser, Metall, Steine, Vögel). In ein dickes Drone-Geflecht werden allmählich zarte Harmonien gesetzt, einzelne Geräuschquellen schälen sich hervor, melancholisch, organisch, fast schon romantisch...

"Nameless Droplet – a peculiar object, inspired by the connection with a location of a sort. It travels through this location like a droplet through air, inevitably catching its reflections and vibrations, which flow into this object taking a new place. And we can see new reflections and another million of things in them - lost whisper, fluid crackle, unseen wall of frozen sound..." - [S], August 2006

Exit In Grey is an enigmatic duo composed of Sergey & Stas, or rather [S] & (S) their preferred signatures, originating from the Moscow region, and almost the same area as fellow Chistov Dmitry (HUM)...

Functioning since a while already as a complete autonomous entity, they have released a solid bunch of works as ltd cd-rs on their own imprint STILL SLEEP... Mixing mainly emotional guitar drone ambient with field recordings, or sounds emanating from analog devices, they nurture an undeniable fascination for elemental phenomena, body and nature languages... Their personal path seem to lead them more and more towards abstract & concrete aural territories, such as in the solo venture of [S], FIVE ELEMENTS MUSIC where processed field recordings have become pivotal... (a future MS work is besides upcoming!)... Capturing atmospheres from some specific on site peregrinations, "nameless droplet" is their debut on an outside label, and hopefully the start of some new itinerary, as well as an opportunity of arousing more well-deserved interest... Along an obscure stream as only guide, we glide in a sensory drift amplifying the world..." [label info9]

*** EXIT IN GREY - Magnetoline [Night Meditation] CD-R (Daphnia Records PH04, 2006) €9.50**

Vier neue Stücke des russischen Duos, ca. 50 Minuten Spielzeit, der Titel sagt es: magnetische Meditation aus Klangschalen, Gitarrendrones & field recordings, mit post-industriell-metallischem Flair. Schönes Foto-Cover.

"The new album of one of the best Russian drone projects is made out of sounds of processed guitar, field recordings and prepare singing bowls. Slowly rolling hollow and distant rumbles swallowing up the attention like a huge swirl, slowly evolving melodies and flowing by frequency fibers like clouds. During listening the brain tunes itself down to lower frequency waves and smoothes down emotional state." [Zhelezobeton]

*** FIVE ELEMENTS MUSIC - Six acts of Saprofields CD-R (Still*Sleep ss07, 2005) €9.50**

Pure field recordings from this russian act, the solo-project of one EXIST IN GREY-member, lots of wind & water & animal-sounds of all kinds, somehow mixed with soft electronic drones (we think), very intimate & near, a pleasure for all field-recording lovers!

Comes in a beautiful full-colour & handmade cardboard cover. "Five Elements Music is a conceptual project of Sergey [S] (Exit In Grey, Sister Loolomie), based on using natural sounds. Drone ambient with lots of field recordings: earth, water, sand, fire, salt..." [web info]

*** FIVE ELEMENTS MUSIC - Magic of deconstructor band CD-R (Still*Sleep ss08, 2005) €9.50**

Magic archaic / transcendental drone-ambient, full of strange, mysterious & lovely sounds. Recommended!

"Rustling and slightly ringing ambient sometimes turning into drone, collected from processed field recordings. Very calm atmosphere like with always that [S] creates." [Zhelezobeton]

*** FIVE ELEMENTS MUSIC - New Communications : One CD-R (Still*Sleep ss09, 2006) €9.50**

NEW COMMUNICATIONS: Nur die 4 Elemente werden zur Klangerschaffung eingesetzt, um das nicht-sichtbare fünfte Element (die Musik?) zu erschaffen... hier verbinden sich field recordings sehr schön mit Obertönen, wie in einer rauschenden Unterwasserfahrt tauchen mechanisch wirkende Sounds auf. 46 Minuten, 2 tracks, professional cover.

"Russian project FEM works approximately in the same conceptual course as Japanese Aube, but oriented towards "natural" approach. While Aube uses only one sound source for an album, may it be tone generator's waves or sounds of water, FEM chooses only 5 elements: air, water, earth and stone. And while Aube often goes mad with building mathematically precise multi-level constructions with hi-fi sound, FEM on the contrary inherited droning structure of tracks from other projects of [S] (Sister Loolomie, Exit In Grey) with muffled lingering sounds. This album starts with literally stone ambient but by 10th minute the identification of sound practically disappears and only sometimes kind of familiar timbres emerge: cicadas, radionoise, etc." [Zhelezobeton]

*** GAL & MAURIN - Daila live CD-R (Tedermusic TDR010, 2006) €10.00**

"A documentation of a live show from July 2006. The duo influenced by the latest middle east conflict, the result is two dark and deep meditative drones with a slow harmony movement that become dense and thicker till everything collapses back again." [label description]

*** HAFLER TRIO - Three ways of saying no: Radio Gagarin Hafler Trio Interview CD-R (Wachsender Prozess WP17, 2006) €9.50**

THE HAFLER TRIO interviewed on 08. May 2003 by Radio Gagarin / FSK Hamburg, by Thomas Beck aka TBC! Very interesting of course! 42+ minutes. "Andrew Mc. Kenzie talks about the meaning of his music, the history of what he has done in several years and the old times of industrial music and the laptop generation. Background music performed by TBC." [label info]

*** HATI - Mantra - I : Prehistory of HATI: Vol. 1 CD-R (Eter etcdr03, 2006) [ed. of 111] €10.00**

Altes Material von den HATI-Leuten, als sie noch elektronischer und eher loopig-hypnotisch nach ZIVIET FRANCE klangen, psychedelischer ambience at its best!!

"Mantra-I" contains original recordings from 1997 sessions - 6 electroacoustic tracks recorded "live in studio": loops, find objects, synthesizer, drum machine, electric guitar, effects, voice... Never published in digital recording (1997 -tape). This is the first of the psychedelic and experimental music series which was made by future creators of HATI in the last decade of XX century." [HATI]

*** HATI - Recycled Magick Soundsystems (live) CD-R (Eter etcdr04, 2006) [ed. of 111] €10.00**

HATI surely belong to one of the most "present" experimental outfits from Poland, their tour & play live whenever they can... This live recording is from a show in Torun, their home-town, rec. August 11, 2006; length 42+ minutes, using analogue-noises, pumping pulsations & effected drone-elements to create quite a deep environment..:

*** HATI - Recycled Magick Emissions mCD-R (Malachit M 009, 2006) [ed. of 121 copies] €6.50**

3-track EP with processed Gong-bangs that move and shift into each other quite nicely, and beautiful metalloid overtone-scapes that shimmer

and drone softly... they're so good, this duo from Torun / Poland ! On the NEFRYT-sublabel in professional design!

*** HUM - Blade Charm CD-R (Spogha, 2006) [lim. 52] €10.00**
"The album is compiled from recordings made in summer 2001 with the use of synths, radio, tapes and tapeloops. It reminds more early projects of Dmitry Chistov (Nigredo, Sphogha), then late soft drony Hum in way of "Sleepland Emission". Here the sound is more rough and shaggy, with dominating wheezing noises, though of course he couldn't do without long resonances and hypnotic atmosphere. Beautiful and tidy handmade cover." [Zhelezobeton]
Material from 2001, mastered 2002. Limited and numbered ed. of 52 copies. 7 tracks, 50 minutes playtime.

*** HUM - Lost in white flame mCD-R (Datura Landscapes DATURA 8, 2006) €7.00**
Still one of the most hidden secrets of transcendental drone-ambience music is this russian project, as he (Dmitry Chistov who is behind it) doesn't really promote it at all. On this EP we find a very mellow & caressing one-tracker, expressing the magic of winter-landscapes. The perfect combination of drone & melancholy.
"One track recorded in 2001. Dedicated to all fallen asleep in embraces of winter. Melancholic detached drone ambient." [Zhelezobeton]

*** KARL BÖSMANN - Vorsicht Musik CD-R (Karlboesmann.com, 2006) [lim. 100 Alu-METAL-COVER] €8.50**
"TÖNE SIND BROCKEN, STOFFLICHE MENGEN - DAS BEDEUTET NATÜRLICH NICHT DAS SIE KEINE HANDLUNG BESÄSSEN. SIE HANDELN IM GEGENTEIL GERADE VON ETWAS. VON DER TOTALEN ABHÄNGIGKEIT ALLER SPUREN, FÄDEN, ZEIT-RAUM, VON DER GESCHICHTE, VOM SOZIALEN, UND JE HEMMUNGS-LOSER DER MUSIKER SICH DEM STOFFLICHEN HINGIBT, DESTO PRÄZISER VERMITTELN DIESE BROCKEN DIE EIGENTLICHE QUALITÄT SEINES BEWUSSTEN EINSATZES, SEINER MEINUNG UND SEINER VORSTELLUNGEN. DER UNTERSCHIED ZWISCHEN DER SCHÖNEN, EINGÄNGIGEN UND DER DER SPANNEND, ERHABENEN TONWAHL BERUHT GANZ OFFENSICHTLICH AUF DEM UMSTAND, DASS DAS SCHÖNE SICH OHNE SCHWIERIG-KEITEN IN DAS SCHEMA VON KATEGORIEN HINEINPASSEN LÄSST MIT DEM UNSER ERKENNTNISSVERMÖGEN ES BEI EINER ÄSTHETISCHEN BETRACHTUNG BEGREIFT. ANDERS VERHÄLT ES SICH BEI DEN ERHABENEN KLÄNGEN: SIE SIND FORMLOS GRENZENLOS UND OFT UNNACHAHMLICH." [website info]

*** KIRCHENKAMPF - Island of the Dead CD-R (Cohort Records CDCD 122, 2006) €9.00**
A one-tracker (almost 43 minutes) with a very dark, almost orchestral sounding electro-acoustic journey with layers out of high-pitched /backwards-effected drones, analogue electronic sounds, eerie voice-material, field recordings, unsettling and beautiful at the same time... if you like dark trips, this is the Island to be..our favourite KIRCHENKAMPF release so far!!
"....The sustaining sounds of the orchestra are replaced by the sustaining sounds of guitars, synthesizers and smaller particles drop in and out. A very intense second half, with lots of hidden tension and intentions and 'Island Of The Dead' has become his greatest achievement thus far." [FdW / Vital Weekly]

*** KOIVUNMAHLA - Kuolli Elliyavia Ei Tie CD-R (Strely Peruna prod. SP010, 2006) €8.00**
Re-Release dieser in der Erstauflage auf nur 23 Ex. limitierten CDR!
"Sehr minimale, fragmentierte und experimentelle Klänge hier von einem Seitenproject von LUNAR ABYSS QUARTET, alles unelektronisch kriert wie es scheint mit Stimme und verschiedenen Instrumenten, verhallt und rauh, hat etwas stark schamanistisch-rituelles...." [Drone Records info]
„Rough cold music, played on ocarina, mouth harp and self-made metallic string-spring construction accompanied with saamian songs. The recording was made during winter solstice of 2000. Side project of Evgeny from Lunar Abyss." [label info]

*** Hermann KOPP - Psicofonico CD-R (Bataille BTL001, 2007) [lim. 99] €10.00**
Limitierte spanische CDR (prof. Cover) des BUTTGEREIT-Komponisten mit den Sirenenhaften Drone-Strahlen schwankender Violinen (man ist an TONY CONRAD erinnert) und den verstörenden Stimmen und Rufen längst Verblichener, vermischt mit obskuren Synth-Harmonien; die drei Stücke sollen ein Soundtrack zu einem spanischen Dokumentarfilm über EVPs (Electronic Voice Phenomena) sein.
"The Spanish label Bataille is releasing a new CD by Hermann Kopp in a very limited edition of 99 copies. Electric violin drones, vocoders and synthesizers creating an atmosphere that is both minimalist and

frightening. PSICOFONICO is a soundtrack for a Spanish documentary on the paranormal voice phenomena." [label info]

*** LAND:FIRE - live at Sonic Lodge 13./14.05.2006 CD-R (Shortwave Transmission SWT04, 2006) [ed. of 100] €10.00**
Impressing live-recording from the HERBST9-sideproject, monumental drone-industrialized technical soundscapes - building a futuristic atmosphere with distorted radiograms, electronic hisses & pulses - quite stirring when the echo-rhythms come in....around 40 minutes of material, this is second ed. of 100 numbered copies.

*** L.E.M. / OOPHOI - Substrata maxi-CDR (Penumbra 046, 2006) €8.50**
Super-sanfte Sirenen-Drones, Vibrato-Räume öffnen sich wie anbrandende Wellen eines Ozeans = ein beeindruckendes Stück von anmutigem Klangparfüm...

*** L.E.M. - Spiralis maxi-CDR (Penumbra 045, 2006) €8.50**
One-tracker (almost 23 min) with super-cosmic vacuum-drones, mysterious, sublime, not from this world...

*** LURK - Furking CD-R (Blade Records WMDA078, 2006) [lim. 100] €10.00**
A new name for us on Blade, which is in fact an older swedish side-project with the MOLJEKBA PVLSE main-man MATHIAS JOSEFSON. As a trio LURK creates rhythm-based low-fi spherics, sometimes with a powerful urge, sometimes more relaxed, sometimes pure dronescapes, quite well done. 7 tracks, 58 minutes.
"Lurk is a side-project of Moljebka Pvlse. Furking contains 5 tracks that were released on tape in mid-90s plus two tracks recorded in 2006. Improvised in the studio with little or no overdubs, Lurk is definitely more industrial than Moljebka Pvlse - noisy and somewhat rhythmic. Limited edition of 100 copies, hand-numbered." [Some Place Else]

*** MAW - Melancholy drop(s) CD-R (Datura Landscapes DATURA9, 2006) €8.50**
Re-release of this great cassette (from 2001). 40 minutes of experimental drone-ambience with a deep melancholic edge. HUM-sideproject. Handmade cardboard-cover.
"New album of Maw is made of recordings from 2001. Four long tracks in best author's traditions - slow, fluent, laid-back, resonant, well, here one can list all the epithets that fit to outstanding lo-fi drone ambient. Again beautiful stylish cardboard cover." [Zhelezobeton]

*** Todd MERRELL - This won't hurt a bit maxi-CD-R (Electromagnetica 004, 2003) €7.00**
TOD MERRELL is a US-composer being fascinated with shortwave-radio sounds - he uses them for his odd & spacious compositions, which sound ethereal and threateningly strange at the same time... Music that focuses on the "ephemerality" of the sonic transformation itself ! Well done stuff, to discover !

*** Todd MERRELL - Infernal Equinox CD-R (Electromagnetica005, 2004) €10.00**
Rausch-Strudel und Radio-Frequenzen in vielen Schichten, sehr kraftvoll und noisy.... eine Ode an die analogen Sonds, mit denen fremdartige Klangwelten betreten werden. Gutes Album von diesem Sound-tüftler aus Hartford, Connecticut!
"It soon becomes clear that the focus of the work is not on achieving any particular musical moment, but on the ephemerality of sonic transformation itself. Unlike compositions that utilize radio in part for its referential or signifying qualities, SWR is more in the minimalist tradition of relying on the primacy of the material itself. The work is a celebration of the radio as material and of the belief that minutiae and limited systems can yield rich results. But it is also a celebration of the rich, ragged, unstable thickness of analog sound in a world anesthetized by the crisp and clean precision of digital audio." [Todd Merrell website]

*** MLEHST - The History of Mlechst - Chapter 1 (Self Abuse Records ML01, 2004) €11.00**
Endlich ist das längst vergriffene Tape-Material aus den 90ern des britischen Projekts wieder erhältlich !
Re-release of 2 cassettes ("Coldness" and "Tickfarm" from 1993) plus additional unreleased material. DVD slimline box.
"The History of MLEHST. An almost complete collection of recordings by one of the most obscure underground abstract electronic music projects of the 1990's. This collection is as comprehensive as possible, an attempt to catalogue as much of the output of mlechst between the years 1993 and 1998. For reasons of aesthetic and quality control some material has been omitted." [liner notes]

*** MLEHST - The History of Mlehst - Chapter 2 (Self Abuse Records ML02, 2004) €11.00**

2nd volume collecting his work from 1994. 6 tracks, various sources. Slimline dvd case.

"The History of MLEHST. An almost complete collection of recordings by one of the most obscure underground abstract electronic music projects of the 1990's. This collection is as comprehensive as possible, an attempt to catalogue as much of the output of mlehst between the years 1993 and 1998. For reasons of aesthetic and quality control some material has been omitted." [liner notes]

*** MLEHST - The History of Mlehst - Chapter 3 (Self Abuse Records ML03, 2004) €11.00**

Contains a selection of recordings from 1994/1995, i.e. "OCCASIONAL STIMULATION (tonspur tapes tt63), 9 tracks as a whole.

Slimline dvd case. "The History of MLEHST. An almost complete collection of recordings by one of the most obscure underground abstract electronic music projects of the 1990's. This collection is as comprehensive as possible, an attempt to catalogue as much of the output of mlehst between the years 1993 and 1998. For reasons of aesthetic and quality control some material has been omitted." [liner notes]

*** MLEHST - The History of Mlehst - Chapter 4 (Self Abuse Records ML04, 2004) €11.00**

Re-release of GROUP MILK (MC from 1995 that came out on 'Bandage Hand Produce'), plus four additional tracks, taken mainly from compilations.

"The History of MLEHST. An almost complete collection of recordings by one of the most obscure underground abstract electronic music projects of the 1990's. This collection is as comprehensive as possible, an attempt to catalogue as much of the output of mlehst between the years 1993 and 1998. For reasons of aesthetic and quality control some material has been omitted." [liner notes]

*** MLEHST - The History of Mlehst - Chapter 5 (Self Abuse Records ML05, 2004) €11.00**

Material from 1995, 7 tracks recorded for various releases (hard to read on the cover but we believe it must be "Deep throat and felching"

(SHF), and "Pharmacological Preference" (Fake like a smacked arse # 52)). "The History of MLEHST. An almost complete collection of recordings by one of the most obscure underground abstract electronic music projects of the 1990's. This collection is as comprehensive as possible, an attempt to catalogue as much of the output of mlehst between the years 1993 and 1998. For reasons of aesthetic and quality control some material has been omitted." [liner notes]

*** MLEHST - The History of Mlehst - Chapter 6 (Self Abuse Records ML06, 2004) €11.00**

Re-Release of: "Housewife's choice" (Label: Destroy all Music) & "Mechanical stud" (unknown label) - tapes from 1995.

"The History of MLEHST. An almost complete collection of recordings by one of the most obscure underground abstract electronic music projects of the 1990's. This collection is as comprehensive as possible, an attempt to catalogue as much of the output of mlehst between the years 1993 and 1998. For reasons of aesthetic and quality control some material has been omitted." [liner notes]

*** MLEHST - The History of Mlehst - Chapter 7 (Self Abuse Records ML07, 2004) €11.00**

Re-release of "Swollen inside a mouth" (Biotope Art Organisation) & "Stinky fingers in dirty pies" & additional material, 1995/96

"The History of MLEHST. An almost complete collection of recordings by one of the most obscure underground abstract electronic music projects of the 1990's. This collection is as comprehensive as possible, an attempt to catalogue as much of the output of mlehst between the years 1993 and 1998. For reasons of aesthetic and quality control some material has been omitted." [liner notes]

*** MLEHST - The History of Mlehst - Chapter 8 (Self Abuse Records ML08, 2004) €11.00**

Re-release of "I Jaundice" & additional material, all recorded in 1996.

"The History of MLEHST. An almost complete collection of recordings by one of the most obscure underground abstract electronic music projects of the 1990's. This collection is as comprehensive as possible, an attempt to catalogue as much of the output of mlehst between the

years 1993 and 1998. For reasons of aesthetic and quality control some material has been omitted." [liner notes]

*** MOLJEBKA PVLSE - Kumea CD-R (Isorama hxwrk0x00, 2006) €10.00**

Ultra-rare CDR/concert-only release by the great swedish experimental drone/ambient project, originally only released on the occasion of some live-shows. KUMEA is an almost 70 min long pure drone-soundtrack, ultra-low, dark, sublime, with at time extreme low physical perceptible frequencies

Comes in oversized handmade cover with graphite-coverage.

*** NINTH DESERT - Collision h mCD-R (Verato Project verazität046, 2006) [lim. 60] €9.00**

The project of CYRIL HERRY, who also works as a film-maker (in example for TROUM). COLLISION H is a fabulous one-tracker using many layers of cloudy sounds & subdrones, evoking a haunting atmosphere. Comes in a nice oversized cardboard-cover, numbered ed. of 60. "collision h is made of various types of handled, stretched, retracted, skinned sound matters... Sequences extracted from sacred chants are confronted here with electronic frequencies and field recordings which collide and injure themselves but are forced to cohabit inside the same time and of the same space, similar to conflicting data assimilated by one and only memory." [label info]

*** NIXILX.NIJILX - Aputi mCD-R (Authorized Vision AV027, 2006) [ed. of 100] €7.50**

Probably the last release of this greek musician under the name "NIXILX NIJILX" before he changed the project-name to HELICE PIED and the Drone Rec-EP was released. APUTI is a dense work dealing with (near)-silences and drones, using earthy pulses from time to time and very far away drones, all created in an organic way.

"A highly atmospheric, "close listening" microsonic work created using processed electric guitar, voice, toy drums and field recordings." [label info]

*** NO - Moongoon CD-R (No Rekords 132 / Tourette Records 001, 2006) [lim. 200] €10.00**

Re-release of the wonderful Drone 7" (DR-52) plus additional (live)-material rec. 1997.

"Tourette Records is a new label from Texas and its first release is a collection of older material by Jan Iwers' project No, co-released with No Rekords. Some of the tracks date as far back as the late 1990s and in parts the material has been previously released (on the 7" of the same name on Drone and the Schmoll compilation on Dhyana). No is all over the place here. There is a short piano improvisation, a reverie of quietly dancing notes. There are far stretched sub-bass drones, combined with airy high frequencies and hints of melodies. There are tracks built from contrasting blocks and fragments of sound, rumbling just above the threshold of audibility, spiraling upwards and downwards, moving like soft clouds in the sky. Some field recordings, both processed and unprocessed are to be spotted now and then, but mostly No moves in abstract terrains. He manages to keep a remarkable coherence in all these pieces, a sense of structure and tension and a sound that is all soft and gentle but keeps a certain jagged quality below the surface. So this CD-R presents a nice collection of tracks, making older, probably long gone material available again and serving as a good introduction as well as a highly welcome retrospective." [MSS / Vital Weekly]

*** OBJEKT / URIAN - Live in Paris 23.04.2005 CD-R (Therapie Auditive, 2007) [lim. 50] €9.50**

Live-Recording from 2005 (which almost sounds like a studio-session) of this german post-Industrial / experimental electronic project, who try to create their very own version of a strange otherworld, populated with many analogue pulses & noises, distorted voices, field recordings, slow electronic rhythms, found sounds from records, etc... at times more song-oriented with vocals; quite alien & sophisticated at the same time! Handmade cardboard-cover with photo-banderole, lim / numb. 50 copies.

*** OFF THE CUFF - Part.Heaven CD-R (Strely Peruna prod. SP003) €8.00**

Projekt von HUM und MYSERY - soll der Re-release eines alten Tapes sein (Erstveröffentlichungsdatum unbekannt). Low-fi drones & raue verzerrte Bass-Sounds, röhrend einbrechende Feedbacks, irgendwo tauchen verdeckte found sounds von Populärmusik / alten Schlagern? auf ... hat was sehr schlammig-dumpfes, träge schwere Winde & Drones wälzen sich langsam voran.. 2 tracks, 55 minutes.

"First edition of collaboration project between Dmitry Chistov (Hum,

Maw) and Andrey Ivanov (Misery). Lo-fi old school ambient, archaic psychedelic sound, smooth drones, rattles and noises, like a leisurely walk irreparably lost in primeval forest." [Zhelezobeton]

*** OMEI - Black Eyed Angels CD-R (Self Abuse Records SOLIPSISM-52, 2002) [lim. 100] €11.00**

Absolutely stunning, eerie & threatening dark ambience... whispers, dark pulses, endless echo-voices, mighty hiss-fields, anxious spoken words evoke an atmosphere of abuse & violation .. if you're looking for real good doom ambient check this out !
"Nightmarish dark atmospheric soundwork from this Sickness side project." [label info]

OOPHOI - Behind the Wall of Sleep CD-R (Umbra 005, 2004) €11.00

Back in stock, this almost "classic" OOPHOI-album was originally released 1998, later re-released on UMBRA...
"Was hinter der "Mauer des Schlafes" liegt, lässt sich erspüren, wenn diese Musik läuft: Super-soft, sensibleste Traummusik created with synths & sampler, ein einziges langes Stück von 66 min... Anklänge an Ähnliches von ALIO DIE, STEVE ROACHs „dream circle“, VIDNA OBMANA, CHALK. One long dreamy piece on this rare CDR-only release on OOPHOI's own label!" [old Drone Rec info]

OOPHOI – Time Fragments Vol.3 CD-R (Skean Dhu 009, 2004) [lim.100] €12.00

Back in stock last copies of the metal-box edition!
"4 neue Stücke in der TIME FRAGMENTS-Serie (letzter Teil) – wer sie kennt weiß daß hier alles andere als Ausschlußmaterial platziert wird. Emotionaler DEEP AMBIENT, kosmisch aber nicht new-agey, wahrlich ENTZEITLICHEND. Third and last part in the wonderful "time fragments"-series, real timeless music." [old Drone Rec. info]

*** OOPHOI & TAU CETI - Celestial Geometries : The complete recordings do-CDR (Umbra 054, 2006) €19.50**

Re-release of their first collaboration-album (Arya, 2000), plus one bonus-disc with material from the same session.
„Neben einer Reihe von self-released CD-Rs (siehe CDRs) gibt es auch noch eine neue Collaboration-CD von OOPHOI mit TAU CETI (hat vorher mit TEATRUM CHEMICUM gearbeitet) – extreme lush and soft ambience, drowning in a sea of sensitization...perfect late night and trance- (and pot) - music... »[BarakaH 2000]

*** PHOLDE - An instance of this CD-R (Blade Records WMDA073, 2006) [lim. 200] €11.00**

New material rec. 2006 from this canadian artist working with self-build metal-objects. In a way he's the counterpart to german Y-TON-G or US-artist Z'EV, but PHOLDE uses more reverb, a much more flowing sound is created. It's a mysterious, minimal world we are diving in, and rumbling drones are always locatable underneath... 6 new pieces, almost 50 minutes.

*** SECONDS IN FORMALDEHYDE - The Red Sky that was filled with Gloom CD-R (Umbra 058/2006) €11.00**

A new name on the OOPHOI-label from Italy, 40 minutes of minimal guitar-ambience, from totally floating stuff to more distorted riffs...

*** SELAXON LUTBERG - Think CD-R (Opaco OP01, 2006) [ed. of 55] €10.00**

"This Album was born as a personal therapy against anxiety and panic attacks" [from the liner notes]
Indeed, very calm & quiet, meditative electronics, quite nicely arranged and perfectly moody for late night relaxing. Real ambient-music, but with a deeply melancholic touch. Limited CDR-release from this project from Rome, in nice CD-Box.

*** SEREN FFORDD - Ydd Hwnt y Seren a Llygedin CD-R (Umbra 059, 2006) [lim. 99] €12.00**

Three long tracks, inspired by the inscrutable emptiness of the cosmos: "I know now the emptiness contains structures so large they give the galaxies their shape, that the stillness is full of unimaginable speeds and movement." [from the liner notes]
Soft hisses & winds, endless circling drones in ultra slow-motion, cold buzzes, metallic surfaces, a very captivating atmosphere, great album !!

*** SHIFTS - Branches mCD-R (Taalem alm36, 2006) €5.00**

A quiet powerful one-tracker (almost 20 min.), pure mechanized overtones and shifting poly-waves. Great for microsound-listening.
"Since 1995 Shifts is one of the various projects of Frans de Waard, besides Freiband, and membership of Beequeen, Kapotte Muziek, Goem, Wander and his recent new project with Roel Meelkop, Zebra. All of the work is based on guitar sounds. In the first phase various

guitars were played with objects and effects, then, the next phase were computer treatments of the previous phase (the 'Vertonen' series, 22 pieces in total). After that a return to simplicity again; 'Branches' is one of three pieces ('trees' and 'leaves' to be released on LP by entr'acte) based on four stringed, detuned acoustic guitar and motor objects. Loud and drone this could have been a next step, but might very well the final works on Shifts. Previously material has been released on Korm Plastics, Fourth Dimension, Kraak, Elsie & Jack, Meme and other labels." [label info]

*** SISTER LOOLOMIE - Turn-on delay and simages CD-R (StillSleep ss09, 2006) €9.50**

Around 40 minutes of excellent experimental drone / ambience material from this russian project, near to HUM or EXIT IN GREY, carefully composed and put together, drone-rays & beams are cascading into the space, repetitive slow pulses are creating a trance-effect...

*** SILBERMAN, JARRETT - Stenographer mCD-R (Banned Prod, 2006) €6.50**

Our first listening experience with this artist who presents here a one-tracker of about 19 minutes, 4 guitars without any effects, but it sounds not like guitars at all, more like "a deep throbbing rumble from below for 4 guitar players" [label info]. Very minimal, but tiny little details are revealed permanently. In nice black art-paper package with banderole.

*** SIXTUS V / MSBR - Collaboration CD-R (Self Abuse Records SOLIPSISM-20, 1999) [lim. 100] €11.00**

Very powerful pounding collab-work from the departed japanese cult-noiser, absolutely last copies ! Hyper-complex high-tension noise.

SMOOTH QUALITY EXCREMENT – Destroy our planet, please CD-R (Audio Odditions #8, 2001) €10.00

"Neues Material des Duos aus San Francisco: fließender, aber unruhig & dynamischer psychedelisch-Industrial, endlose Sphären von eher bedrohlicher und rauschhafter Qualität, cosmic noise-ambient? Anklänge an alte ABNER MALATY z.B... new material from this great psychedelisch-space-dark ambient-drone duo from the San Francisco / Bay Area. Very floating, but stirring spheres that are more threatening and intoxicating, maybe we should call this "cosmic noise ambient"?
RECOMMENDED !!!" [old Drone Rec. info]
Back in stock! Early release of the project with URE THRALL and J. PASQUALE GRECO that is now called just S.Q.E.!

*** SMOOTH QUALITY EXCREMENT – My name is William Wayne CD-R (Discorporeality Rec., 2006) €10.00**

Eerie drones flavoured with odd humour, using speech excerpts. A quite undescrivable trip by URE THRALL, THE FRUITLESS HAND AND and J.P.LOCASTA. Recorded live but it's not clear when & where... 7 tracks, 74+ minutes.
"What would the DUKE have done if he had been president? The Shitsters want YOU to know. The saga of a REAL man stranded in a petty pseudo culture put to a very difficult soundtrack by them sinister Shite-sters." [label info]

*** SMOOTH QUALITY EXCREMENT – Plastic Perpendicular Crevice CD-R (Discorporeality Rec., 2006) €10.00**

12 tracks, almost 76 minutes. All live-material except one track. Very melancholic / isolationistic stuff, but also a cosmic-chaos otherworld appears, and great pure mysterious sound-scapes with hallucinative percussion, eerie dronescapes that suck you in - maybe forever... everything can happen after you entered this excremental world!
"The NEWEST material from Ure Thrall, The Fruitless Hand and even our old pal Paul Locasta. Features special personal outtakes and cut-ups!" [label info]

*** SMOOTH QUALITY EXCREMENT – Weapons of Ass Destruction CD-R (Discorporeality Rec., 2006) €10.00**

Soll die allerletzte SMOOTH QUALITY EXCREMENT CDR sein - wohl zumindest in der alten Besetzung mit URE THRALL. THE FRUITLESS HAND aka J. GRECO macht ja mit dem Kürzel S.Q.E. in New York weiter. Hier enthalten sind 12 Stücke (bzw. Indexe, sie gehen alle ineinander über und ergeben praktisch ein langes Stück) mit dem typischen, wohl recht einmaligen SMOOTH QUALITY EXCREMENT (und auch URE THRALL)-Sound, alles scheint sich auf schwankendem Boden zu bewegen, sich in Echos aufzulösen, alles fließt und wallt, TRAUM-LOGIK scheint direkt in Klang verwandelt worden zu sein, Musik mit drogenähnlicher Gestalt!
"Is this TRULY the end of the Shite-sters flow? Have this titanic tumultuous trio pinched their last loaf? God we sure hope not cause we would end up eternally constipated, no? BUt at least for the foreseeable future, this is the FINAL Smooth Quality Excrement Release...until we can get our SHIT together." [Ure Thrall]

*** SSHE RETINA STIMULANTS - Colloidal Urban Semantika CD-R (Old Europa Cafe OECDR 019, 2006) [lim. 160] €12.00**

"...The aggravating and ferocious noise elements are still on here but they take more of a back seat instead of being the driving force behind the steering wheel. He has pummelled all the samples he could find and turned them into a voyage of discovery. Voices are turned into black holes that appear almost at random. A drum rolls rambles on as static hisses vibrantly. Tunes are speeded up then slowed down. It's totally crazy freaky stuff. And it takes some getting used to. Go with it though. Give it the time to sink in. You'll need to play it a few times to see where it's going. Suddenly it all makes a kind of quirky sense...although you'll, like myself, probably be mystified as to why it does in the end..." [Alan Milne / Heathen Harvest]

"after a long time SSHE RETINA STIMULANTS is back on OLD EUROPA CAFE. For this release SRS deploys a deranged catalogue of samples from forgotten spectres and once wild avenues, looking for the hidden codes of unborn languages across the debris of polluted sideways... layers after layers of frequency manipulations coexist with millions of tiny acoustic bubbles, drilling even further into the subtle essence of unseen city souls.

This turns into a new phase of SRS cultural extremism, where past assaults are refined across the scenery of selected views from alien observation platforms.... " ...once more, this is a concept for research and management of urban wildlife, based on acoustic reference to the analysis of colloidal phases in the marginal segments of social environments..." Professionally printed CDR numbered on CD label and limited to 160 copies." [label info]

*** STABAT MORS - o.T. (I-VI) CD-R (Recordings for the Summer rfts nr.131, 2006) [ed. of 100] €10.00**

STABAT MORS existiert nicht mehr (durch den schockierenden Tod des Hauptakteurs c.k.); das Berliner Label RECORDINGS FOR THE SUMMER veröffentlicht diese Aufnahmen von 1995 wieder, die den typischen, taumelnd-dissoziierten S.M.-sound aufzeigen. Erste Auflage von 100 Stück in handgemachtem Ölpapier-Cover.

"this is a re-release of rfts nr.131 cassette / cd set "geschlechtsrinde auf wiese / des mechanischen unterus / o.T." the cd contains 6 long tracks, solo recordings by c.k. in very heavy sound collages full with feedbacks, voice, analog sounds and clear / distorted acoustics. all tracks are recorded in 1995. all tracks are untitled, same for the cd.

for this re-release i used the paper (oiled and preperate with ash) i made for the cassette / cd set. smells very intense. the package is a special fold out with 2 different inserts. two of c.k.'s paintings included inside the package. unique writing outside on oiled paper." [Recordings for the Summer / Micha Barthel]

*** TATE, DARREN - Ghost Guitars CD-R (Fungal 023, 2006) €13.00**

DARREN TATE is still (re)-searching on the weird side! Over 45 minutes of at times quite rough experiments with a "squeeze box", piano, keyboards, guitars, accordian & field recordings, strange electronic sounds all over the field(s)... and near silence.... ...created with help from D. SUZUKI and K. VANCE

*** TATE, DARREN - Reveal CD-R (Fungal 024, 2006) €13.00**

4 pieces, 62+ minutes of new material: soft synth- & siren-drones, delicate noises are merged within, slow analogue tremolo-effects & organ-melodies.... at times it feels like being on a ferry on the water, or... acoustic nutrition for your imagination !

*** TAU CETI - Achernar maxi-CDR (Penumbra 041, 2006) €8.50**

A one-tracker (20 min) with futuristic space-ambience, using Theremin & synths. Very strange artificial sounds appear & evoke a pure cosmic alien atmosphere.

*** TAU CETI - Albhali maxi-CDR (Penumbra 042, 2006) €8.50**

One piece (25+ minutes) with a kind of dramatic floating atmosphere, more organic and animated..

*** TAU CETI - Alchiba maxi-CDR (Penumbra 043, 2006) €8.50**

More delicate alien-ambience from this italian project, some sounds remind on old ASMUS TIETCHENS even, but then TAU CETI always also has beautiful droning parts in it... 5 pieces here, absolutely recommended for lovers of a more strange ambience..

*** TAU CETI - Azhais maxi-CDR (Penumbra 044, 2006) €8.50**

Two pieces, music like mandalas for meditation, a dance of overtunes....

*** TELEPHERIQUE - Musique Montage CD-R (Blade Records WMDA075, 2006) [lim. 200] €11.00**

New very experimental works from this long existing german post-Industrial / cassette-network group. Experimental Electronica, quite rhythmic sub-bass grooves, confusing patterns, weird electronic sounds, repetitive samples with an oriental /arabic touch... unusual & unique stuff.... 67 minutes playtime, comes with professionally printed cardboard-cover. Lim. / numb. ed. 200.

*** TERMINUS - Nine winks to Neptune CD (Discorporeality Rec. 2006) €10.00**

Female Vocals, guitar-work & spheric electronics, pulsating rhythms, often drenched in endless echoes, full of yearning, bewilderment and darkness, some reminds on the Drone EP from URE THRALL, some is more strange & aggressive.. A must for any ASIA NOVA-fan! Re-release of their first MC from 1994. 12 tracks, 74 minutes.

"The Very FIRST Terminus release from 1994. Pam Passmore and Ure Thrall (Asianova) get things roilin'. Remastered and re-edited for CD-R" [label info]

*** TERMINUS - Children under stars CD (Discorporeality Rec. 2006) €10.00**

Endlose e-bow Flächen, entrückter weiblicher Sprechgesang, alles verliert sich in Echos, alles bewegt sich auf pulsierenden Flächen... das vielleicht beste und variantenreichste TERMINUS-Album bisher.. "the THIRD Terminus release from 1995 More soothing than the rest. Pam Passmore and Ure Thrall (Asianova) with special guests Remastered and Re-edited for CD-R" [label info]

*** TSITSIGIAS, ALEX - Contractions mCD-R (Nea Morfi, 2006) [lim. 60] €5.00**

A new micro-label from Hamburg for experimental / atmospheric soundworks, the first release comes from the label-owner (who is also the member of a quite well known german indie-rockband) himself with a 23+ minutes one-tracker, combining raw hissy wind-drones and noisy-harmonic distortion-expanses with cut-up effects & field recordings , quite powerful at the beginning and more beautiful at the end.... great harsh ambience...

Designed similar as the great TAALEM-mCD-series, numbered ed. of just 60 copies.

*** 2 KILOS & MORE - 9,21 mCD-R (Taalem alm37, 2006) €5.00**

Debut-mini-album of a new french duo, which could be described maybe as "electronica with an edge", atmospheric stuff with mechanical loops and lots of development within. Two pieces, almost 19 minutes. "2kilos & More is a french duo who mixes electronics and real instruments (guitar, melodica) creating evolutive & complex tracks full of detailed sounds. After many live gigs (with Rapoon, Hybrids and Bad Sector at the third Thérapie Auditive festival in Paris in May 2006 and opening for bands like Colder or Trisomie 21 earlier), this 3", carefully mastered by Norscq (The Grief, The Atlas Project, Von Magnet) is their very first disc, a foretaste to their forthcoming album..." [label info]

*** UHLIG, MIRKO - VIVMMI CD-R (Ex Ovo EX0651, 2006) [lim. 65 copies] €11.00**

Nicht allzulange existierte das famose Projekt AALFANG MIT PFERDEKOPF, die Drone 7" war wohl die letzten VÖ unter diesem Namen. Der Kopf hinter "Aalfang" ist MIRKO UHLIG und er macht jetzt unter seinem "bürgerlichen" Namen weiter, und das sogar mit eigenem neuen Label EX OVO.... Stilistisch hat sich (zum Glück) nicht so viel verändert, VIVMMI ist ein atmosphärischer one-tracker der es schafft sowohl sehr ruhig & melancholisch als auch eher surrealistisch-obskur zu tönen, Gitarren- und Piano-Töne wirken verstimmt und schwankend, field recordings sehr präsent (z.B. Wasserrauschen), eine Art von dissoziierter Melancholie, wie wir sie lieben... sehr auskomponiert ! "Music from the border of apperception. Mirko Uhlig (Aalfang Mit Pferdekopf, Suneaters, The Vève Seashore) is back with spring and floods your rooms with a fresh warm breeze; his first solo piece named "VIVMMI". These 37 minutes mark a turning point in Uhlig's work. "Genmaicha: At the opal seashore" (the last full length Aalfang Mit Pferdekopf-album on Mystery Sea, October 2005) was a already a vague hint of what comes now: Uhlig on the peak of low volume. "VIVMMI" is divided into five segments accompanied by a host of verdant birds and the melancholic and peaceful humming chords of an old droning piano (and without much doubt: completely out-of-tune). As if someone had pushed the pause-button on a lazy day in May. Then the sunbeams cleave through the thick tree tops in the shape of hyaline guitar layers. A hazy day at the lake; the orange dusk begins to surface on the glassy water. Slowly night flashes by and the gloomy polities start their journey towards the moon which is at the end of the food chain this time. Open your doors for spring and lay your fruits upon the table. This is about loss and union. "VIVMMI" is also the first release on the brandnew Ex Ovo label. Each copy of the limited first edition (65 hand-

signed copies) will have an individual cardboard-artwork by the artist." [label info]

"Something that happens a lot is that musicians work under the banner of a bandname and then later on in their career work just by their own name, perhaps to mark a difference, or perhaps a change in approach, or the desire to be taken more seriously. Whatever the reason may be, Mirko Uhlig was formerly known as Aalfang Mit Pferdekopf. Suneaters and The Vève Seashore, but now just goes by his own name. For him it marks the beginning of a new phase. What was already present in the music by Aalfang Mit Pferdekopf (or perhaps the others, but I don't know them) is the element of drone music, here again playing an important role. There is also the extended use of field recordings, especially bird calls, the slowed down piano and guitar sounds and the more obscured sounds of objects falling to the ground or a door squeaking. The work is recorded at a very low volume, which is a pity since one has to crank the volume all the way up to hear something and that seems unnecessary to me. Mirko Uhlig plays a form of drone music that is highly refreshing, touched by influences of some of the work of Nurse With Wound, but with enough of it's own. It's drone related, has field recordings and processed instruments, all the common elements so to say, but he creates something that is beyond the ordinary. It is about time that he went out to produce his first real CD." [FdW / Vital Weekly]

ULTRA MILKMAIDS & CORNUCOPIA – Basement CD-R (Authorized Version AV007, 2003) €8.50

Great collaboration of the south-american harsh noise project with the french daring ambient-masters, the result is really stunning: non rhythmic - raw ambience with lots of feedbackin' overtones. Surrealistic pulsating stuff as we love it ! [Drone info 2003] "...finally made available on AV - an excellent 6 track electronic glitch jam session between ultra milkmaids and cornucopia, recorded live in the usa during the spring 2002 tour." [label info] Back in stock !!

*** URE THRALL - Robotic Warchants of 2084 CD-R (Discorporeality Recordings, 2006) €10.00**

URE THRALL schöpft wieder aus seinen schier unerschöpflichen Archiven und bringt nachbearbeitetes Material von 1989 heraus: Verhaltene, pulsierende Elektronik, whispernde Echos, *sehr* düster & hintergründig tribal-rituell-perkussiv, irgendwie sind Schreie & abartige Roboter-Stimmen mit im Mix, das ganze tönt aber auch wummernd & pulsierend dröhnig, mächtig.... in langsamen Wellen kommt der Sound "nach vorne" und verschwindet wieder etwas, was den Effekt von extremer Trance & Dissoziation noch verstärkt. Gänsehaut pur! 7 Stücke, fast 50 Minuten Spielzeit. Material 1989, remastered 2006, very dark pieces between rather restrained echo-electronics & mighty booming pulses...

*** VERTONEN - All who wander are not lost mCDR (Banned Prod., 2006) €7.50**

VERTONEN aus Chicago ist und bleibt wohl ein absoluter Geheimtip der "Noise Culture". Dabei hätte dieser wunderbare One-Tracker (18 min) mehr Aufmerksamkeit verdient, betörend wallen leicht metalloide Flächen durch den Äther, höhere Frequenzstrahlen entstehen und sterben wieder ab, am Ende wird alles dumpfer und absorbiert sich quasi selbst. Solche Musik wirkt wie die akustische Hörbarmachung von organischen Prozessen... verpackt in einer ultraleichten Holzbox (die man beschädigungsfrei öffnen und wieder verschliessen kann) mit Banderole, zu einem äusserst fairen Preis. Tip for drone lovers !! "the audio extrapolation of mercury slowly filling a stainless steel bathtub then slowly being drained out. tones weave, waver, and are swallowed by one another over the course of 18 minutes. packaged in a balsa wood box" [label description]

*** Y.ANN - Valytheme CD-R (Kokeshidisk KODI 7, 2006) €9.00**

Wiederveröffentlichung des raren und einzigen Solo-Tapes vom ULTRA MILKMAIDS-Zwillingsbruder YANN JAFFIOL - fast 50 Minuten feinste & hauchzarte Gitarren-Echo-Drones & Verwebungen, in die sich kleine Soundeffekte mischen.... "reissue of the tape self-released in 1997 by y.ann on the u mohol label, "valytheme" is the first & only tape of one ultra milkmaids twin. close to the early milkies sound, maybe in a more ambient approach, it contains some tracks that were in fact demos for the ultra milkmaids. everything was carefully remastered for this this reissue." [label info]

3.1. CDR-COMPILATIONS

AMBIENT INTIMACY 5 CD-R (EE Tapes ET80, 2002) [lim. 200 copies] €10.00

The fifth in this ongoing series of new experimental electronic underground artists from around the globe. This one features again some great material from the likes of CRYPTIC VAULT (Norway), WARDROBE MEMORIES (Germany), REYNOLS (Argentina), MIMETIC TUNE (Switzerland), KLOOD (France), AF URSIN (ex NMF, Belgium), and some new names to us like KILLY DOG BOX (excellent dark ambient from England), SALIKAPALIKAU (Lithuania)... back in stock few last copies !!

*** ARTIFICIAL MEMORY TRACE presents: Interpretations CD-R (Wachsender Prozess WP20, 2006) €9.50**

Interpretations of graphical works from AMT by: MAISON MEDICALE, DALE LLOYD, KARKOWSKI, SECRET SOCIETY MUSIC, DAVID MC CARTHY, JEAN LUC GUIONNET, AIOFE MC GOVERN, NOISE-MAKER'S FIFES, and additional tracks by AMT, TBC, SKWI + Y.BUCHHEIM. Quite radical in approach & sounding, between extreme concrete microcosmic field / soundobject recordings & instrumental use, electronic noises & drones, everything is possible... On Hamburgs "Wachsender Prozess"-Label !

*** 4 SIDES A CIRCLE 4 x mCDR (Banned Prod, 2006) €15.00**

Das Label aus L.A. liebt obskureste Compilations, bei dieser ist ein echter Kompass dabei ! Vier mini-CD-cases wurden übereinander verklebt, ein ganzer Block wie ein akustisches Buch, um neue Klänge zu entdecken....

"16 tracks by 17 acts tom grimley, al margolis, the cherry point, mike shiflet, pcrv, rhy yau, sixes & yellow swans, mitchell brown, vertonen, brutum fulmen, howard stelzer, hive mind, jason talbot, brent gutzeit, oscillating innards, fin. none of whom have ever appeared on a bp release, compass included to point a way" [label info]

*** HOW TO STAY YOUNG & HEALTY IN A MODERN WORLD do-CDR (Abgurd Subdivision AB-28, 2006) [lim. 200] €14.00**

Rauhe Zusammenstellung von Vertretern der russischen und skandinavischen Experimentalszene, verschiedenste Stilrichtungen des Undergrounds (von ruhigstem ambient - z.B. EXIT IN GREY, bis hin zu power-noise, z.B. GELSOMINA, ist fast alles dabei) vereint auf zwei CDRs... kommt mit russischem (?) Präserativ (na ob der hält?) in DVD-Box. Hier gibt es neben einigen bekannteren Vertretern diverse Newcomer zu entdecken, v.a. die zweite CDR enthält sehr gute tracks! "Compilation with contributions from: KRYPTOGEN RUNDFUNK, FUNKSTILLESENDER, INSTANT MOVIE COMBINATIONS, N-616, VELEHENTOR, KROMESHNA, EXIT IN GREY, BARDOSENETICCUBE, HALO MANASH, AEOGA, LOWLIFE, SUDANSTRAIN, DN23rd, REDHOUSE, BIOMASS, MONTAGE, INDRA, EKARAN, CONTROL, WORLD DOWNFALL, CISFINITUM, GELSOMINA. Drone Ambient, Ritual, Power Electronics, Harsh Noise - high-end!" [label info]

*** NE - THE ANTHOLOGY do-CDR (Banned Production, 2006) €12.50**

Wiederveröffentlichung einer Auswahl von Material von den 4 "NE"-Cassetten, die zwischen 1988 und 1994 auf BANNED erschienen, mit vielen Pionieren der japanischen Harsh Noise-Szene !! In DVD-Box! "The Ne series was one of the first compilations of the japanese noise scene - this compilation collects together merzbow, K2, the gerogerigege, bloody cum, agencement, s core, yuzuru, syogase, violent onsen geisha, the rape presidents, hanatarash, hedlah, masonna, tatsuya yoshida, haiganasha/gerogerigege, impressions d'afrique, the incapacitants, cccc, solmania, msbr and vasilisk that appeared on the Ne series. a great look at the beginning of the japanese scene" [label info]

*** PENUMBRA EP COLLECTION VOL. 1 : OOPHOI CD-R (Penumbra 31, 2006) €12.00**

The first 30 Penumbra-maxi CDRs are now deleted, but available as a collection on 10 full CDRs now. This first Volume contains the OOPHOI albums "As we slip away to dream", "Vertigo", and "The Sun is falling in a Sea of Blood".

*** PENUMBRA EP COLLECTION VOL. 2 : OOPHOI CD-R (Penumbra 32, 2006) €12.00**

The first 30 Penumbra-maxi CDRs are now deleted, but available as a collection on 10 full CDRs now. This second Volume contains the OOPHOI albums "Awakening the Nagas", "Where the green Ants dream", "The Light Sweeps all the Mist away".

*** PENUMBRA EP COLLECTION VOL. 3 : KLAUS WIESE & OOPHOI CD-R (Penumbra 33, 2006) €12.00**

The first 30 Penumbra-maxi CDRs are now deleted, but available as a collection on 10 full CDRs now.

This third Volume contains the KLAUS WIESE & OOPHOI releases / collabs "Khumba Mela", "Deva Mela", "A Call, An Echo".

*** PENUMBRA EP COLLECTION VOL. 4 : L.E.M. & OOPHOI CD-R (Penumbra 34, 2006) €12.00**

The first 30 Penumbra-maxi CDRs are now deleted, but available as a collection on 10 full CDRs now.

The fourth Volume contains the OOPHOI / L.E.M. collabs / releases "Trifida", "Aludra", "The Gates of Aldebaran".

*** PENUMBRA EP COLLECTION VOL. 5 : TAU CETI & OOPHOI CD-R (Penumbra 35, 2006) €12.00**

The first 30 Penumbra-maxi CDRs are now deleted, but available as a collection on 10 full CDRs now.

The fifth Volume contains the OOPHOI / TAU CETI collabs / releases "Le Torri del Silenzio", "Lifting the Veil", "Algol".

*** PENUMBRA EP COLLECTION VOL. 6 : TAU CETI CD-R (Penumbra 36, 2006) €12.00**

The first 30 Penumbra-maxi CDRs are now deleted, but available as a collection on 10 full CDRs now.

The sixth Volume contains the TAU CETI albums "Pulsar", "Deneb", "Mizar".

*** PENUMBRA EP COLLECTION VOL. 7 : NETHERWORLD / OOPHOI CD-R (Penumbra 37, 2006) €12.00**

The first 30 Penumbra-maxi CDRs are now deleted, but available as a collection on 10 full CDRs now.

The seventh Volume contains the OOPHOI / NETHERWORLD albums "Postcards from the Void", "Suddenly the Birds fell into Silence", "Lost".

*** PENUMBRA EP COLLECTION VOL. 8 : TAU CETI / L.E.M. / PERCEPTUAL DEFENSE CD-R (Penumbra 38, 2006) €12.00**

The first 30 Penumbra-maxi CDRs are now deleted, but available as a collection on 10 full CDRs now.

The eighth Volume contains the TAU CETI / L.E.M. / PERCEPTUAL DEFENSE albums "The windy shores of Awura", "Strata", "Reset to Zero part one".

*** PENUMBRA EP COLLECTION VOL. 9 : OOPHOI / TAU CETI / L.E.M CD-R (Penumbra 39, 2006) €12.00**

The first 30 Penumbra-maxi CDRs are now deleted, but available as a collection on 10 full CDRs now.

The ninth Volume contains the OOPHOI / TAU CETI / L.E.M. albums "Leteph", "Australis", "Borealis".

*** PENUMBRA EP COLLECTION VOL.1 : SEREN FFORD / SOSTRAH TINNITUS CD-R (Penumbra 40, 2006) €12.00**

The first 30 Penumbra-maxi CDRs are now deleted, but available as a collection on 10 full CDRs now.

The tenth and last Volume contains the SEREN FFORD & SOSTRAH TINNITUS albums "A Melancholy Light", "Aurora", "Piccola Musica per Staglieno".

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

*** Oren AMBARCHI & MARTIN NG - Fateless DVD (Asphodel ASP3009, 2006) €18.00**

"Asphodel's premiere DVD release features the Australian duo, turntablist Martin Ng and guitarist Oren Ambarchi in collaboration with visual artists Tina Frank and Robin Fox for an AV expedition into the sublime and fascinating worlds of *Fateless*. Since their teens, the Australian electronic composers have produced with congruent obsessions in mind. Their convergent interest in weird sound led to a long-lasting, musically productive friendship. In the summer of 2000 after Ambarchi's own What Is Music Festival, the two began formally producing together as respite from what they refer to as 'a particularly long hot summer of antipodean improv noise fests.' Like the harmonic meditations, space is filled with bold resonance, expanding and contracting in tandem with Tina Frank and Robin Fox's visual interpretations." NTSC: 0; Stereo + 5.1; 4:3 ratio. Total running time, 84:19." [press release]

*** BEHRENS, MARC - Entity Mülheim do-DVD (Auf Abwegen AATP 22 DVD, 2007) [lim.500] €18.50**

"Double dvd release documenting a sound installation dealing with the suburb muelheim in the city of cologne. based on field recordings, interviews with the population and photographs the sound/video-

installtion presented a very personal but nevertheless insightful portrait of this diverse urban area. the sound installation was commissioned by kulturbunker muelheim e.v. as part of the festival muelheim klingt in 2005. it was presented in the form of a dual screen/monitor and four speaker environment. the double dvd format aims to recreate these original circumstances; the two discs can be played simultaneously." (label info) comes 12 page booklet with extensive liner notes and documentation in german, english and turkish language. limited edition of 500 copies, playing time dvd 1: 28:43 min.; dvd 2: 30:35 min." [label info]

*** BURROUGHS, WILLIAM S. - Thee Films 1950s - 1960s DVD (Cherry Red Records crdvd146, 2007) €19.50**

"Unique collection comprising of all the films made during the lengthy period of collaboration between William Burroughs, Brion Gysin, and the radical British film-maker Anthony Balch. Their partnership began in the '60's with Balch making a relatively straightforward film capturing the essence of Burroughs writing on film and capturing the key themes and situations featured in his books. Their following work was more avant garde, each scene being filmed and edited before they cut up the finished film and randomly spliced it back together to express Burroughs' work ethic. Ever since Balch's death in 1980, the experimental films remained untouched until the intervention of Psychic TV's Genesis P.Orridge salvaged and archived the footage. Bonus 50 minute film called "Ghosts at No. 9" uses cut-ups of film and superimpositions, material from the extensive archive of Psychick TV. Five films in total." [Boomkat]

"Following the success of their first DVD release "The Final Academy Documents" (CRDVD13), Cherry Red Records are delighted to announce the release of their follow-up DVD featuring one of the cultural icons of all time - William S. Burroughs. When writer William S Burroughs and artist Brion Gysin met Anthony Balch at the Beat Hotel in Paris at the start of the sixties they knew they had the ideal person to assist them in translating the ideas they had explored in experimental art forms to film. Balch began his moviemaking career collaborating with Burroughs on two shorts 'Towers Open Fire' and 'The Cut Ups'. The former is a relatively straightforward attempt to capture the essence of Burroughs writing on film, utilising key themes and situations featured in his books. The latter is an attempt to cinematically represent the art form. To achieve this each scene was filmed and edited in its entirety before the cut up method was applied - physically cutting the movie into foot long lengths and splicing them together randomly. Following the death of Anthony Balch in 1980 the films remain untouched and virtually forgotten at his home until the intervention of Psychic TV's Genesis P.Orridge, who salvaged and archived them. This unique collection comprises all the films made during that lengthy period of collaboration between Burroughs, Gysin, and Balch. In addition to the finished works the video includes a 50 minute film called 'Ghosts at No. 9' which uses cut-ups of film and superimpositions, material from the extensive archive of Psychic TV and to which Orridge added the distinctive soundtrack - making "Thee Films" a unique and desirable addition to the collection of all Burroughs fans." [website info]

*** DIE TÖDLICHE DORIS - Gehörlose Musik DVD (Edition Kröthenhayn Ek1, 2006) €40.00**

"Changing identities and the development and mutation of information are recurring themes in the work of Die Toedliche Doris. They have asked strangers to take their place and play a concert as 'Die Toedliche Doris', they have engaged a mediocre show band to play along traditional dance tunes with prepared noise tapes, they have released an immaterial album which exists only when their records 'Unser Debut' and 'sechs' are played simultaneously. The DVD "Gehoerlose Musik. Die Toedliche Doris in gebaerdensprachlicher Gestaltung" (which roughly translates as: "Deaf Music. Die Toedliche Doris in signs and gestures") documents another reincarnation of Die toedliche Doris which took place in Berlin in 1998. The group's first LP "" (1981) is 'translated' song by song into signs and gestures to make it available to deaf people. Two women, dressed in black, act in front of a completely black stage. Their gestures and movements correspond to the lyrics and the sounds of the individual songs. The original acoustic information has changed its form and moved on into a new medium. Die Toedliche Doris has found a new temporary body to live in. Even if this might be little stimulating visually, it is conceptually a consequent continuation of Doris' earlier interests and keeps up with the quirkiness of their work in the 1980s. Fortunately enough the DVD also features all the music from the 1981 LP. The tracks deliver a fine blend of radical diletantism, absurd humor and aggressive nihilism. Basic rhythms, scraping violin sounds, unidentified lo-fi noises, shaky singing and pseudo-hysterical screaming are the main ingredients here. The sense of diletantism and weird black humor which is present in all the songs makes them an imaginary soundtrack for a mythical, gloriously decaying 1980s West-Berlin. The DVD comes

with a book which reproduces the artwork from the original LP (each song has a corresponding graphic and/or text, which is conceptually more or less linked to the sound/lyrics) and contains transcriptions of the German lyrics as well as English translations. And the package is made complete with a short video in which Wolfgang Mueller, one of the core members in the 1980s and today the main man behind Die Toedliche Doris, explains the ideas behind "Gehoerlose Musik" - of course simultaneously translated into sign language." [MSS /Vital Weekly] Address: <http://www.kroetenhayn.com>

*** DWELLING LACUNA - Bric-a-brac tec-a nok DVD-R (Eye Bhang 0601, 2006) €14.00**

Five beautiful experimental video-works from the Cologne-based duo, showing microscopic details of moving & colourful oscillating dust-pieces in air or underwater, waving water-reflections of different objects, squirting water, swirling insects, etc.. combined with metallic roaring drones, organ-like mantra-loops, dark moody echo-fields, and their typical slow-motion raw-drone post-rock for a great effect !!

As a bonus, there are three extracts from a live-performance with the female experimental dancer SUSANNE KEHREIN.

Comes in DVD-box in PAL or NTSC. Highly recommended !

"dwelling lacuna: bric-a-brac tec-a-nok (Video-DVD) --- 81 minutes, 8 clips, 3 of them are excerpts from the 2005 live performance (Kulturbunker Muelheim, <http://www.kulturbunker-muelheim.de>) with H.Kiess (film) and Susanne Kehrein (performance). Comes in a regular DVD case with a printed cover." [Dwelling Lacuna]

*** EINSTÜRZENDE NEUBAUTEN - Seele brennt / Nihil DVD (Good Movies / Neue Visionen, 2005) €20.00**

"Die einstündige Doku "Seele brennt" von Christian Beetz und Birgit Herdlitschke aus dem Jahr 2004 porträtiert - mit bisher unveröffentlichtem Filmmaterial und exklusiven Interviews - die legendären Einstürzenden Neubauten um den exzentrischen Sänger Blixa Bargeld. In den frühen 80er Jahren verkörperten sie mit Bohrmaschinen und apokalyptischen Slogans erst das Lebensgefühl der Westberliner Punkszene und wurden dann von der "Hochkultur" entdeckt. Im Bonusmaterial "Behind The Scenes" wird die Band hautnah bei den Aufnahmesessions zum Album "Silence Is Sexy" beobachtet. Selten haben die Einstürzenden Neubauten solch intime Filmaufnahmen ermöglicht und eine Kamera so nah und intensiv an sich herangelassen.

In "Nihil oder Alle Zeit der Welt" kämpft eine Gruppe junger "Terroristen" verzweifelt gegen einen nebulösen "Professor", der als Personifizierung des Bösen die Ruinen der Zivilisation beherrscht. Zum ersten Mal überhaupt erscheint dieser legendäre Film von Uli M. Schüppel aus dem Jahr 1987 auf DVD. Die Rolle des "Visionärs" spielt Blixa Bargeld in einem der ersten seiner seltenen filmischen Auftritte. Auch die Musik war bislang nie erhältlich, so dass "Nihil oder Alle Zeit der Welt" auf dieser DVD in doppelter Weise ein Unikum darstellt." [press release]

SEELE BRENNT: a one-hour- documentation about the band; NIHL ODER ALLE ZEIT DER WELT: obscure Science Fiction from 1987 with Blixa Bargeld !

*** Bruce LICHER - Filmwork 1979-1980 DVD-R (Sordide Sentimental SSEV01, 2006) [2nd ed. 100 copies] €19.00**

Shortly before the enthusiastically received SAVAGE REPUBLIC reunion with few gigs in Europe this DVD with archive short films of main SR-member BRUCE LICHER was released by another legendary outlet: the french label SORDIDE SENTIMENTAL (known for early Industrial & New Wave-releases as JOY DIVISION, TG, PSYCHIC TV, TUXEDOMOON, etc), who also did the european version of the superb debut-LP of SAVAGE REPUBLIC named "Tragic Figures" (1982). This DVD-R features 4 experimental short films from 1979 and 1980 by BRUCE LICHER, all between 4 and 7 minutes.. The whole comes with poster-booklet feat. texts about the films and a long article from S.S.-founder JEAN-PIERRE TURMEL about Bruce Licher, and a picture-gallery with samples from his letterpress-art.

First edition 200 copies, now the second ed. available.

*** MEAT BEAT MANIFESTO - Travelogue Live '05 DVD (MVD DR4542, 2006) €12.00**

"MEAT BEAT MANIFESTO begannen 1987 als experimentelles Industrial-Duo, das beeinflusst von der Cut & Paste-Technik in Dub und HipHop zu einem Vehikel für Jack Dangers wurde, um die neuen Electronica-Trends zu erforschen. Auf "Travelogue Live '05" vom 22. Juni 2005 übersetzen Jack Dangers, Ben Stokes, Mark Pistel und Lynn Farmer ihre einflussreichen Studiotracks in eine Liveauführung, die selbst auf DVD Münder offen stehen lässt." [press release]

4. CDs

*** AEMAE - The Helical World CD (Isounderscore [ISO_02], 2005) €13.00**

Neues "experimental drone"-Projekt aus den USA mit hyper-abstrakten Klängen, metallisch-feedbackend & von halluzinogenem Flair..

"...Throughout the music is quite dark, but not atmospheric in the traditional dark ambient sense. As such his own description is quite appropriate. Not too noisy, not too academic or even too experimental, but Aemae treats a fine line between well defined genres and creates something that is indeed his own and that is these days quite an achievement." [FdW / Vital Weekly]

"...a gorgeous and exquisitely crafted abstract free noise drone record. dark and deliriously dense, a perfect amalgamation of the experimental dronework of the hafler trio, the sweeping skreescapes of sunroof! and vibracathedral orchestra and the abstract minimalism of mirror or jonathan coleclough. as well, this has plenty of distinctly unique sonic elements. heavily reverbed chimes and bells are smeared into a twinkling fog, slowly thickening into a dense slab of electrical impulses, woven together so tightly it resembles a buzzing ball of hornets, a throbbing thrumming drone. strange steel drum like electronic pulses, an alien gamelan, picks out a tranquil melody beneath swooping and blooping spaciness, sheets of industrial shuffle, scrape and rumble, leaving sparkling trails of dense and complex almost idm skitter in their wake, albeit wrapped in thick gauzy veils of warm reverberant flutter. all stretched into distant, soft focus soundscapes of warbling whir and creaking ambience. quite lovely and sublime!" [Aquarius Records]

"brandon nickell, a 23 year-old navigator of harsh synthetic and electronic seas known as aemae, shows his admirable will to construct new kinds of uneasy architectures. the eight pieces of "the helical word" form a pyrotechnic cycle of cascading incidents, timbral shifts and granular abrasions which move like creatures without a preconceived position in an undetermined system, finally finding a way to transform contraptions and extrapolations into rough elliptical shapes and dehydrated approximations of parallel galaxies. nickell starts everything from "a pure exercise in synthesis"; the mobile force of educated noise and a well planned mix, even in absence of natural sources, make this music live its life in full - no dead spots or dull moments. considering the next-to-nil significance of most of today's electronica, not bad at all." [massimo ricci - [touching extremes](#)]

*** AGENTS AT MIDNIGHT - same CD (Fargone Records FAR-047, 2006) €12.00**

Dynamische Noise-Impro (die besten Extrakte von unzähligen Sessions) vom Fargone-Label Betreiber ED HOWARD, in Zusammenarbeit mit ED CHANG, der unglaubliche Klänge aus seinem Sax herausholt.

"Ed Chang: saxophone. Ed Howard: electronics, harmonica. The full-length debut of noise-jazz duo Agents At Midnight, and a real pro-pressed CD in an edition of 500 copies, the first on Fargone! Meticulously constructed from hours and hours of recording sessions, this album is a distillation of all the many sounds and styles explored by this duo. Rumbling bassy drones, unflinchingly ear-piercing examinations of feedback tones, dizzyingly fast sample-based pieces, musique concrete-inspired collage. And on all of it, sax and electronics flow subtly into one another, bleeding over until the authorship of sounds is often uncertain. Agents At Midnight inhabits a weird hybrid territory somewhere between abstract modern improv, harsh noise, and free jazz, sometimes blending these styles, sometimes veering between them." [label description]

*** AGLAIA - Mond Sensibili CD (Hic Sunt Leones HSL 036, 2006) €13.50**

Ein Klanggarten voller luftiger Weite und zart schmeichelnden Windspiel-Sounds, - glockenheller, glitzernder Wohlklang, wie eine sanft tänzelnde Wasseroberfläche... auf dem ALIO DIE-Label. "... the third CD by AGLAIA "Mond Sensibili" creates a soundworld where the vibrations, the poetry and sound therapy bring the listener into that forgotten sound places suggested by the title. In "Mond Sensibili" (Sensible Worlds), the sound incantations characterized by the Aglaia's music become more and more clear and layered: the electronic sounds seem played from the wind, and their brilliance often seem to come from the cords of an acoustic instrument." [label description]

*** AGNIVOLOK - Sculptor CD (The Eastern Front 004, 2006) €13.00**

Wiederveröffentlichung der eindringlichen State Art-LP von 2002, mit Bonus-track! "Wirklich Genre-übergreifend, was das in Israel beheimatete Projekt (aus dem CHAOS AS SHELTER-Umfeld bzw. dürfte Vadim Gusic aka CAS hier auch mitspielen) hier fabriziert hat: Leidenschaftlicher, ost-europäisch geprägter Folk mit klagendem

weiblichen russischen Gesang vermischt mit industriellen drones & samples & konkreten Geräuschen, Pianotunes, das alles sehr sehr schwermütig und zerbrechlich schön. Auf Seite B lange düstere Streichersounds und drones.. Israel based Folk-Industrial project with very passionate & melancholic tunes, very much recommended, one of our highlights!" [old Drone Records description]

"Like all Stateart releases, a highly demanding album. Agnivolok compels us to discover a new world of musical meltdown and takes traditional music into new dimensions. It is not folk - although the traditional fire will project ancient Caucasian gatherings into your mind. It is not ambient - although it makes you dream, and these dreams ache. Agnivolok is near life experience - music for spiritual travellers and the listener's V.I.T.R.I.O.L. This heavy vinyl LP comes in a supreme white cardboard folder with silver print." [label description]

*** AGNIVOLOK - Cherries CD (The Eastern Front 005, 2006) €13.00**

A different kind of dark Folk! Seven new tracks from this Israeli-band with the unique female voice of VERA AGNIVOLOK that sounds so fragile, weepy and entreating, but also so warm and emotional... Recorded with help of VADIM GUSIS (CHAOS AS SHELTER), IGOR KRUTOGOLOV and SHURIK WAITS, using Cello, Sampler, Saw, Guitar, Accordion & Ice-flute, she creates again a mixture of instrumental dark ambient-soundscapes and more song-oriented tracks with vocals and traditional elements, reciting lyrics of sadness & despair. Comes in nice digipack in a numbered edition of 1000.

*** AHASVERUS - Ten is the Number CD-R (Ahasverus Records, 2006) [lim.100] €8.00**

Sehr guter experimenteller drone / dark ambient aus Schweden mit elektro-akustischem Einschlag, d.h. viele cut-ups & Wechsel, weniger urlange Flächen, eher auf einzelne Sounds konzentriert; trotzdem sehr dunkel & einnehmend, grollend, erdig, mächtig, mysteriös... In der Tat kommt Henrik Summanen, der Mann hinter AHASVERUS, eigentlich aus der Elektro-Akustik / Neue Musik-Ecke, öffnet sich aber jetzt dem "Underground"... sehr zu empfehlen, da hier das Genre eindrucksvoll erweitert wird!

"Behind the name Ahasverus one finds Henrik Summanen, this time in a more soundscaping mood than usual. Ten is the Number is style-wise somewhere between dark ambient and electro-acoustics, in a very interesting way. It is a space built of composed pieces that create a singular scene. Summanen's trade marks, waves of massively rolling bubbly background drones, are omnipresent throughout the album. From an ambient perspective one might say that all tracks are very much alike, but as compositions they are actually highly different. The finest interpretations of this concept are on the cliché-named but otherwise magnificent "Nothingness Lies Coiled in the Heart of being" and on the ending track, the retro-sound piece "The Long Angel". All of the rest is great stuff, too, especially when listened to as a whole album. That way the nuances benefit from being compared with similar, yet still very different ideas on the other tracks. There is one exception, "Formation", which uses things like broken-down chorals. It breaks the mood, but not too badly.

At least from the viewpoint of an industrial critic, it seems that the further Summanen dares to extend his concepts, the more interesting music he produces. He is clearly an artist capable of seeing the best parts on both sides of the musical fence.

This is an album definitely worth noticing, especially for friends of drone-based music." [Jiituomas, Kuolleen Musiikin Yhdistys (Finland)]

*** ALETHES - Aletheia CD (Glass Throat Rec. 012, 2006) €14.50**
Neo-Folk Debut auf RUHR HUNTERS Glass Throat Recording in unglaublich schönem Cover! Hat uns stimmlich und atmosphärisch an STEVE VON TILL erinnert...

"This wonderful debut original pressing features black foil stamping on obscure black leathery stock! Arising from the verdant soils of Cascadia, Alethes bring us their epic debut album "Aletheia". Originally conceived as ritual, these are five timeless compositions comprised of mournful and warm acoustic guitars, shamanistic percussion, classical strings and deeply ancient vocal harmonies. Digging deep into the Earth and reaching ever higher to the Heavens in the eternal quest for illumination. Alethes emerge from tradition and disappear into Nature's shadows, yearning for a time past, or yet to be, where the ancient fires burn bright and the cycles of life are awarded their proper respect. This is a truly stunning craft folks, filled with deep healing...We strongly recommend!" [label description]

"While the world of indie underground rock continues to fawn over the new free folk movement, Feathers, Banhart, Vetiver, Brightblack, Fursaxa, Faun Fables, Espers and the like, out there, deep in the forest, a similar breed lurks in the shadows, one that shuns the light, and the magazine covers, and the collaborations, choosing instead to pursue their own muse, perform their own rituals, create their own sonic

magicks deep in the shade of the wood. Their music is of a much darker hue, drawn from a much more mysterious source, and the results aren't fuzzy or shimmery, they are chaotic, ominous, intense and intensely emotional, a modern folk by way of Comus, via the Wickerman, but without any frilly folk trappings, instead the sound is magical yet murky, morose and moody, a strangely hauntingly creepy crawl. Such is the music of the duo known as Alethes. Doom laced pagan rituals assembled from strummed acoustic guitars, tribal percussion, and growling gravelly vocals. Imagine some impossible mix of Kiss The Anus Of The Black Cat, Comus, Swans, Der Blutharsch, Woven Hand and an acoustic Neurosis. Gorgeously nihilistic, a somber and shadowed forest folk, lilting and lovely but always with some haunting uneasiness lurking right below the surface. A world of Stygian shimmer, of doomic desolation, of blackened beauty. Truly stunning. Gorgeous black glossy print on oversized, fantastically tactile rubberized six panel deluxe fold out sleeve. Wow." [Aquarius Records]

*** ALIO DIE – The flight of real image – full version CD (Faria Records FAR-05, 2006) €12.00**

Re-Release der mcd von 1996 mit über 50 Minuten Bonus-Material!! Auf neuem russischen Label & in liebevoller Aufmachung.

"This is re-released of old MCD (22 minutes) which has been released in 1993 limited edition of 1000 copies and sold out several years ago. But many people continue to ask this CD. Some people tell that it is the best album of the maestro from all time! Now I happy to present full version of this great album, his length 79 minutes. Classical sound of the maestro is harmoniously combined with his new experiments with a zither, salterio, flutes, bells and many other. Old materials was remastering and now sound very well. Release have a 5 cards with installations of italian painter Sara Luciani. This artwork are an integral part of the concept of an album. Limited edition 1000 pieces." [label info]

*** ALIO DIE & SAFFRON WOOD - Corteggiando le Messi CD (Hic Sunt Leones HSL037, 2006) €13.50**

Second collaboration with SAFFRON WOOD, again many Zither-sounds are used to create a very fluffy and airy fluid.. let it flow endlessly ..

"...A new collaboration between ALIO DIE e SAFFRON WOOD is already mastered. From seminal experiments at the research of the harmony, playing with nipped and scrubbed cords by salterio and zither (plus marimba and fields recordings), improvising and recording in the open spaces of the inner Liguria, some very relaxing tracks are spring out ...with coloured harmonics and enchanted depth. One of the Top Ten listenings here... " [announcement from label website]

*** ALL SIDES - Same maxi-CD (Makeminemusic MMM025, 2006) €8.00**

ALL SIDES is a female electronic project from Bremen, Germany, with a very rhythmic & experimental edge. This is her first EP, released on the british uncommercial / D.I.Y. - label Makeminemusic, presenting 7 dark moody tracks with wonderful & strange harmonic e-bow guitars & sound-effects, unconventional rhythms & arrangements, drone pulsations, highly atmospheric & demanding... Every track is different and a revelation Absolutely great & highly recommended ! ALL SIDES also collaborated with TROUM on their 2006 album & live-performance "Shutun".

*** ALVA NOTO - For CD (Line_026, 2006) €13.00**

"Wer denkt, bei Carsten Nicolais momentan großem Output bestünde Gefahr der qualitativen Vernachlässigung, der irr. "For" ist eine abwechslungsreiche, musikalische Verbeugung vor neun verschiedenen Künstlern wie z.B. Elfriede Jelinek, John Balance, John Cage oder Katsuhika Hokusai, und ist genau durch diese Vielzahl an Widmungen nicht nur eine großartige Werkschau des Künstlers Carsten Nicolai selbst, sondern gleichzeitig auch ein gelungener Querschnitt durch zeitgenössische elektronische Musik. Da macht es auch nichts, wenn sich der Entstehungsprozess der Tracks über einen Zeitraum von insgesamt 4 Jahren erstreckte." [Ed / De-Bug]

"LINE is proud to present the latest full length project by German sound-video-installation artist Carsten Nicolai (alva noto). Nicolai (b.1965, Karl-Marx-Stadt, Germany) fuses sight and sound in minimal installations and sculptures. His work suggests the atmosphere of an alchemist's laboratory where sound is converted into frequencies, pitches, pops and pulses. Working outside the bounds of representation and art history, he often composes arrangements using signal tones and the sounds of communication data. These arrangements are released under the name alva noto in the music field where he is also known. Prior to working with sound, he originally studied landscape design. His performances and installation works have been shown in museums and galleries around the world including recently at the Tate Modern (London, UK),

Centre Pompidou (Paris, France), YCAM (Yamaguchi, Japan)." [label info]

*** AMON / NIMH - Sator CD (Eibon Records amn069, 2007) €13.00**

Nach langer Zeit endlich neues Material des vielleicht besten italienischen dark ambient -Projekts AMON, der hier mit Giuseppe Verticchio aka NIMH zusammengearbeitet hat. Fünf lange Stücke sind hier enthalten, die sehr erdig, fast steinig-staubig klingen, man fühlt sich in endlos-einsame Felslandschaften versetzt....die tiefen Drones wurden mit teils harmonischen e-bow Gitarren und field recordings etwas aufgelockert.

"Composed, performed and recorded by Andrea Marutti and Giuseppe Verticchio between June 2005 and January 2006 in Milan, Rome and Casaline (AQ), Italy.

Press-release:

"The mystery of the ancient and puzzling magic SATOR square is evoked again in present time through five dark tracks entitled like the five palindromes that form its fascinating structure: SATOR / AREPO / TENET / OPERA / ROTAS.

AMON (Andrea Marutti), the most important and established Italian Dark-Ambient project, and NIMH (Giuseppe Verticchio), a well-known and eclectic alchemist of electronic-ethnic-acoustic-ambient sound mixtures, gathered together and worked side by side for some weeks to create their first collaborative effort.

SATOR is a granitic and majestic work, a musical journey in time and history that leads the listeners to the deepest and remote abysses of Earth through archaic and magmatic sounds, confusing them along the way with the technologic and synthetic vibrations of oscillating sinewaves, and with frosty isolationist timbres programmed through fluxes of information written in binary code...

Echoes of breathless and confused human activities falling into decay, the dark and deep Sound of Earth's abysses, scoriae of electric buzzes and synthetic microsounds, the warmth of subliminal melodies submerged and overwhelmed by menacing and distorted agglomerates of sounds, buried fragments of an abused guitar in decomposition faded by the unstoppable march of time..." [press release]

*** ANTUNES, JORGE - Savage Songs CD (Pogus Productions P21027-2, 2002) €13.00**

Hochinteressanter brasilianischer Pionier der elektronischen Musik, der in den 70ern auch zum Kreis des GRM vorstieß. Diese Zusammenstellung enthält 14 Arbeiten aus dem Zeitraum von 1961-1970 - bereits mit 19 Jahren verewigte er seine erste Komposition, die nach ältesten vorstellbaren elektronischen Klängen klingt: träge Sinustöne und Modulationen, Frequenzphasierungen, Klick- und Halleffekte, Tape-Loops; im Laufe der Zeit angereichert durch diverse Geräuschexperimente und -objekte, Orchesterinstrumente und seine Farb-Sound-Theorie...

Erinnert an frühe Experimente von OLIVEROS, DOCKSTADER, etc...

"Jorge Antunes (b. 1942, Rio de Janeiro) studied violin, composition and conducting at the University of Rio de Janeiro, as well as studying physics at the same institution. He further studied composition with Alberto Ginastera and Luis de Pablo. From 1970-71 he attended the University of Utrecht (Gottfried M. Koenig). From 1972-73 he worked with Groupe de Recherches Musicales in Paris. In 1962 he began his research in electronic music thus becoming a pioneer in the development of this field in Brazil. He is the director of the Electronic Music Laboratory and the conductor of Orquestra da Universidade de Brasilia." [label info]

*** ARCHETTI, LUIGI - Transient Places CD (Unit Records UTR4154, 2004) €14.00**

"Mit "Transient Places" hat Luigi Archetti ein starkes Album eingespielt, das ganz vom feinen Gespür des Musikers für Klungs- und Stimmungsnuancen lebt. Die Musik hat mit ihrer kühlen Ausstrahlung zweifellos etwas Ambient-artiges, tönt jedoch im Gegensatz zu anderen Produktionen auf diesem Gebiet keineswegs diffus oder verschwommen, sondern besticht im Gegenteil durch seine Präzision. Dank der hohen Klang-Qualität wirken Archettis Audioskulpturen immer präsent und beinahe greifbar. Die CD, die in 15 Stücke unterteilt ist, deckt ein weites Klangspektrum ab: Von tiefen Bässen über statisches Rauschen und Knacksen bis hin zu sphärischen Flächen und Drones ist hier alles zu finden. Und es ist dem Musiker hoch anzurechnen, dass man das Album trotz dieser breiten Palette als zusammenhängendes Ganzes wahrnimmt." [tkj]

"On the 15 sections that make up TRANSIENT PLACES, Italian guitarist Luigi Archetti attempts to „set up a balancing act between total control and the inexplicable“. Intrigued by the language and the materials used to generate them, he tries to hold onto the sounds he makes and hears for as long as possible before letting them go. By listening intently to his guitar pickup, he pushes the audible to its limits. Here, the processed sounds created and the memory of sounds already

gone become as one. Assisting Archetti in his quest are string players Franziska Rohner, Bo Wiget and Michael Heisch, who add an aura of spectral elegance." [Edwin Pouncey/ THE WIRE]

*** ARKTAU EOS - Mirrorion CD (Aural Hypnox [AH06], 2006) €13.00**

Das fantastische AURAL HYPNOX-Label aus Nordfinland mit einem neuen Projekt, das wie HALO MANASH und AOEGA mit dem Labelgründer ANTTI HAEPAPURO verbunden ist. Diese Aufnahmen entstanden (man glaubt es beim Hören kaum) ohne elektronische Soundquellen, sondern nur auf archaischen Instrumenten in spontaner Improvisation & an abgelegenen Plätzen... fließendes Wasser wie aus tiefen Grotten, Gong-Drones, gutturale Gesänge & Anrufungen, Sounds aus Holz- Wind & Metall, das alles in finsterster, ritueller Katakomben-Stimmung, mal sehr mächtig, dämonisch, mal sanfter & dark ambienter.... dazwischen schälen sich als Auflockerung mitunter instrumentelle dark-Folk-artige Arrangements hervor, aber stets im Rahmen der schamanistischen Noises...

Der perfekte Soundtrack um mit der "Anderwelt", die auch in uns ist, in Kontakt zu treten...

"Presented in seventeen chapters that can be approached as singular gateways or a slowly unfolding journey of epic proportions, the debut album of ARKTAU EOS is a challenging, complex work. Born of intense private musico-magical sessions held in places abandoned by man and further refined in the temple-laboratory of the duo, it is the distillation of seven arduous months of work. As the title suggests, 'Mirrorion' is the music of stellar light thrown down from the Heaven's zenith and its eldritch reflections in the depths below, uniting atavistic elemental noise with serene passages of crystalline, spectral ambience. Ultimately, 'Mirrorion' seeks to surpass such earthly definitions in favour of a non-dual vision of reality, hopefully transforming the listener in the process. For this recording ARKTAU EOS have favoured an organic approach with majority of instrumentation being of acoustic variety, including the unearthly choral of the kanglings, piercings blasts of windbones, accelerating steel-plate rolls, singing bowl and various kinds of stringed instruments. Comes in an six-panel, A5 booklet. Limited to 1000 copies." [press release]

"I'm currently re-reading H.P. Lovecraft's 'At the Mountains of Madness' and I can't think of a better soundtrack." [Jason Mantis / Malignant Records]

*** Antonin ARTAUD - Pour en finir avec le jugement de dieu CD (Sub Rosa SR92, 2007) €13.50**

ANTONIN ARTAUDs "Pour en finir...." ist eine Radiosendung von 1947, die damals (wenige Monate vor seinem Tod) sofort nach der Entstehung zensiert & verbannt und niemals öffentlich ausgestrahlt wurde.... ANTONIN ARTAUDs Rezitationen klingen fast wie Musik - hochemotional, aggressiv, voller Energie, unglaublich zu was er nach jahrelanger Behandlung in psychiatrischen Anstalten noch fähig war... das ganze inklusive kurzer wahnwitzigen Klangeinspielungen!

"I wanted a new work that catches certain organic points in life, a work in which we feel the whole nervous system burning like an incandescent lamp with vibrations, consonance which invite man TO GO OUT WITH his body in pursuit of this new, strange and radiant Epiphany in the sky..." [A. Artaud]

"...to have done with god's judgement 'a devil of a snag' - the story of a banned broadcast. after hearing artaud's work, the director of the French radio censored it on the spot. what we issue here is the complete broadcast (including texts performed in the most phenomenal manner by artaud himself and the strange trance-like music of his own invention). artaud would die a few months later. the recording comes with an important introduction by marc dachy who puts things in their historical perspective. ARTAUD LE MOMO: of course, antonin artaud is still the archetypal accursed poet, the man confined to the asylum, the inventor of the theatre of cruelty. but he was above all a visionary. in 1945, he published the journey to the land of the tarahumaras, a panting and lacerating chant based on his trip to mexico and his experiences with peyote. there is his famous lecture in the théâtre du vieux colombier in 1947, and the following year, his ultimate work - a piece devised for radio - pour en finir avec le jugement de dieu (to have done with god's judgement). THE DANCE OF THE TUTUGURI is part of censored broadcast, issued here. artauds is now beyond language and what are heard are his shouts and outcries on a background of drums and percussion; a state of trance." [label info]

*** AS11 - Monotheism CD (Antifrost AFRO 2035, 2006) €15.00**

Neuer Name auf ANTIFROST mit beeindruckenden Erdbeben-Drones, rauh & verzerrt und doch feingeschliffen, ein monumentaler One-Tracker der sich in langsamen metallischen Soundschwällen ergießt... das ganze basierend auf Feldaufnahmen aus Ägypten...

recommended for friends of DUNCAN, LOPEZ, MENCHE, monumental earthquake-drones from a totally new name to us, to discover!

"Based on field recordings featuring sounds from mount horeb, sinai-gebel musa, egypt, made on december 2005 AD (JC)-january 2006 AD (GC)-tevet AM 5766-dhu 'l-hijja 1426 AH. Additional voice effects: AS11 mixed and at studio zulo, Athens, Greece produced by AS11. Additional mastering and production by ILIOS in Barcelona, april 2006." [liner notes]

*** AXOLOTL - Way Blank CD (Psych-o-Path Records PSP-016, 2006) €13.00**

"All the forces of nature are alive and breathing again in AXOLOTL's second release from Psych-O-Path Records. On, Way Blank, KARL BAUER recreates and builds on the organic and meditative sonic themes he and WILLIAM SABISTON introduced on their self-titled debut album in 2004. Through arrangements and tones drawn from 1960s minimalism, post-techno ambient electronics, Asian and African field recordings and Japanese psychedelia, and drawing from the cut-and-paste sensibility of the Sun City Girls, Way Blank manifests itself as a journey of the human body and experienced by the human body. The album differs from their self-titled debut in that a narrative arises from within the pervasive environmental and bodily atmosphere created through drones and static fields of sounds that has come to characterize Axolotl's music." [press release]

"Following up the Chemical Theater 12", Axolotl continues on the road toward a fuzzier dreamier place, more Gas and M83 and Tim Hecker than Yellow Swans and Wolf Eyes. Everything is soft and fuzzy and bathed in a warm whirring glow. The opener "Penuma" sounds like it could have been plucked right off one of the Pop Ambient collections. Buried vocals, drifting melodic murk, all wrapped in thick slow shifting layers of fuzzy glistening sonic gauze. The second track is similarly murk and indistinct, but manages to build abstract rhythms out of crumbling distorted sonic fragments, a rumbling, creaking, whirring soundscape that builds into a massive wall of pitch shifting fuzz. Pretty glorious sounding actually. Massive and dramatic and so dreamy. The rest of the tracks are all variations on the same glorious theme, blurry indistinct smears of foggy soft focus sound, buried melodies and distant sonic shadows, everything whirling and swirling, a cloudy ambient abstract drift through a warbly world of warm colors. A gorgeous new direction for Axolotl, one we definitely hope he'll continue to explore, joining his new sonic brethren, Gas, Tim Hecker, Fennesz, Basinski, et al., as they chart meandering dreamlike journeys into unknown worlds of sound." [Aquarius Records]

*** AUBE - Reworks Maurizio Bianchi Vol.2 CD (Silentes Minimal Ed. SME0609, 2006) €13.00**

Second part of the MB-reworks. Very soft & silent, microcosmic drone-fields, cascading backwards-effects, ultra-repetitive & hypnotic after a while, perfect for contemplation and meditation !

"Static music, suspended by a thread of silence. Circular flowing audio structures. Archeology of sound. Mind expanding texture. A new fascinating operation of disassembly and restructure of sonic material by Maurizio Bianchi (the entire album The Testamentary Corridor), by incomparable Japanese 'audio sculptor' Aube." [label info]

*** AURAL RAGE - Sinsemilla Dreams CD (Divine Frequency DivF03, 2005) €14.00**

Zusammenstellung mit Remixen, Überarbeitungen und unveröffentlichtem Material des Projektes von DANNY HYDE, der u.a. durch seine Zusammenarbeit mit COIL bekannt wurde. Auf zwei der 14 Stücke hat JHONN BALANCE mitgewirkt. Elektronisch, tanzbar, transig-atmosphärisch & mit experimenteller Note.

"Divine Frequency is very proud to present the "Sinsemilla Dreams" Ep by Aural Rage, a carefully chosen collection of remixes, reconstructions, and unreleased material from former Coil collaborator and Nine Inch Nails remixer Danny Hyde.

The Sinsemilla Dreams Ep showcases the lighter side of Danny Hyde's twisted psyche, bringing you over an hour of dark mystic disco with ambient interludes and orchestral intermissions. This is music for Daliesque discoteques and Cthulian chill out lounges. The tracks on this CD were arranged and edited after consultation with several underground DJs in an attempt to give the release a consistent track to track flow. But this is more than just demented dancefloor fodder, it's also a cathartic mental voyage of primal electric rhythms separated from one another by glistening ambient soundscapes.

In addition to the vocal talents of the late Jhonn Balance and Joanna DeSyne, several other musicians have lent their remixing talents to this disc, including Andrew Sega, who has remixed bands such as Delerium, as well as Andreas Meyer, whose groundbreaking electro industrial project Forma Tadre turned many heads over a decade ago with his Lovecraftian inspired "Navigator" album. All remixes were made using technology that was available at the time the track was originally

recorded, giving some of the earlier tracks a decidedly nostalgic feel.." [press release]

*** BAILIFF, JESSICA - Feels like home CD (Kranky krank097, 2006) €14.50**

"Gebrochenheit, Sehnsucht und Atmosphäre sind die Eckpfeiler, auf denen Jessica Bailiff's Musik zu ruhen scheint. Wobei die Ruhe hier trügerisch ist. Wie schon in ihren vorangegangenen Inkarnationen Flying Saucer Attack, Clear Horizon (mit David Pearce), Eau Claire (mit Rachel Goldstar) oder Northern Song Dynasty (mit Jesse Edwards) lenkt Jessica auf ihrem neuen Solo-Album auch wieder den inneren Blick des Hörers auf das Brodeln und die Zerrissenheit unter der Oberfläche. Unter eben diesen wundervollen Melodien, der fragilen und zaghaften Auseinandersetzung mit dem Schönklang brodeln die unbändige Sucht nach dem Experiment und konterkariert den ersten Eindruck. Auch hier möchten man einzig mit der Kategorisierung wundervoll kommen, markiert "Feels Like Home" doch schlicht und einfach Jessica's ausgefeiltestes und damit bestes Album: Seicht und sanft tragen die Flügel filigran arrangierter Piano-Klänge den Hörer über spärlich eingesetzte, aber darum umso wirkungsvollere Percussion hin zu elektronischen Soundlandschaften, die süchtig machen. Nirgendwo könnte Jessica besser aufgehoben sein als bei Kranky, die mit dieser Platte einen weiteren Entwurf präsentieren, der zwar experimentell ist, aber trotzdem von bestechender Organik. Noch einmal: W-U-N-D-E-R-V-O-L-L." [Cargo]

"Feels Like Home balances the more acoustic approach to Jessica's songwriting on her most recent (untitled) album with the blissed electricity found on her earlier material. Gossamer vocals hover over delicate melodies, accented by tasteful bits of percussion, piano filigrees, and sundry guitar sounds. Feels Like Home is the most refined example of Jessica Bailiff's musical vision to date." [label info]

*** BARDOSENETICCUBE & IGOR V. PETROV - The Perpetuum Mobile Space Mobile CD (Mechanoise Labs [mn029], 2006) €13.00**

Französische Veröffentlichung mit Genre-sprengender Kollaboration zwischen der St. Petersburg "noise-ambient"-Band und dem Saxophonisten IGOR V. PETROV. Auf 6 Stücken breitet sich ein Mix aus effektierten Piano- & Saxophonklänge, field recordings, elektronischen Mitternachts-Rhythmen & seltsamen Sprach-einspielungen aus, wie man ihn bisher wohl noch nie gehört hat. Wirklich abgefahrene Musik, BARDOSENETICCUBE drängt es in bisher unbekannte Bereiche mit ihrer Musik...

"Collaborative material from Bardoseneticcube's recording sessions with St. Petersburg-based saxophonist Igor V. Petrov. Definitely one of Bardoseneticcube's most singular and musical works, with a mixture of irradiated electronics, hazy lunar jazz, sedated drones and urban soundscapes. Artwork by STPO." [label info]

*** BARDOSENETICCUBE - XXX (Dedicated to Nika Turbina) CD (Aquarellist aquarel 02-05, 2006) €12.00**

BARDOSENETICCUBE gehören inzwischen zu einer der bemerkenswertesten russischen Experimentalprojekte; mit fast jeder neuen Veröffentlichung vermögen sie zu überraschen, sie verlassen und überschreiten ständig verschiedenste Genre-Grenzen; man könnte fast von einer Art "russischen BIG CITY ORCHESTRA" sprechen, was Einfallsreichtum & die Fülle an Releases betrifft (auch musikalisch gibt es manchmal Überschneidungen, beide Projekte setzen gerne weirde hypnotische loops ein). Auf XXX dominiert bearbeitetes / verfremdetes Sprachmaterial einer ominösen NIKA TURBINA, das zusammen mit field recordings aller Art zu einem dissoziiertem Trip in eine abgründige Welt zusammengebraut wird... viele akustische Objekte überlagernd sich gleichzeitig und erzeugen hypnotischen Sog, kein Stück gleicht dem anderen, eine rituell-dronige Atmo herrscht vor.. wieder sehr gut. 12 tracks, fast 65 Minuten.

"New Bardoseneticcube album is inspired by life and works of Nika Turbina - a poetess who started to write grown-up tragic poems when she was only 4 years old. "This is not me writing, this is God leading my hand", - the small girl used to say. First Nika's book of poems came out when she was only 9, and was later translated in 12 languages. After living pathologically strange life, receiving the most prestigious poetic prize "Golden Lion", and being held in mental hospital, at the age of 27 Nika tragically died falling down from the 5th floor window. The musical dedication of Bardoseneticcube is presented in 12 untitled tracks filled with surrealistic feelings and some childish morbidity. Obscure loops and industrial soundscapes are buried under a pile of rhyme wreckage, melody fragments and almost chaotic manifold of strange sounds." [label info]

*** BARDOSENETICCUBE - Naegleria Fowley CD (Blade Records WMDA071, 2006) [lim.300] €12.00**

One of the more "weird" BARDO-albums, where many found sounds & samples from old records are set against odd noises & rhythms... "This strange and extremely varied disc opens with a track which whirrs in and out of The Caretaker's "Haunted Ballroom"-style samples with piercing electronics. Moving onwards we encounter dense rhythmic industrial pieces and experimental electronics - all the while chasing the thread of eccentric samples and searing white noise. Limited to just 300 hand-numbered copies in an outsized foldout package. A great, if unusual, piece from the Russian outfit." [Cold Spring Records]

*** BASINSKI, WILLIAM - Variations for piano & tape CD (2062 0601, 2006) €15.00**

"Hordes of imitators are desperately trying to join the professionals in the decomposed minimalism area but the real thing continues to be William Basinski, founder of a movement which identifies a whole existential background through a few iced frames of consumed - and consuming - stillness. The single track, more than 20 years old, is named "Variations #9: Pantelleria", in memory of a 2003 artist's residency particularly enjoyed by the author, who doesn't hide his love for the Italian island he frequently visits. A short, delicate, Satie-tinged piano arpeggio is looped and repeated all over the piece in a sort of conceptual continuity with Basinski's previous outing, "The garden of brokenness". The defining touch comes - once again - courtesy of the tape slipping along the play head, "revealing", as the composer says, "an extraordinary counterpoint (in reverse) on the other side". A typical crossover phenomenon that, in this particular case, seems to connect the feelings of calmness and anxiety that everyone (?) experiences over the course of inner growth. This piano figure walks parallel to a quick sequence of dampened bumps and ill-coloured, warped suggestions of misshapen harmony, the whole sounding like a relentless hallucination heard through cushioned walls. Every once in a while, the basic loop is brought forth in the mix, without its unfathomable, inscrutable accompaniment, as to remind us that no matter the ordeals one goes through, there will always be a guide light to save our head from crumbling. It's undoubtedly one of the very best efforts by this disintegrator of loops and souls, setting an even higher standard that many will reach for, miserably falling short as always." [Touching Extremes]

*** BASS COMMUNION - same CD (Hidden Art hi-art 9, 2001) €15.00**

The first B.S.-recordings from 1998, re-released as CD in 2001. Quite musical, beautiful ambient-drone-jazz-spheres (sorry for this pretentious word-succession), and more experimental minimal soundscapes, very quiet and with a dark mysterious sub-tone, voices, sometimes synths and deep percussion... excellent stuff of course !

*** BASS COMMUNION / MUSLIMGAUZE - bcvsmsgcd CD (Soleilmoon SOL146CD, 2006) €13.50**

Re-Release der beiden maxi-CDs SOL89CD & SOL106CD mit Remix- / Kollaborationsmaterial.

"I only met Bryn Jones once, although we spoke many times on the telephone between 1996-1998. I discovered Muslingauze through a random purchase of the double CD Blue Mosque, and had been deeply impressed by the originality and intensity of the work. I was used to working in completely different musical genres, but despite this the music suggested an artist with a similarly wide interest in music as myself, drawing as it did on world music, electronica, industrial and ambient. In fact during our first telephone conversation I learned that Bryn did not feel any affinity or have any interest in ANY other music, his agenda being almost entirely political. However I suspect that he was being defensive as he also told me that he had been making his music in almost entire isolation since the beginning, with virtually no interest from the media, any other musicians, or for that matter the listening public. He made music for himself and to express his political beliefs - he did not care that the whole world seemed to ignore him. The very last time I spoke to him in late 1998 I asked him if he had revised this view at all. By that time a limited edition series (the only way his record label could deal with his prolific work rate) had been a big success and his CDs were regularly reviewed/discussed. Many other musicians had asked him to remix their work or to collaborate with them and his music had inspired a fanatical following, particularly on the internet. In short there was incredible respect for him and his work, which had also led to invitations for concert performances all over the world. Yes, he admitted, he was feeling happier with his lot in life. He died a few weeks later. The meeting took place in his home town of Swinton, Manchester a few weeks after I first contacted him to tell him how much I admired his music. We had arranged that I would drive to near his home and call him from a payphone. We met at a nearby bar and I gave him some CDs of my own work, explaining that I did not really expect he would like them, but that I would be happy if he would listen to them anyway. In return he gave me a cassette of an album that

he had just completed. I noted with some amusement that it was titled "For Staalplaat, recorded..." and then the previous day's date. He had recorded the whole album in a single day, partly explaining how Bryn was able to produce a discography of well over 100 releases in his 15 years as a recording artist. About four days after my meeting with Bryn I received a parcel containing two digital audio tapes. I was stunned to discover that these tapes contained two and a half hours of Muslingauze reconstructions of the CDs I had given Bryn only a few days earlier! I had not asked Bryn to do these mixes but he had done them anyway. I later found out he felt compelled to remix anything that he was given in order to "improve it". Some of the mixes were of NO-MAN and one in particular struck me as being very effective. I played it to my partner in NO-MAN (the singer Tim Bowness) and our record company, both of whom liked it, so we decided to include it on a forthcoming release. Bryn seemed very happy about this and when he was eventually paid for the work and sent copies of the finished CD I again received at least an hour's worth of new mixes using other tracks from the album. It seemed that if you gave any music to Bryn he would "improve it". Some of the other music on the tapes was so far removed from the source material that I suggested to Bryn that I used it as the basis for a collaborative project. I would take his rhythms and build something new out of them with further overdubbing and editing. He liked the idea and several more DAT swaps and a few months later we had completed the Bass Communion v Muslingauze album, which alas we were unable to secure a release for during Bryn's lifetime (partly because his extreme work rate meant that there was always a backlog of Muslingauze releases). The five pieces completed while he was alive were eventually issued in 1999 on Soleilmoon (SOL 89 CD), and later on I completed two additional pieces that had been left uncompleted at the time of Bryn's death, and these were released as a companion EP in early 2000 (SOL 106 CD). Both releases have been out of print for some time, but I'm happy that the music is available once again on this new Bass Communion versus Muslingauze complete edition." [Steven Wilson (January 2000, revised March 2006)]

*** BASS COMMUNION - Loss CD & DVD-A (Soleilmoon Recordings SOL155CD, 2006) €14.50**

Wiederveröffentlichung der schnell vergriffenen LP, inkl. Surround-Sound DVD-A ! Geistermusik...

"The new Bass Communion album Loss is not about the violent moment of loss, but its aftermath. The crushing melancholia, the endless questions of "what if?" and "why?", as well as the concepts of regret, missed opportunity, or a feeling or moment in time that can never be recaptured. But even in the midst of this gloomy scene, hope and light are born, for loss is never total. Memory lingers, a residue of evidence is left behind, and life goes on. Steven Wilson, the man behind Bass Communion, says "For me, the album is an extension of the previous release, Ghosts on Magnetic Tape, which relates to Electronic Voice Phenomena, or the idea that the dead can still communicate with the living world through recorded media. In order to try to capture this feeling I wanted the music to leave a spectral, ghostly impression, and to have an organic decaying quality, like something trying to break through from another world. To this end my musical sources were mainly 78 rpm records, a vibraphone and an upright piano. No synths or electronics were used, only organic sources or instrumentation that has been around for at least the last century." Although best known for his rock band Porcupine Tree and his production and mixing work for artists as diverse as Opeth and Yoko Ono, Steven Wilson sees Bass Communion as his personal labor of love. In Bass Communion we hear not only the music nearest to his heart, but the music closest to what he himself listens to: "In freeing myself from thinking in terms of melody or rhythm, and focusing purely on the texture and inherent qualities of pure sound, I believe the music achieves a purity of intent and spirit, as a means to express some of my innermost feelings, such as loss, at a much deeper level." Following a limited edition vinyl release in January, Loss is being issued in unlimited digital glory, as a two disc set consisting of a high resolution 5.1 surround sound DVD-Audio disc and a standard stereo CD. The DVD-Audio disc is compatible with all DVD players, but will sound best in a player with DVD-A capabilities. And the CD of course can be played pretty much everywhere else." [press release]

*** MARTYN BATES - Your jeweled Footsteps CD (Sub Rosa SR257, 2006) €13.50**

Eine Art "best of" von Solo-Stücken des "singing Martyn Bates" ! Hervorragende Kollektion, die das ganze Genie des *Songwriters* Martyn Bates zeigen, 20 heartbreaking Songs mit seiner einmalig emotionalen Stimme, zum sterben schön! "During those 20 years, against all odds, Bates managed to shape a unique, instantly recognizable form of music - that voice! - based on a deeply rooted, 100% English folk tradition. In our opinion, he is also greatly underrated as a songwriter. In his solo work and in EIG, he has

developed what can be called a style: a combination of angst (a working-class hero) and pure melancholia (time irremediably lost, the loss of idealized love), mixed in with an unconditional love of poetry (Keats, Yeats, Joyce) and authentic popular song stylings. In other words, Martyn Bates belongs to a tradition that can be traced all the way back to the troubled times of the Elizabethan era. YOUR JEWLED FOOTSTEPS journeys through made-in-England pop, folk, poetry recitation and reconstructions of songs whose origins are long forgotten. In addition to Bates' essential pieces, the collection also includes several previously unreleased tracks, including some pre-Industrial sound works predating EIG's formation, in the late '70s. Please note that on the design front, we will be introducing a new series featuring the artist in his immediate surroundings (studio, home, street, city...), in the shape of a 8 pages digipack (presenting around 20 photographs) with separate booklet reproducing all the lyrics heard on the CD." [label info]

*** BAUMANN, FRANZISKA - Eternal Ice melts CD (Soleilmoon Rec. SOL133CD, 2006) €13.50**

Faszinierendes Gletscher-Dröhnen & erhabene Voice-Poetry von FRANZISKA BAUMANN, dazu 5 Remixe ihres Stückes von MICK HARRIS, SEETYCA (soon on Drone Rec!), SUBMERGED....
"...Highly recommended compilation to anyone interested in contemporary electronics from subtle field recordings to expressive breakbeat-science." [NMP / Vital Weekly]
"In the fall of 2003 Franziska Baumann performed at the Matrix Festival of contemporary music, in Leipzig, Germany. Her manipulated recordings of melting glacier ice wowed the audience, but just as memorable were the 125 copies of a remix CD distributed at the event. Noted artists Lull, Seetyca and Clemens Presser were drafted to compose pieces based on her works. For Mick Harris (Lull) fans, finding a copy of this CD has been their holy grail. On October 16 Soleilmoon puts an end to their frustration, and does it in typical over-the-top Soleilmoon fashion, with a hand numbered limited edition presented in a silkscreened vellum slip cover. Fortunately, the quantity is more reasonable this time: 500 copies will be made. And finally, just for this new edition, Kurt Gluck (Submerged) has contributed a heart pounding new drum'n'bass track. Lull is the name of the dark ambient side project of Mick Harris, former drummer for Napalm Death and current leader of challenging industrial music band Scorn. German artist Seetyca is a prolific artist who records his bleak, isolationist soundscape music for many labels, including darkwinter.com. Clemens Presser, another German artist, has contributed to several compilations and is now working on his first solo album. Kurt Gluck runs the Ohm Resistance label and is a famous drum'n'bass DJ. He has collaborated with Bill Laswell and John Zorn, and regularly moves back and forth between the dance and experimental music scenes. Franziska Baumann is fascinated by the glacier as a listening space. She has been examining the forms of sound in and upon the glacier, inspired by the enormous tide of ice and its multilayered temporal and spatial dimensions, and she sets her own voice in a dialogue with its icy spaces Using stereo, zoom and contact microphones, Franziska Baumann senses the aliveness and dynamics of ice and the poetry of the sounds that live in glacial crevasses and grottos. The sounds of the glacier (creaks, drips, rumbles, shuffles etc.) were recorded at different times on and within. Her voice touches the icy crevasse walls in their various states, from karstic to icy smoothness. Warmth and cold produce different sound pictures. In collaboration with glaciologists from the Federal Institute of Technology (ETH) and the Swiss Computing Center in Zurich, she has transformed seismographic recordings of glacial movements into sound paintings. A portrait of this work was broadcasted on Swiss television in December 2001." [press release]

*** BEEQUEEN - Der Holzweg CD (Tantric Harmonies X35, 2006) €13.00**

Re-release of their first CD-album from 1993 (Anomalous Records), with diverse bonus-tracks from that time, including the "Summer Rain" EP from Drone Records (DR-03). One track has never seen the daylight before. Edition of 500 copies.

*** BEHRENS, MARC & PAULO RAPOSO - Hades CD (and/OAR and25, 2006) €12.00**

"...HADES is based on sound recordings made aboard Lisbon ferries and at the quays of Cais do Sodré, Trafaria and Cacilhas 2001-2005. Both artists had initially set out to record independently, being fascinated with the sounds of the ship hulland landing gear, as well as with the actual passage on the river, which gives a magnificent (maybe the best) view on large parts of the old city of Lisbon. During the course of the work which took three years to complete, some more precisely directed recordings were made together. Understanding the actual crossing as a symbolic passage, and once it was reduced to sound and memory, it became associated to the crossing of the mythic river Styx to

enter Hades, the ancient Greek underworld. As the different sound recordings provide the artists with very diverse material (for example low frequencies from the ship's hulls and motors, high frequencies and beats from the gates at Cais do Sodré), they understand the composition as hovering on the delicate borderline between a soundscape portrait and a multi-strata arrangement, in which things happen parallelly, and individual layers move on more than one path simultaneously. In the opinion of and-OAR, HADES is not only one of the strongest works to surface from either artist, a-O will go out on a limb to state that it could very well set a new precedent of quality for collaboration work of it's ilk. Needless to say, a-O is highly honored to be releasing it. Please give it a very attentive listen. Especially in headphones!" [label info]

"...Behrens and Raposo have done quite a good job in highlighting particular sounds, frequencies, and vibrations from the aquatic journey in traveling through Lisbon by way of boat, as a way of transforming that experience into a sombre event of mournful bellows and anguished sighs. Yet on occasion, Hades becomes agitated with rasping clatters of mechanical noise, alluding that the end of life is certainly not an easy journey. For an album about such a portentous subject as death, Behrens and Raposo do well to concentrate upon their sounds through the lens of a minimalist conceptual framework and allow the mythological and allegorical images to flow around their well-grafted sound." [Aquarius]

"...I understand the fascination of Behrens and Raposo fully and listening to this brings back the memories of the various trips I made. All of the familiar sounds are in here, and there are carefully processed by both musicians. 'Hades' is not just a plain recording of sounds of a ferry, but they compose with the material. In 'Crossing Out Of', the final piece on the album, they have some sorrowful tune at the bottom of the piece and scraping sounds on top. A beautiful contemplative piece. The others are equally strong pieces, less contemplative. 'Gate' for instance takes us to the ship's motor and after a pretty noisy intro, things are slowly silenced out in washes of the sea: the boat has left. This CD is a very fine example of how to treat field recordings in a highly intelligent way, an example to many, I'd say. Great stuff." [FdW / Vital Weekly]

*** BIANCHI, MAURIZIO & TH26 - Arkaeo Planum CD (Small Voices SVR06018, 2006) €13.50**

Dunkle, spröde, klinisch-kühle Elektronik, effektierte Pianosounds; die erste Zusammenarbeit von M.B. mit TH26, inklusive der Stimme des kürzlich verstorbenen ROBERT ANTON WILSON !!
"After the "A.M.B. lehn Tale" release (CD - SmallVoices 2005) for the first time Maurizio Bianchi meets TH26, historical Italian project in dark electronics. After their first official release ("La Haine" CD - SmallVoices 2002) they are now back with this amazing cooperation. For this release TH26 leaves their usual rhythmical attitude, in perfect symbiosis with Maurizio Bianchi, the "father" of Italian industrial music. This work presents deep obscure minimal soundscapes, moving in the fields of dark ambient music. Arkaeo Planum is a long deep 5 tracks trip through 5 interlinked themes (Aereo, Arkaeo, Audio, Caro e TerraPlanum) together with a single special track titled MB Sorrow (dedicated to Maurizio Bianchi) as final sadly sequence of melting melody. Sound textures with piano incursions and samples, properly treated by M.B., involved in a magmatic and dark isolationist sonority, made by Th26." [label description]

"Antique phagocytic cells in a profound knowledge of changing habits, electromagnetic science and moribund identities, enter in contact with vertebrate contemporary abstractions. It's the unequivocal and consecrating action of the foetal twenty-first century servant, a laborious period of the cement bloodstream museums where archaic purposes have gathered together a stimulating selection of "planum" relationship. The compressed and specific hormonal aim of this provocative work, "Arkaeo Planum", is to illuminate the entire febrile dream of some unscrupulous sadness; a constant affection of soared talents in this synthetic journey to penalize the closed culture nightmare. The question asked is: are we intentionally communicating or developing some unique opportunities? The transformation process is facilitating the indecent massive infrastructures of the industrial soundscapes, nearly the neutronic unimaginable..." (Maurizio Bianchi)

BIG CITY ORCHESTRA – Greatest Hits and Test Tones CD (Pogus Productions, 1993) €13.00

"Auf der zweiten CD (nach "The four cassettes of the apocalypse") des Orchestras finden sich 43 Indexe. Es gibt einen Haufen genial-skurillen BCO-Pops zu hören, recht alte Sachen aus den 80ern, und zwischendurch sind hier heftigste TEST TONES –Bearbeitungen verwirrigt worden, von JOHN DUNCAN, BROOK HINTON, MONTE CAZAZZA und G.X.-JUPITTER-LARSEN. Und es gibt noch 20 weitere tracks mit dronigen Alltagsgegenstandsdronenoises, z.B. "coffee beans on tray on speaker", "mike in water bottle on piano".. UND dann gibt es als Dreingabe im Booklet einen nicht minder obskuren Text über die

"post apokalypse". Die CD enthält zudem das allererste BCO-Stück von 1979!!!!

Back in stock this obscure second CD of BCO, with unbelievable strange pop-songs and test-tones reworkings from diverse people, and other surprises. A real own sound-dimension!" [old Drone Rec info]

*** BLACK SUN PRODUCTIONS - The Impossibility of Silence do-CD (Old Europa Cafe OECD089, 2006) €22.00**

BLACK SUN PRODUCTIONS werden von manchen schon als COIL-Nachfolger angesehen - JHONN BALANCES Spuren sind auf diesem Doppel-Album auch unverkennbar (z.B. wird bei einem Stück sein Heul-Gesang von einem Soundcheck eingebaut). "The Impossibility of Silence" enthält dunkle, existentiell-poetische Stücke, bei denen es thematisch um die "letzten Dinge" wie Liebe, Tod, Sex & das Rätsel der Existenz an sich geht....es vermischen sich rein elektronische Sounds & Rhythmen mit Gesang & Instrumenten wie Klavier, diverse Gastmusiker wie LYDIA LUNCH wirken mit, mal wird es aufufernd experimentell, mal eher Song-orientiert & melodisch und mit markantem Gesang. Die grosse Bandbreite der Stücke und der höchst eigenwillige Stil ermöglichen ein kurzweiliges und anregendes Hörerlebnis.

"... „The Impossibility Of Silence“ ist ein wirklich überaus überraschend gutes Album. Vielleicht wären vier, fünf Beiträge weniger besser gewesen, aber BLACK SUN PROD. zeigen hier das erste Mal wirklich, was sie bei COIL alles musikalisch gelernt haben (und dass sie also mehr als Groupies waren.) BLACK SUN PROD. werden sicher niemals aus dem Schatten COILs treten können, und man bekommt beim Hören ganz den Eindruck, dass sie das auch gar nicht wollen. Vielmehr verneigen sie sich unauffällig vor COIL und zitieren ihre Freunde ohne Unterlass. Sie schaffen regelrecht Parallelsongs, "kleine Brüder", zu den Sternstunden von SLEAZY und JHONN BALANCE, und erstaunlicherweise funktioniert das! Dazu geht man mit einem gewissen Humor an die COIL-Zitate: "A Black Sun Rise From The Leather Couch" heißt es etwa "Solar Lodge" ("Scatology") persiflierend. Das Album ist ein Muss für jeden COIL-Fan, und ich möchte es ganz besonders jenen ans Herz legen, die von BLACK SUN PROD. bisher eher enttäuscht waren. Vor „The Impossibility Of Silence“ war ich einer von ihnen!" [Dominik T. / nonpop]

"Following the band's highly acclaimed 2005 album *operettAmorale*, The Impossibility of Silence is the new studio album from Black Sun Productions, consisting of 23 tracks spanning two thematic CDs, *As Above and So Below*.

Coming into a luxurious 8 panels digipack illustrated by Val Denham, The Impossibility of Silence is a cinematic journey into sonic abstractness and poetic concretism. Chasing rhythms and haunting melodies to score a motion picture made of eerie dreams and hallucinogenic visions.

It is Moon Music for the children of darkness, a gloomy invocation to all executed poets and a lullaby echoing through the silence.

Labelled by the artists themselves as 'intuitive music for sensible ears', the album incorporates reworked versions of material originally featured in the Black Sun Productions' limited edition releases

Toilet Chant (2004) and *Once in a Full Moon* (2005) as well as new and unreleased material.

The album is littered with contributions by guest artists such as Lydia Lunch, Val Denham, Sudden Infant, Sonne Hagal and Testing Vault." [press release]

*** BLANCHARD, PHILIPPE / CHRISTIAN RENOUE - Play:lunch CD (Plate Lunch PL13, 2000) €10.00**

Ein paar Exemplare nochmal reingekommen !!

"Split-release von P. Blanchard (Lt. Caramel) mit C. Renou (= BRUME!), mit obskurem Hintergrund: "The CD "play:lunch" evolved out of the idea to record a piece that deals with the joys of a good lunch and its preparation etc. (to buy food, prepare it, to eat...). To that reason "Plate Lunch" commissioned two french composers - as France is wellknown for its excellent "cuisine" - to compose and record a piece for this CD." 2 x feinste Elektro-Akustik, verwandelt die "cuisine" in eine surreale Stätte: "Captain Cook" von Blanchard (hier werden alle wichtigen Dinge die mit demEssen zusammenhängen (von einkaufen bis vergiften) dargestellt... "Cuisine et Impedance" von Renou (er schafft es wieder, dem ganzen eine bedrohliche Komponente zu verleihen)." [old Drone Records info]

*** BLOCK, OLIVIA - Heave to CD (Sedimental sedcd044, 2006) €13.50**

"Olivia Block's *Heave To* is her fourth full release under her own name (her first two are on Sedimental, the most recent on Jason Kahn's Cut label) and marks both a new maturity in her compositional prowess and also a new confidence. *Heave To*, a composition in three movements, is an investigation into the deep structures of maelstroms. A roiling mixture of crashing waves and wind, jagged strings, clanging metal, complex electronic textures, and clusters of chamber instruments. In

our opinion, this is her strongest work since her debut, *Pure Gaze*.

Olivia Block is a contemporary composer and sound artist who combines field recordings, scored segments for acoustic instruments, and electronically generated sound. Her recorded work seeks to introduce, set at play, and ultimately reconcile nature with artifice in the realms of music and sound. In the process, 'organic' sound becomes subtly processed, digitized and abstracted; 'inorganic' sound becomes self-replicating and animate; and 'musical' elements such as chamber instruments are defamiliarized from their traditional associations, freeing them to participate in the larger aesthetic possibilities of sound." [press release]

*** BOCKSHOLM - The haunting Curse of Skogs-Sara CD (Wrotycz Records WRT003, 2006) €14.00**

Drittes Album der DEUTSCH NEPAL / RAISON D'ETRE-Melange, wo beide PETER ANDERSSONs nur die besten Elemente ihrer langjährig bestehenden Projekte haben einfließen lassen: Mächtig symphonischer Ritual-Industrial mit tief-atmosphärischer Note und dronig-mystischen Geräuschauch, langsam und schleppend und doornig as hell, aber es gibt auch zahlreiche explosiv-ekstatische Perkussion & Noise-Attacken.

"There is a legend saying that Skogs-Sara lived in the forest called Osterskogen, she got a virgin born child named Frans Enoch. Soon after the birth three nude gay men arrived, they had followed the bright iron sign in the sky to the small Skogs-Sara lodge. These three men gave Frans Enoch the bastard one gift each; black clogs, an orange thermal Helly Hansen sweater and a box of snuff. Frans Enoch later worked as a cheese producer but on his spare time he preached that one day there will come two men named Peter Andersson and then the city of Boxholm will forever be doomed. The citizens of Boxholm did not believe Frans Enoch, so they crucified him in the forest and let him die alone. Skogs-Sara went furious and put a curse on the citizens by letting two named Peter Andersson to be born who would terrorize the citizens for all time with a project called Bocksholm. The third terror attack by Bocksholm is now here. After two successful albums on Tesco Organisation and NATO, Bocksholm now turns the root of the problem with the album "The Haunting Curse of Skogs-Sara". The music is a weird and explosive experience, it is harder and stranger than ever. It is a psychological weapon that sneak upon the victims. The citizens of Boxholm will get fucked - and so will probably you! Fomat: CD, A5 folding cover Total time: 56:02" [label info]

*** BOHREN & DER CLUB OF GORE - Gore Motel CD (Epistrophy Records EPI 008, 1994) €13.00**

"Gore Motel is Bohren & Der Club Of Gore's debut album from 1995. It features 12 tracks of instrumental stuff that is dark, stark, twisted, slow-moving and lovely. There have been comparisons to either the soundtrack for a follow up movie to Twin Peaks or a fierce evening drinking session in a run down tavern in the heart of the local red light district. The ultra-heavy subsonics of the bass and the evil wavering tones of the organ are put in shape by the help of the cynical, almost surfing guitar work, that brings to mind a heroin addicted Chris Isaak. The packaging is puzzling with the Bruce Lee cover and a logo that incorporates an upsidedown cross and the number of the beast. Atmospheric and evocative, this is indeed a chilling album." [unknown source]

*** BOHREN & DER CLUB OF GORE - Midnight Radio do-CD (Epistrophy Records EPI 018, 1995) €15.00**

Second album from the amazing band from MÜLHEIM an der Ruhr, who by the way had their debut 7" (1993) out on a sublabel of SUGGESTION RECORDS, which is still active with their nice VERATO PROJECT-series....

*** BOHREN & DER CLUB OF GORE - Sunset Mission CD (Wonder WON 01CD, 2000) €16.50**

"Bohren & Der Club Of Gore bleiben auf "Sunset Mission" auch rein instrumental, und es gelingt ihnen wieder eine subtile cinematografische Wucht mit der größtmöglichen Zurückhaltung. Die nachmitternächtlichen Vibratogitarren des letzten Meisterstreichs "Midnight Radio" wurden hier durch das Saxofon ersetzt, und wieder gewinnt der todernste Morbid-Blues aus dem Herzen der halbtoten Städte an zitternder Kontur und sanfter Schärfe..." [Indigo]

*** BOHREN & DER CLUB OF GORE - Black Earth CD (Wonder WON 08CD, 2002) €16.50**

Das wohl bekannteste Album, welches später von IPECAC später neu aufgelegt wurde, filed under: Treibsand-Blues!
"Die Mühlheimer Band Bohren & der Club Of Gore tritt auf sämtliche Bremsen, bohrt sich langsam und wortlos in die Unterwelt, windet sich durch morbide Kanalisationschächte und gräbt sich durch verschüttete Stollen, als wollten sie das begrabene Grauen ganzer Jahrhunderte an

die mattschwarze Oberfläche befördern. Quälend langsam schleift der Besen übers Schlagzeug und schafft dabei mal gerade einen BPM. Kontrabass, Melotron, Fender Rhodes und Saxofon befinden sich im Slow-Motion-Doom-Rausch. Die Instrumente verweigern jede Melodie. Es ist Horror-Jazz und Treibsand-Blues für die etwas anderen Chill-Räume mit ihren anthrazitfarbenen Wänden und eisig kalten Fußböden. Auf "Black Earth" scheint kein Licht, diese Platte ist ein wunderschöner 70-minütiger Albtraum." [unknown reviewer]

"Absolute darkness. Forms of frozen horror creep through the night. The cracks of the cellar floor widen with each over-extended thud of brushes and double bass. They might have thrown groovy dance parties here once. Or maybe, right at this spot, a drunken kiosk owner may have killed his wife with a stamp collection album. Who knows where those dark red stains come from?" [Ipecac]

*** BOHREN & DER CLUB OF GORE - Geisterfaust CD (Wonder WON 17CD, 2005) €10.00**

"Viertes Album der Kult-Band ! Wir warten immer noch auf den Einsatz ihrer Musik im nächsten DAVID LYNCH – Film !!" [Drone Rec comment] Jetzt zum nice-price !!

"Cologne-based minimalist horror-jazz masters Bohren & Der Club Of Gore return with *Geisterfaust* (Ghost Fist), their fourth studio album. Shuffling slower than ever, Bohren has stripped down their sound to the bone, becoming more gentle and less aggressive without any compromise. The first two Bohren & Der Club Of Gore albums, *Gore Motel* and particularly the double CD *Midnight Radio*, transpose easy listening sounds into doom rock darkness. Five years afterward, Bohren fine-tuned their brand of horror jazz with *Sunset Mission*, the band's most accessible tome to date. With *Geisterfaust* Bohren tramples the last remnants of the pop idiom firmly into the ground. Let's reduce: A slow motion beat sneaks by, as rhythm lies hung, drawn, and quartered on the floor. Harmonies fall like ripe fruit from their instruments. Delicate and drawn-out final flourishes are the order of the day. A middle finger stops the clock. Any more minimal than this and we'd be onto La Monte Young." [press release]

*** BORISOV, ALEXEI & K.K.NULL - Xenoglossia CD (InsofarVapor Bulk Records IVBCD11, 2003) €12.00**

Rare Collaboration-release by russian electronic pioneer ALEXEI BORISOV (who is also a member of VOLGA) and the omnipresent KK NULL with very strange electronics on it - sinus-tones-patterns, distorted voices, quasi-rhythms, squeezing sounds, cut-up-tones, many fast effects & undescribable acoustic objects & atmospheres, very vital & dynamic always, a kind of Mickey Mouse-Industrial?? If you're looking for something ultra-weird, this is it !

*** BOWERY ELECTRIC - Beat CD (Beggars Banquet BBQCD 188, 1997) €8.00**

Zweites Album der Gitarren-Elektro-Ambient/Drone-Band, die Mitte der Neunziger mit ultra-sphärischen Maxi-Singles begeistern konnten ! Könnte man "drone'n'bass" nennen ! Jetzt zum low-price.

Transcendent 2nd full length album for the label, recorded 6/96. "With their now familiar sense of economy apparent in the arrangements, *Beat* finds Bowers Electric adding layers of analog synth and sampled guitars to their 'drone n' bass' foundations, along with programmed loops and live beats; further befuddling those Luddites still wondering whether the band is rock, post rock, ambient or dance." [press release]

*** BOWERY ELECTRIC - Lushlife CD (Beggars Banquet BBQCD 213, 1999) €8.00**

"Lushlife, the third full-length release from this New York-based drone-rock bliss-out duo, finds them diving even deeper into a reservoir of electronic influences than they did on their last record, the highly acclaimed *Beat*. Bowers Electric still retains the radiant guitar noise of their previous records, establishing kinship with seminal noise pop groups like My Bloody Valentine and Lush, while simultaneously wandering further into Portishead and 12 Rounds territory by mixing up samples and live instrumentation and setting everything to sensuous dance beats. Vocalist/bassist Martha Schwendener's whispery voice will raise the hair on the back of your neck while onetime Lamonte Young protégé Lawrence Chandler's guitar swirls around it like celestial debris orbiting a bright, cold planet. Bowers Electric's sound will envelop you, and before long you'll be drunk with it." [Jesse Ashlock] Now available for nice-price !

*** BRADLEY, PAUL - Pastandpresentcollide CD (Shining Day Records SHINE 04, 2006) [lim. 300] €14.00**

A very soft and delicate one-tracker (56+ minutes), mellow like a warm breeze, but then strange voices are entering the drone-fields from the very below...

"There is no escape, grainy snapshots constantly replaying in our heads. It is futile, our every action/reaction, decision, choice, it is who

we are, it is what we will become. An endless loop in our minds, it is always with us. Past and present... Brand new drone suite by Paul Bradley. Sound material collected over the years from different sources." [label info]

*** BRANCA, GLENN - Indeterminate Activity of resultant Masses CD (Atavistic ALP046cd, 2007) €14.50**

"Worum sich schon lange Gerüchte rankten, was schon lange erwartet wurde, wird jetzt als "Indeterminate Activity" quasi zum ersten Mal veröffentlicht. Das Meisterwerk von GLENN BRANCA wurde in der frühen Phase des "Guitar Army"-Ensembles - kurz nach dem Release der "The Ascension"-EP - in den New Yorker Radio City Studios aufgenommen. Neben Beiträgen von Thurston Moore und Lee Ranaldo von SONIC YOUTH gibt es mehr von regelmäßigen BRANCA Kollaborateuren wie Craig Bromberg, Barbara Ess, Jeffrey Glenn, Sue Hanel, David Rosenbloom und Ned Sublette, sowie zwei weitere Stücke: das Anti-BRANCA Interview von John Cage mit Wim Mertens, dass 1982 auf der Navy Pier in Chicago aufgenommen wurde und eine bisher unveröffentlichte Komposition "Harmonic Series Chords", eingespielt von der New Yorker Chamber Sinfonia 1989. "Indeterminate Activity" ist das ultimative Bindeglied in jeder Sammlung von GLENN BRANCA Werken." [press release Cargo]

".... The title piece here, performed in 1981 with 10 guitars and drums and timpani is one of the most impressive Branca pieces we have ever heard. Its inescapable tension wraps itself around your ears and while you feel it's grasp taking a hold of you, you don't really ever want it to end. With young devotees like Lee Ranaldo and Thurston Moore in the ensemble it's no wonder the piece sounds so perfect and received the long standing ovation it so deserved. But one man in attendance of this performance was not impressed. In fact he had lots to say about it, and nothing positive. That wouldn't be that big of a deal of course if that person wasn't John Cage!! In a clever twist of their long running rivalry and Cage's very public dismissal of Branca's work, Branca decided to follow the title piece on this reissue with a conversation that John Cage had with Wim Mertens about Branca's piece. In the conversation Cage speaks very eloquently as he always did, about his dislike for Branca's piece and his work in general. He goes as far to call the piece fascist, which then led to a very public and bitter tiff between two legends of forward thinking 20th century music. We have to admit that sometimes we actually like hearing Cage talk even more than we like listening to his music. As the rhythm of his voice and the depth of his intelligence is so damn pleasing to take in. While we wish Wim Mertens would have done a better job of defending Branca, we can't blame him for being a bit tongue tied and slow in the face of Cage's eloquent understated fury. We can imagine that if we ever had the opportunity to have a serious exchange of views about music with Cage we probably would have been crazy nervous and marble mouthed. The record ends with a late 80's piece by Branca called Harmonic Series Chords which is a really nice somber piece performed by the New York Chamber Sinfonia. Like two heavyweight champions exchanging blows we feel lucky to get to sit on the sidelines as Cage disses Branca, and Branca's music speaks so loudly for itself. Highly recommended!" [Aquarius Records]

*** CAGE, JOHN - Atlas Eclipticalis & Winter Music / 103 4 x CD (Asphodel ASP2000, 2006) €25.50**

"Two live, unedited performances of Cage's orchestral music: "At last Eclipticalis With Winter Music" (recorded 5/19/93, performed by The Orchestra of the SEM Ensemble, conducted by Petr Kotick, piano by David Tudor) and "103" (recorded 11/21/98, performed by the Janacek Philharmonic Orchestra, conducted by Petr Kotik)." Kotik and Cage met for the first time in May, 1964, performing a 3-hour, six percussion version of Atlas Eclipticalis. Kotik's association with Cage continued until the composer's death in 1992." John Cage: "We've now played the Winter Music a number of times. I haven't kept count. When we first played it, the silences seemed very long and the sounds seemed really separated in space, not obstructing one another." [press release]

*** CALE, JOHN - New York in the 1960s 3 x CD-Box (Table of the Elements TOE-CD-87, 2006) €38.00**

"Wooden box reissue of the 3 Cale CDs previously issued by Table of the Elements: *Sun Blindness Music*, *Dream Interpretation & Stainless Gamelan*. 2 "bonus" tracks from previous Jack Smith CDs on TOE. Recorded 1965-69, with Tony Conrad, Terry Jennings, Angus MacLise, Sterling Morrison & Jack Smith. Impressive wood packaging that emulates the earlier LP edition; this is now the only way to get this music, as all previous individual CDs are o/p. "John Cale's great credit, both inside and outside the Velvet Underground, was to have found the inoculation dosage that would addict the music industry to SOUND without alienating one world from the other. But outside the 'official' VU there was also an uncut version of the virus, incubated behind the slum walls of the 1960s Lower East Side, and maintained live in the liquid

nitrogen of these insolently recorded reel-to-reel audiotapes, recorded and produced by John Cale and now available in the massive Table of the Elements 3xCD boxed set, *New York in the 1960s*." [press release]

*** CAMANECROSSCOPE - II : Echoes ov a beckoning Arcanum CD (Spectre Records 23, 2006) €14.00**

Zweites Album von dem ISZOLOSCOPE / AH CAMA SOTZ-Gemeinschaftsprojekt, welches uns hervorragend gefällt mit seinen schamanistisch-tribalen elektro-Drones, voller wunderbar kraftvoller, verborgen-harmonischer Polydrone-Sphären... ZOVJET FRANCE meets INADE meets HALO MANASH meets DEUTSCH NEPAL? Wer auf kraftvolle Perkussion in einem dunkel-visionären Rahmen steht, dem sei dieses Album ans Herz gelegt...

"Meeting point of the Ambient noise industrial project from Ah Cama Sotz and the Breakcore electronica Iszoloscope. A very nice ambient noise result to be listened at high volume." [label info]

*** CASHMORE, MICHAEL - Sleep England CD (Durtro Jnana 001, 2006) €14.00**

"MICHAEL CASHMORE, vor allem bekannt als Haupt-Songwriter von CURRENT 93, legt sein erstes Soloalbum vor, das beeindruckende Songs nur aus Elektronik und Bass gewoben, enthält. Fans von CURRENT 93 und vor allem des CASHMORE-Projekts NATURE AND ORGANISATION wird dieses Werk überzeugen. Das Album ist auf 1000 Stück europaweit limitiert." [Cargo]

"Sleep England is the first solo release from guitarist Michael Cashmore, who has worked extensively with Current 93 and released albums with his own project Nature And Organisation. Over the last fifteen years he's written a majority of the music on some of Current 93's most acclaimed albums including classics like Thunder Perfect Mind, Of Ruine Or Some Blazing Starre, Soft Black Stars, All the Pretty Little Horses and the recently released Black Ships Ate the Sky. Coupled with the lyrical stylings of David Tibet, Cashmore has established the group's reputation for producing some of the most challenging, profound and influential works in contemporary music. Cashmore has also recorded with Antony (Antony and the Johnsons), Nick Cave, Marc Almond and many others. Incorporating only electric and bass guitars, Sleep England consists of twelve new and previously-unreleased tracks that together form a singular and very personal work. This album is essential for followers of Current 93 and Nature and Organisation and will also appeal to fans of Jack Rose, John Fahey and Bert Jansch." [press release]

*** Andrew CHALK - Blue Eyes of the March CD (Faraway Press, 2006) [ed. of 500] €18.50**

Ein 51 Minuten langes Bad in Piano-Drones die so verfremdet sind, dass sie eher nach verlangsamt Bläsern klingen, in denen sich sowas wie schimmernde Harmonie-Komplexe bilden, (be)-sinnlich & emotional...

"Sounding quite unlike anything Andrew has done before - yet in someway essentially 'the same' - Blue Eyes Of The March is a heartbreaking, highly atmospheric setting for solo piano works, all drenched in a sad slow-motion fog of reverb and delay that makes them sound like the final corporeal form of dreams slowly spooling to their end. Two tracks, the first of which is so smothered in a reverie of F/X that it sounds more like a guitar with hundred mile strings than any piano. Absolutely beautiful, one of Andrew's most delicate, poetic and emotionally affecting works to date. Highest recommendation." [Volcanic Tongue]

*** Andrew CHALK - Vega CD (Faraway Press 004CD, 2006) €19.50**

Wiederveröffentlichung der sofort vergriffenen CDR in feinstem mini-Klapp-Cover. 3 Stücke, 48+ Minuten. VEGA - das ist Drone-Ambient, den man auch LAUT hören kann / sollte, um die schwingenden Details zu erfassen, dieser Sound schwebt nicht, es ist eher eine amorphe, träge Masse, die in jeden Spalt, jede Leerstelle hineinwabert... CD reissue of CD-R release from 2005. Packaged in mini-LP style gatefold jacket. Beautiful hand-made mini-LP style gatefold sleeve. "Chalk has again walked a very fine line between complete abstraction and conscious identification...Chalk steps a bit differently, proceeds with his sound in a fulfilling fashion, and somehow works with his sound more like a composer than anyone else. I can imagine him toying with his sounds like they're clay, shaping them to make an architecture or to plan an entire geographic region. Every release Chalk has seems to produce this same effect, this sense of a musician as sculptor. As the album begins the entire sound is bathed in a kind of blind stupor, sounds traveling aimlessly for minutes at a time before the distinct impression of a bell is made clear...The most change occurs in tone, however, elevating the album from a tomb-like sound to the hum of the open air. Conceptually the whole album sounds like a liberation from

architecture and a step away from the tight, always very centered sound that Chalk employs. Whatever the case, Vega has that static and rolling sound in its first half and then slowly dissolves, revealing a subterranean process that might've been working throughout the whole album." [Lucas Schleicher/Brainwashed]

*** CHARTIER, RICHARD - Incidence CD (Raster-Noton raster 075, 2006) €13.50**

"After several releases by artists of the collective around Raster-Noton on American label Line, a long-outstanding invitation was issued into the opposite direction. So last but not least the present release is an expression of long-lasting artistic ties between both labels. In the greyness heavy waves begin to glide into the one-hour work. They swell and flood a vacuum. Chartier is able to intensify this maelstrom in long and graceful moves. In a majestic and subtle manner he creates a subsonic vastness, capturing the listener, disconnecting him from the irrelevant reality. The end mirrors the beginning -- revealing the idea of an endless space in an endless composition. Finally incidence is a sound stream seeking to transform time into a certain timelessness. Richard Chartier runs the label Line, following the traditions of Trente Oiseaux by focusing on minimalist and not beat-oriented sound experiments. His compositions often test the limits of auditory perceptibility. In this way Chartier concentrates on tiniest changes within seemingly static sound masses." [press release]

*** CHATHAM, RHYS - Two Gongs (1971) CD (Table of the Elements TOE-CD-73, 2006) €14.00**

"New York stellte schon immer das Zentrum der Merkwürdigkeiten und Innovationen dar. Aus dem Herzen dieses Kreativ-Chaoses entspringt RHYS CHATHAM. "Two Gongs" bietet die Leichtigkeit klassischer Kompositionen und den BANG! des Rock and Roll. Geschrieben 1971, aufgenommen erst 18 Jahre später, holte sich CHATHAM Co-Composer YOSHIMASA WADA mit an Bord. Wer dieses Album hört merkt schnell, was die New York Times mit "Momente der exotischen Stille und Erdbeben Fortissimo" meint." [Cargo]

The hour-long *Two Gongs* fills the entirety of [this] disc with its ethereal, droning psychedelia. While written in 1971, the '89 recording documented here features Chatham, along with fellow composer Yoshimase Wada coaxing heavy, overlapping tones out of a pair of Chinese gongs. The instruments buzz and hum, moving in waves from deafening rattles to soft, muted drones. The monstrous noise that Chatham concocts is far more akin to the seismic crashes of monstrously distorted guitar feedback than that of two unprocessed slabs of metal, and it proves the composer's interest in creating a similar world of sound out of whatever instrument currently proved his muse. On disc, the performance is jaw-droppingly powerful, a monumental chunk of glorious noise." [press release]

*** CHION, MICHEL - TU CD (Brocoli 002, 2006) €13.50**

Erstveröffentlichung eines "konkreten Melodrams" in zwei Akten, bereits 1977 komponiert, wo sich rezitierte & gemurmelte Text- & Lyrikpassagen auf deutsch und französisch (von MOZARTs "Zauberflöte" und ROBERT DESNOS "Corps et Biens") mit kraftvoller konkreter Geräuschkulisse vereinen, die z.T. wie Blitzeinschläge dazwischenfahren... es gibt dabei viele beeindruckende Verdichtungen von Klang & Sprache, die an dramatischer Expressivität und Dynamik kaum zu überbieten sind. Aber auch ruhige, wunderbar poetische Passagen...

"Brocoli is proud to release Michel Chion's masterpiece, his concrete melodrama TU. Composed in 1977 and reworked in 1996, it is now available for the first time on record for Mozart Year 2006! Indeed, TU's Franco-German libretto is based both on the spoken scenes of Mozart's famous opera Die Zauberflöte (The Magic Flute) and on verses from French poet Robert Desnos (taken from his Corps et Biens). This dense text is sometimes declaimed, at other times roared or murmured by 15 interpreters, including Ghedalia Tazartès and Karine Sacco. Musically, this is Michel Chion's most involved and virtuoso piece of work. The sound is assertive, abrupt, cold - one could even describe it as industrial - precise and rigid, until the profound and moving finale, similar in emotional content to the most intense moments of the artist's Requiem. TU is definitely a unique work of art, bringing together literature, poetry, opera and French musique concrète. Michel Chion was born in 1947 in Creil (France). In 1970, after literary and musical studies, he began to work as Pierre Schaeffer's assistant, then became publications director for the INA-GRM, where he was a member from 1971 to 1976. As a composer, he has focused on musique concrète, an idiom for which he has developed original compositional techniques across many genres: melodramas (e.g. La Tentation de Saint-Antoine, 1982), short studies and religious music (e.g. Requiem, 1973). As a filmmaker, he has directed a number of prize-winning short films and documentaries (e.g. La Messe de Terre, 1996, a 2 hour video accompanied by musique concrète). As a theorist,

he has published more than 25 books which have been translated into more than 10 languages, and has contributed to numerous dictionaries and encyclopaedias. In addition, he has developed a new discipline, the systematic study of audio-visual relationships which he teaches at a number of centres and film schools. He has also followed on from Pierre Schaeffer's work and vision in defining the effects which are particular to the fixation of sound." [press release]

"Music by Michel Chion never reached *Vital Weekly* that much, which is a pity, but perhaps not that much was available. If you can lay your hand on his 'Requiem', then do so. This religious work (Chion is a religious man) combines the classic death mass with electronic music that even makes this non-believer shiver. Chion also wrote many books, albeit in French, made short films and composes music. 'Tu' was already composed in 1977, but was reworked in 1996. Now in the Mozart year 2006 (born 260 years ago) it is released. Mozart? 'Tu' uses texts from Mozart's opera 'The Magic Flute' and texts from Robert Desnos. Texts are spoken by fifteen interpreters, but it's hard to say what the piece is about, let alone what it is: an opera, musique concrete, poetry? Chion refers to it as a 'concrete melodrama'. I am not sure if the text that Chion uses follows the two acts that the Mozart opera has, or whether the original story is the same, or that we are dealing with a more free adaption. The music is absolutely great: electronic, cold, abstract and concrete. Abrupt changes, piano chords, sounds falling but always intense. This is not the acousmatic music that comes so often from the likes of Chion, but there is only one Michel Chion. Voices speak, murmur, roar or a declaimed. Even without noting what the texts are all about it is a very intense listening piece of music that can easily meet his 'Requiem'. Great work, and packed in an absolutely great cover (though a bit hard to read)". [FdW / *Vital Weekly*]

*** CLOSING THE ETERNITY & AD LUX TENEBRAE - Nearby Being CD (Epidemie Records EPR 060, 2006) [lim. 500] €13.50**

Collaboration des durch die Drone 7" hoffentlich etwas bekannter gewordenen sibirischen Projekts CLOSING THE ETERNITY mit den uns bisher unbekanntem AD LUX TENEBRAE, der "cosmic black hole" Sound von CTE gewinnt dadurch an Variation. Hier wurde ausschliesslich mit asiatischen Original-Instrumenten gearbeitet, also Glocken, Gongs, Klangschalen, das Ergebnis ist aber weitaus droniger & dark ambienter, als z.B. bei HATI...

Sehr behutsam umgesetzt ergeben sich Obertöne & Resonanzen, die manchmal fast wie wispernde Stimmen klingen, und man kann sich ganz den Schwällen von sanft vibrierenden Drone-Sounds hingeben, die sich in langsamen Wellen ausbreiten...

"Wonderful cooperation of two Uralian projects CLOSING THE ETERNITY and AD LUX TENEBRAE. Fascinating ritual shamanic drone ambient changing your consciousness. Real delicacy for lovers of Alio Die, Troum, Sostrah Tinnitus... Limited edition of 500 copies in digisleeve." [label info]

*** COH - Patherns maxi-CD (Raster-Noton raster post # 10, 2006) €11.00**

Rhythmische clicks & cuts-patterns, nicht tanzbar aber trotzdem von einer gewissen Eingängigkeit,..... Musik wie ein Molekular-Tanz, für den Neurotransmitter-flow im Hirn ! Mit coolen Löchern im Cover !

"Die vier Tracks dieser EP Tragen die Überschrift "Four Exercises In Constructive Melancholy" und beschreiben sich selber als Post-Pop und wollen laut gespielt werden. Alles Dinge die man unterstreichen kann, muss, denn nur so funktionieren Raster Platten. Natürlich ist das sehr ruhige Musik die aber vor allem von einer gewissen monumentalen Kratzigkeit in den Bässen lebt, und deshalb - bei aller Abstraktion - böse wuchtig wirkt. Der Moment eben in dem Melancholie stofflich wird." [bleed / debug]

"The Raster-post series winds up with a pop release by label regular and favorite COH aka Ivan Pavlov. entitled patherns, this 4 trk CDEP creates a picture-puzzle like effect while at the same are four exercises in constructive melancholy. COH seems to throw back to the times of pushing rhythms and propulsive club music of the 80's & 90's (as we all know his love for the moroder sound), but the past appears digitalized here..... nothing would make you think that this is not a product of the 21st century! The 'patherns EP' presents COH's sonic speculation in humorous and almost lyrical terms. The texture varies from piece to piece, but the basic structure stays the same and creates a diabolic drive which is a force in itself. While frisky and playful in some parts, this release never loses it's depth. in this respect the listener should follow the instruction on the cover: PLAY LOUD IF YOU CAN!" [label info]

*** COIL - Music to play in the dark - Vol. 1 CD (Threshold House GRAAL CD003, 2006) €17.50**

Re-Release ! .."this is their first actual full length album since "Love's Secret Domain" (although a variety of collections and reissues have appeared in between) and is a wonderful dream-like journey into the

mental space and preoccupations of John and Peter through psychedelic and sedate electronics and vocals which give it a character unique from their previous discography. second edition with new cover" [unknown source]

*** COIL - Music to play in the dark - Vol. 2 CD (Threshold House GRAAL CD005, 2006) €17.50**

Re-Release des Klassikers aus dem Jahre 2000 ! "Die Vinyl-Version des zweiten "Music to play in the dark"-Teils war leider sofort vergriffen (was den Unmut vieler Kaufwilliger auf sich zog), aber hier ist immerhin die CD. Gewohnte Klasse von COIL, recht experimentell ausgerichtet, 7 Stücke, 55 min, Vocals von Rose Mc.Dowall." [old Drone info]

"Coil return with their second record that seems to be devoted to all things lunar, hot on the heels of their excellent *Astral Disaster*. Like the last volume, the songs, seeming structured more by some startlingly good intuition more than anything else, sonically unfold like a great story; the surprises genuine, subtle instead of affected. The attention to detail is exquisite, and I imagine the care put into the way their records sound would make most of their contemporaries question their ear or work ethic or both. Especially fine: the opener 'Something,' which seems to mutate its mood so completely by the end that I was wondering where it started, and the second to last track 'Where Are You?' (the first time on the record Jon Balance's vocals are untreated; listen closely and he's inside your head). Though one could sort through the landscapes here and come up with a short speculative list of what they've been listening to (AE, perhaps INA-GRM stuff), ultimately Coil sound like nothing but themselves." [Billy Kiely / *Forced Exposure*]

*** COIL - ANS Box 3xCD/DVD-Box (Ans001CD, 2006) €50.00**

Wiederveröffentlichung der raren ANS-Box, Original-Artwork und besserer Preis !

"2006 repressing! Amazing new creation from Coil (operating as COILANS), issued by their Threshold House imprint (now based in Thailand). Various soundpieces by Jhonn Balance solo, Balance and Ossian Brown, Peter Christopherson solo, Thighpaulsandra solo, Ivan Pavlo solo and Balance and Pavlov together. All recorded in Russia using the the ANS synthesizer (which was used by Edward Artemiev for the soundtrack to Tarkovsky's *Solaris*. Mindblowing minimalist drone, packaged to perfection -- one of the greatest Coil-related releases to date! "Package is boxed like *Soliloquy for Lilith* with a full color cover. The package contains 3 audio CDs and a DVD (all-region, NTSC) plus a 2 page foldout of information. All the audio was recorded by Coil last year in Moscow on the ANS -- an optomechanical synthesizer / sound machine designed in the 1930s and built by Russian space scientists in the 1950s -- as far as we know it is the only one of its kind in the world. The music is a series of VERY MINIMAL drone pieces somewhat reminiscent of the *Time Machines* album. The DVD contains a collection of 4 abstract visual animations by Peter Christopherson, inspired / triggered by selections from the album." [Forced Exposure]

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

Re-release der raren & vergriffenen CD-R, dazu 2 neue sehr trancig-rythmische 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]

*** COLLEY, JOE - Waste of Songs CD (ORAL cd12, 2006) €14.00**

Siebeb neue Stücke mit COLLEY's "broken ambient drone", sehr direkt und nah die wellenden Teppiche, Knirschen & Knacken sind

allgegenwärtig in dieser Welt, extremes Multi-Phasen-Gesirre verwirrt die Sinne...die Klänge hier sollen v.a. von kaputten und beschädigtem Equipment stammen, und das charakterisiert auch diese besondere ART der Drone-Musik. Ex CRAWL UNIT auf dem Montrealer Label von ERIC MATTSON.

"It's been Joe Colley for some time now and as such he is quite active as a recording artists (solo, but also in collaboration with say people like Francisco Lopez and Jason Lescalleet), performing around the world, and putting up sound installations. His work got recognition at Ars Electronica and Transmediale (but I wonder who would care about that really?). Colley is a man who loves the sound of decay. Things that are on the fringe of being broken beyond repair find a good place in his hands. The last breath of something electrical is in good hands with him. All too easily you could think that Colley deals with 'just' noise. Not so at all. He is also a man who loves drones - how he conceives them is not really of great importance, certainly not through a laptop, but he has them. These two ends, the drones and the noise, may seem opposites but be assured they are in very capable hands. The opening piece 'Bruise Voltage And Field Error' is a loud beast of a broken contact microphone choir and cable hum. 'The Last Audience' closes the CD with a heavy drone piece that could almost be derived from feedback, but it stays away from the real noise bursts. In between the journey went through various stages, various moods (not all that negative, which seems to hover around his work) and various forms. Joe Colley's music is an unique blend of highly intelligent noise, blending the harsh end with the more soft side, but always remains listenable. From his solo work this is perhaps the best so far." [FdW/Vital Weekly]

"A tightly edited journey through states of mental duress and negative reactions to an environment. Sounds of broken or dying equipment, devices pushed to their limits, attempts to coax out spontaneous reactions from feedback and cheap electronics." [label info]

*** COLLEY, JOE - Hive mCD (Ferns Rec. rhizome03, 2006) €8.00**

Aufnahmen eines Bienenschwarms, die nachträglich elektronisch bearbeitet wurden.... eine granular-knisternde, auf vielen Ebenen rauschende Klangwelt eröffnet sich dem staunenden Hörer - multiples, fast polyphones Summen & Knirschen, eine tausendfacher Bienen-Drone-Chor ertönt... HIVE beweist, dass die "Natur" der beste Komponist sein kann, wenn man nur Ohren hat zum hören...

"Source sounds from beehive, recorded 2003 Placer County, California using condenser, stereo contact and hive embedded contact microphones. Raw unprocessed recordings, equalization, playback trough cymbals, metal surface and Korg MS20 analog synthesiser. Dedicated to my father, the beekeeper." [joe colley]

*** CONRAD, TONY - Early Minimalism Vol. 1 4 x CD - Box (Table of the Elements 33As, 2002) €42.00**

"Repressed! Four CD box set with 96-page book and enhanced CD-ROM featuring interviews, performance footage and video scores. Includes the massive "Four Violins" (1964) -- one of the world's most important and space-inhaling pieces of music ever, which was only briefly available on LP. Mainline it as loud as you possibly can. Plus: "Early Minimalism: April, 1965" (for solo violin and string quartet); "Early Minimalism: May 1965" [performed here by Conrad, Alexandria Gelencser (cello) and Jim O'Rourke (violin)]; "Early Minimalism: June 1965" (studio work for four multitracked violins with cello). "The story becomes familiar: In 1962 Tony Conrad's amplified strings introduced the sustained drone of just-intonation into 'minimal' music. Conrad, together with John Cale, Angus MacLise, La Monte Young and Marian Zazeela formed a performance collaboration from 1962-65 sometimes known as the Dream Syndicate. Utilizing long durations and precise pitch, their aggressively mesmerizing 'Dream Music' denied the activity of composition, articulated their shared ideas of performance, and established the Big Bang of 'minimalism'. When this remarkable group dissolved in 1966, their many rehearsal and performance recordings were repressed by Young and Zazeela, and remain unheard to this day. Conrad himself stepped outside of the Dream Syndicate once: on December 19, 1964 he recorded 'Four Violins', his only 1960s solo tape of violin playing. In 1987 Conrad set out on a return expedition to the site of these fragments to unearth the losses; the result is the epic 'Early Minimalism'. The finds of 'Early Minimalism' are richest at the place where 'Four Violins' was pointing, where the lost Dream Music would have fully realized its harmonic and expressive potential. Reaching back through time, *Early Minimalism* weaves a mobile narrative of minimalism: making music out of history, and history out of music." [press release]

*** CONRAD, TONY - Joan of Arc CD (Table of the Elements TOE-CD-77, 2006) €15.00**

Dronig-minimale Orgel-Aufnahmen von 1968, die für den Film "Joan of Arc" von PIERO HELICZER benutzt wurden. Über 64 Minuten, ein Stück.

"Tony Conrad is a founding father of 'minimalism' and a giant in the American soundscape. The indefatigable Conrad kept busy during the Revolution Summer of 1968. In addition to his reunion recordings with John Cale (documented in the Cale set *New York in the 1960s*), Conrad starred in Ira Cohen's legendary film *The Invasion of Thunderbolt Pagoda* and made extensive solo recordings, including 'Joan of Arc', available here for the first time. One of Conrad's personal favorites, it's a long piece for pump organ, in which he conjures both searing white heat and malignant gothic dread. An excerpt was used as the soundtrack for the Piero Heliczer film of the same name, but Conrad feels a greater affinity with that year's Cohen film; accordingly, Cohen graciously provided restored stills from *Thunderbolt Pagoda* for the packaging of this release. Cohen's sumptuous imagery -- which Jimi Hendrix described as 'looking through butterfly wings' -- features a blissed-out and shirtless Conrad replete in pencil mustache, mascara and blood-red turban. The man is just downright cool -- about as cool as Hendrix, and almost always louder." [label info]

CONTRASTATE – A thousand badgers in labour CD (Black Rose Rec. BRCD 95-1003, 1995) €13.00

"Wiederveröffentlichung der genialen zweiten LP der Londoner Dark Industrial Gruppe von 1990, mit einem Bonus-Track ("At the bottom of my dreams", der nicht auf der LP enthalten ist!" [old Drone info]

Re-release of the legendary second LP from 1990 ! This Cd-version contains 2 bonus-tracks that were not on the original album !

Back in stock !

CONTRASTATE – Throwing out the baby with the bathwater CD (Functional 008, 1995) €13.00

Re-Release ihres grossartigen CD & 12"-Werks von 1995 (tesco). CD-version of their legendary Tesco-album from 1995 / back in stock !

"...intense deep-atmosphere combined with ritual drumming, noisy elements and classical instrumentation with spoken lyrics" [Subterranean]

*** C.O.T.A. - Ta'wil CD (Sonick Sorcery.04, 2004) €14.00**

Re-release of their first CD from 1997 (Charnel House), ritualistic / percussive / tribal dark ambient in the way of VOICE OF EYE, HYBRYDS, etc..

*** COURTIS / KIRITCHENKO / MOGLASS - untitled CD (Carbon Records CR122, 2005) €10.00**

Quite great and versatile collaboration disc, a ukrainian-argentinian collab! : Three pieces by Nexsound-founder ANDREY KIRITCHENKO, using sound-sources by ANLA COURTIS and his own field recordings (demanding experimental drones & noises, mixed with some guitar-explorations), 3 more pieces by THE MOGLASS (a kind of most experimental post-rock band from Ukraine), using sound-sources by ANLA COURTIS and their own instrumental additions; (more psychedelic drones with some weird inputs), and 5 pieces from COURTIS using sound-sources from KIRITCHENKO & MOGLASS (mysterious colourful waves).

"...An amazing concept that actually produces some incredibly beautiful results!" [Aquarius Records]

*** COURTIS, ANLA - Antiguos Dólmenes Del Paleolítico CD (Sedimental sedcd042, 2006) €13.00**

„Alan Courtis hat altsteinzeitlichen Grabstätten, wie auf dem Cover zu betrachten, reine Feedbacks, ohne Einsatz von Mikrofonen oder anderen Instrumenten gegenübergestellt. Mit einem nachempfundenem Grundraunen steinalter, mit Menschenschweiß getränkter Felsen, beginnt der erste der mit Part I – VIII betitelten Stücke. Im Verlauf der gesamten knapp 48 Minuten erfahren die im Feedbacksystem gefangenen Töne eine Läuterung von sirrenden zu glasigen Drones – refreshed Drones, wenn man so sagen will. Damit ist aber keine einschmeichelnde Glätte erzeugt, denn die Töne wandern immer wieder in alarmierende Frequenzen höchster Register. Zur Schmerztherapie kommt der Gedanke an die Erbauer der Felskonstruktionen, wie sie tonnenschwere Steine ohne Kräne etc. aufeinanderstapeln. Behaglich lehnt man sich dann im Hörsessel zurück und lässt sich die Ohren mit akustischen Sticheleien reinigen.// Megalithic stone structures, to see on the cover, seems like an inspiration for these very pure recordings of Alan Courtis. „No microphones, instruments or inputs of any kind were employed in this project.“ as the liner notes are telling. The first track starts with a basic murmur of the old rocks. In the course of the 48 minutes, the tones of the feedback system change from buzzing to drones of crushing

glasses – drones refreshed. That means no smoothness, because the sharp tones are moving up to highest frequencies. Thinking about the humans who have built up these stone structures under pain, the listener leans back in his armchair while acoustically brooms are cleaning up his ears." [Peter Schlewinski for Drone Records]
 "...a composition in four parts created exclusively with processed no-input feedback and inspired by these stone monuments. It was created in early 2004 and is the first full-length solo CD from Argentinian composer Alan Courts, a founding member of the group Reynolds. Courts currently lives in Buenos Aires, and has toured extensively in USA, Europe, Japan & Latin America collaborating with artists such as: Pauline Oliveros, Damo Suzuki, Toshimaru Nakamura, Makoto Kawabata, K.K. Null, Rick Bishop, Thomas Dimuzio, Jason Kahn, Solid Eye, Birchville Cat Motel and Lasse Marhaug.
 Technical equipment employed: Phonic 1002? Mixing Desk, Art SGX LT Effects Processor, Digitech RP6 Effects Processor, DOD FX55B Supradistortion, Tascam 424, PC (Wavelab). No microphones, instruments or inputs of any kind were employed in this project. Recorded and mixed at 8(8)8 Studios, Buenos Aires, Argentina. January-March 2004" [label info & credits]

* **CURRENT 93 / OM - Inerrant Rays of Infallible Sun (Blackship Shrinebuilder) maxi-CD (Durtro Jnana DJ/93/108, 2006) €14.00**
 European version! "Die CD Version des Split-Releases mit CURRENT 93 auf der einen und OM auf der anderen Seite. Die düster-halluzinatorischen Collagen von David Tibet und dem 2004 verstorbenen Jhonn Balance (COIL) wurden nicht nur durch CURRENT 93, sondern auch durch Bücher und Gemälde verwirklicht. CURRENT 93 verewigen sich hier mit "Inerrant Infallible (Black Ships At Nineveh And Edom) über acht Minuten lang als Meister des Experimentellen. OM blicken mit Al Cisneros (Bass, Vocals) und Chris Hakius (Drums) als Gründungsmitglieder der Doomlegenden von SLEEP ebenfalls auf eine düstere Vergangenheit zurück. OMs Domäne sind wiederkehrende Basslinien, Drums, die vor lauter Groove nicht wissen, wohin und kryptische Mantra-Rezitationen. "Rays Of The Sun/To The Shrinebuilder" wurde 2005 extra für "Inerrant Rays of Infallible Sun" aufgenommen; Billy Anderson (MELVINS, NEUROSIS, FANTOMAS) kümmerte sich um die soundtechnische Umsetzung." [press release]

* **CURRENT 93 / OM - Inerrant Rays of Infallible Sun (Blackship Shrinebuilder) maxi-CD (Durtro Jnana DJ108/93, 2006) €10.00**
 Das ist die nordamerikanische Version, die einen von der europäischen Version abweichenden Remix hat! "A massive split EP between transcendent heavyweights CURRENT 93 and OM (AL CISNEROS and CHRIS HAKIUS of SLEEP). Features exclusive mixes of C93's "Inerrant Infallible" and Om's "Rays of the Sun/To The Shrinebuilder." [press release]

* **DEAD CAN DANCE** - das Gesamtwerk der einflussreichen Band jetzt zum "nice price" erhältlich. Alle auf 4AD / Beggars Banquet.
 All CD-releases of this influential band now available for "nice price!"
 * **same CD (1986) €11.00** incl. first LP & 12" from 1984
 * **Spleen and Ideal CD (1986) €11.00** second album orig. from 1985
 * **Within the Realm of a dying sun CD (1987) €11.00** 3rd album
 * **The Serpent's Egg CD (1988) €11.00** 4th album
 * **Aion CD (1990) €11.00** 5th album
 * **A Passage in Time CD (1991) €11.00** "best of"-collection plus two unreleased tracks
 * **Into the Labyrinth CD (1993) €11.00** 6th original album
 * **Toward the Within CD (1994) €11.00** Live Album
 * **Spiritchaser CD (1996) €11.00** their last album
 * **Toward the Within DVD (2001) €20.00** 14 tracks from a live-performance in Santa Monica, CA, plus 5 video-clips !

* **DER BRIEF - Volum CD (Jazzassin Records JAZZ014cd, 1999) €8.00**
 Release from this now defunct norwegian label, lim. 500, special priced. "John Hegre's improv power trio. Guitar, drums and electronics pushed to the limit. Known for having the loudest release party in Norway. Produced by Jørgen 'Sir Dupermann' Traeen. Jewelcase cover. 500 copies." [label description]

* **DEUTSCH, ANDREW - Loops over land CD (Divine Frequency DivF05, 2005) €14.00**
 Re-Release dieser schönen DEUTSCH-CD von 2001...:
 "Melancholisch-ruhige Stimmung verbreitet ANDREW DEUTSCH hier mit elegisch-orchestralen Loop-Sphären, sehr besinnlich und schön." [old Drone info]
 "Loops Over Land consists of 50 min. of ambient loops constructed using analog real to real tape loops and analog tape delay. The loops

were culled from Mahler's 9th Symphony giving the whole work a very pastoral feel. The recordings were made for driving in German and American landscapes, but could also be used for drawing. I have been calling these recordings 'Romantic Structuralism' a kind of Paul Sharits meets Anselm Kiefer project. One could also use the recordings to dream landscapes." [label info]

* **DEUTSCH NEPAL - Erotikon CD (Cold Meat Industry CMI166, 2006) €14.50**

"Deutsch Nepal is one of the few more Industrial bands that found a sound of its very own right from the start - which in this case was as early as 1990, the warm psychedelic tribals has always had an unsettling and hypnotic twist, and also become the bands trademark. The spellbouding feeling known from the numerous live performances has finally made the way into the studio and I dare to say this is the best Deutsch Nepal to date. Never has the sound been more accurate, never has the vocals been stronger. Deutsch Nepal, is Lina B Doll, a well-known cult-phenomenon in the industrial underground scene, with several worldwide tours and collaborations with notorious artists such as Der Blutharsch, Brighter Death Now, Raison d'être he is just as famous as he is infamous. With several respected releases on various labels such as CMI (of course), Hauruck, Staalplaat and Old Europa Café, it is now with great pleasure we are finally able to present a completely new studio album. On Erotikon Deutsch Nepal blooms in full decadence. Dark seductive psychedelic industrial songs - it is retro all the way back to the Nico influences, it's addictive in every sexual way - and it leaves you with a complete new experience and a sensational taste of bodily fluids. Lubrication saves!" [label info]

* **DOCKSTADER, TOD & JAMES REICHERT – Omniphony 1 CD (ReR Megacorp TODD1, 2002) €14.00**

„Omniphony 1“ ist die Neuauflage der gleichnamigen, 1966 auf OWL Records erschienenen LP. 1963 komponierte Tod Dockstader eine Reihe von Tonbandstücken, „cells“, bestehend aus natürlichen Klangquellen (Glocken, menschliche Stimmen etc.) und elektronischen Klängen (z.B. Oszillatoren). Der Filmkomponist James Reichert (1932 1995) entwarf, der Klangintention der „cells“ entsprechende Orchesterstücke, sogenannte „inparts“, die anschließend nochmals durch Filter und Ringmodulatoren gejagt wurden, um den instrumentalen Klangumfang und die Dynamiken zu verändern. Die anschließende Re-Komposition zeitigte ein sehr homogenes angelegtes Ergebnis, das auch heute noch in Erstaunen versetzt. Elektronisches umschwirrt reißend und manchmal ein bisschen frech die moog-manipulierten Bläsergruppen. Ständige Wechsel der Dynamik verwirren die Fäden der Klänge so weit, dass Elektronik und konkreter Instrumentalklang jeweils mit der Sprache des anderen zu sprechen scheinen. So wirken manche Stellen glatt wahnwitzig: wenn die kammermusikalischen „inparts“ im Zusammenspiel mit Dockstaders prä-Industrial-elektronischen „cells“ eher Hollywood denn Donau-Eschingen beschwören, werden Bereiche des Grotesken beföhlt. Das ist nicht schlimm, sondern erzählt vielmehr von der Besessenheit mit der echte Freaks am Werke waren, um in einem Jahr 100.000 Fuß an Tapematerial zu bearbeiten. Als Bonusmaterial gibt es Dockstaders „Study no.7“ (1961) in einer Stereoverision, sowie seine dringliche „Past prelude“ von 1990. //

„Omniphony 1“ is the rerelease of the OWL-LP from 1966. In 1963, Tod Dockstader composed a set of taped sounds which he called „cells“ consisting of natural sounds (bells, wind, voice) and electronically sounds (as from oscillators, recording circuitry, etc.). James Reichert (1932 1995) composed a series of orchestrated parts which were based upon the sound intention of Dockstader's „cells“. Those „inparts“ were transmuted using R.A. Moog music processing equipment to change the instrumental ranges and dynamics. With the following re-composition they produced a very homogeneous result wich is today still amazing. Electronically sounds pungent and sometimes a kind of saucy are flowing through a moog-manipulated brass group. The permanent changing of dynamics entangles the sounds. It seems that electronic and concrete instruments have particular swapped their very own sound. So some parts might have a strange atmosphere: when the chamber music -like „inparts“ together with Dockstader's prä-industrial-electronically „cells“ evoke Hollywood more than Donau-Eschingen it is getting grotesque. But it is cool, because it tells from the truly obsessive fashion of two music freaks who edited and mixed down over 100.000 feet oftapes for that release. Further bonus tracks are Dockstader's „study no.7“ (1961) in a stereo version and his „past prelude“ from 1990." [Peter Schlewinski for Drone Records]

* **DOCKSTADER, TOD – Aerial # 3 (Sub Rosa SR233, 2006) €13.50**

TOD DOCKSTADER ist nach jahrzehntelanger Pause aktiver denn je und scheint die kurzen Titel / Namen zu lieben (schon 1962 komponierte er übrigens ein Stück namens „Drone“ !), der dritte Teil des

AERIAL-Werkes enthält 23 Stücke mit solchen Titeln wie „MUTTER“, „WHEEZE“, oder „OH“. Auch AERIAL 3 ist eine sehr kurzweilige Reise in die Welt der Drones & Radiofrequenzen, aurale Kraftfelder die komplexe und doch amorphe, fast unbestimmbare Strukturen ausbilden, entrückt fremdartig und plastisch...

Das ganze AERIAL - Werk ist eine Selektion von unglaublichen 580 Stücken, die in jahrelanger Arbeit entstanden sind..

Inkl. Booklet mit einem Abriss seiner kuriosen "Karriere"...

"This release is the third and last in the three-part *Aerial* series. Tod Dockstader is one of the all-time great figures in the world of musique concrète composition, with his "organized sound" works from the 1960s being amongst the most radical ever conceived -- in league with Schaeffer, Henry, Stockhausen, and Varese. *Aerial* is a rare new work in the realm of shortwave radio, from one of America's most experimental composers. Volume 1 was released in March 2005 inside a slipcase. Volume 2 and 3 have been released separately and packaged in individual standard jewel cases that conveniently fit into the slipcase provided with Volume 1. Working from his interest in shortwave radio, Dockstader attempts to "play the radio," thus redefining this cultural medium as a musical instrument with the help of a computer and a good editing system. Out of the 580 mixes, he selected 90 "best" mixes -- eventually reduced to 59, which became representational of the distilled magic of the radio, as it elucidates the sounds between stations. Finally, in assembling the CDs, Dockstader allows each piece to flow into the next -- making a continuous journey to the end. Ghostly, ethereal, and irresistibly interesting-- like hearing secrets passed over airwaves." [label description]

*** EARZUMBA - Bestia Infernal CD (Dialsinfin/003, 2006) €8.00**

Neues Material von argentinischen Drone-artist CHRISTIAN DERGARABEDIAN, der sich stylistisch mit seinem Projekt EARZUMBA mal wieder kaum einordnen lässt mit seiner irren Plunderphonia & Electro-Akustik beeinflusster Komposition. Als Beigabe gibt es etwas ganz anders, einen Mitschnitt von seinem tollen Solo-Auftritt in der Neuen Weserburg in Bremen, der im April 2005 von Radio Bremen mitgeschnitten und später ausgestrahlt wurde, ca. 30 Minuten fabulöse Drone-Vibrations!

"...this album is pure sampladelia: Billy Joel, Metallica, tons of blues artists, Cage, Elvis, Bowie, tons of public and r&r bands, Screamin Jay Hawkins, Discepolo's classic "siglo xx cambalache" PLUS a piano improvisation, a electroacoustic track and a bonus track of 30 MINUTES LONG of pure drone recorded live by RADIO BREMEN!!!!!! OUT NOW!!!!" [label website info]

"This is probably one of Christian Dergarabedian's best albums to date, if not THE best, presenting his greatly enjoyable, truly "delightful" work with samples and cut'n'paste in the first half and an engrossing exploration of the low realms of "cosmic vibration" in the very last track" [Massimo Ricci TOUCHING EXTREMES]

*** EGLIN, FABRICE & JEROME NOETINGER - Psychotic Reactions & Lightnin' Rag CD (A Bruit Secret ABSblue01, 2004) €7.50**

"Fabrice Eglin : guitars. Jerome Noetinger : tape recorder. Guitar-input Revox. Here an hybrid instrumentation entangling blues and electro-acoustic music re-plays for us the complete history of recorded music. There is no deferred time between the instrument being played and the reworking of the recording parameters. All movements are connected in real time, as close as possible to the body. Hands on the tapes, fingers on the strings, fresh blood is springing, free from conventions, as if to abolish the principle of separation our society is built on. It's a beautiful confusion of sound, casual towards linear time, dazzling movements, the past is mixed with the present of doing. Feedback. The insurrection is blowing all codes. Two workers of noise, or call it music, are presented here, gifted with the appropriate good manners to add some dirt to it all. We stand between harshness and sensuality, quotes and abstractions. The guitar is plugged on the Revox and each actor accepts willingly to be dispossessed from his sounds as sonic twins would do." [label info]

*** EINSTÜRZENDE NEUBAUTEN - Yü Güng maxi.CD (What's so funny about SF09cads, 1988) €7.50**

Die legendäre Maxi mit "Seele brennt" von 1985 in der CD-version, "Yü Güng" hier remixed von ADRIAN SHEERWOOD.

*** ELUVIUM - When I live by the Garden & the Sea maxi-CD (Temporary Residence trr109, 2006) €9.00**

Elegische Piano-tunes, fein verzerrte Gitarrendrones, harmonische Orgel-artige Synths und Geräusch-Effekte in feiner Balance, elegant melancholisch und majestätisch zugleich, hierin ähnelnd SYLVAIN CHAUVEAU, MOGWAI, PAN AMERICAN und einigen KRANKY-Acts...

"In einem Zeitraum, der drei Alben umspannt, hat es ELUVIUM (aka Matthew Cooper) geschafft, sich von einem gänzlich unbekanntem Gesicht zu einem von Amerikas meistgeschätzten modernen Komponisten zu mausern. Was an sich erst einmal nicht so ungewöhnlich wäre, gäbe es da nicht eine breitgefächerte prominente Fanbase. DEATH CAB FOR CUTIE bezeichnen sich ebenso als ELUVIUM Fans wie EXPLOSIONS IN THE SKY und THE ALBUM LEAF. Tatsächlich fand sich das letzte ELUVIUM Album "Talk Amongst The Trees" auf mehr Top 10-Listen wieder als alle anderen Temporary Residence-Releases zusammen. Noch überraschender ist dabei, dass der Musik von ELUVIUM zwei traditionell gern gesehene Elemente fehlen: ein Beat und Gesang. Bisher hat niemand weder Stimme noch Beat vermisst. Die vier Stücke auf "When I Live By The Garden And The Sea" beinhalten sowohl ELUVIUMs neoklassisches Klavier als auch die fast schon berühmten Drones. "When I Live By The Garden And The Sea" führt die Sounddeckungen Matthew Coopers zu einem logischen Abschluss und läutet gleichzeitig eine neue Phase ein - das nächste Album folgt im Frühjahr 2007." // Over the course of three albums Eluvium (aka Matthew Cooper) has crawled from total obscurity to his rightful place as one of America's premier modern composers. Tying up his career to this point -- and acting as a companion piece to *Talk Amongst the Trees* -- the four pieces on *When I Live by the Garden and the Sea* showcase both the neoclassical piano-driven elegance and the tidal drones that he has become almost famous for. It takes his explorations in sound and vision to their logical conclusion." [press release]

*** ENGARAS, INGRID - Vibradisc CD (Firework Edition Records FER1041, 2006) €13.00**

Vorsicht, kein Schönklang! Sehr spröde und SEHR minimal geht INGRID ENGARAS hier mit ihrem selbst entwickelten Instrument "VIBRADISC" vor - und schafft einen Raum aus vibrierendem Metall, mit "brechenden" Drone-Tönen, ruhig & summend....

"Vibradisc - an instrument invented by Ingrid EngarCs (born in 1968), made for carefully selected live concert situations. A motor generates vibrations against a huge copper plate which in turn generates its own sound. Its deep and flowing bass frequencies trigger the listener to undergo individual experiences which may be comfortable, strange, erotic and rumbling. The playing technique is closely related to automatic writing. As the instrument can, (and should) never be fully controlled, the playing sessions are always subject to random forces. All aspects of the concert situation, such as the architecture, atmosphere, audience and the instrumentalist's setting, impact on and interact with Vibradisc. Every playing session or concert is unique and can never be predicted. Nor can the listener's experience be controlled. The sound of Vibradisc is to be used in each listener's very own personal way." [label info]

*** ENGLISH, LAWRENCE - For varying degrees of Winter CD (Baskaru KARU:7, 2007) €13.00**

Very nice deep ambient-Electronica from this Australian-composer, light drone-pulses and dusty shades of granular-sounds, dense mysterious layers of overtones, and more dark shadow-tunes, highly atmospheric! Created with help of AKI ONDA, JANEK SCHAEFER, and others.. "Each one of the six pieces is a monochrome composition ranging from the blinding whites of the snow to the blue-grays of cloudy days." [label info]

*** EYELESS IN GAZA - Plague of Years CD (Sub Rosa SR263, 2006) €12.00**

"Songs and Instrumentals 1980-2006". Noch eine EIG-Zusammenstellung, die aber mehr auf die experimentelle Seite zielt, 21 Stücke die die ganze Bandbreite der Band aufzeigen, mit einigen sehr raren Stücken. Special low priced !

"One of the great bands that emerged post punk... They were truly unique.... I still love them..." [Alan Mc Gee / March 2005]

"this CD deals with two sides of the group. first is its deeply lyrical vein, with summits like *See Red* and *Lights of April*, tracks that have almost never been included on "best-of" projects, despite the fact that they represent some of the most moving songs these musicians ever wrote. this collection also explores the group's more adventurous side through a number of instrumental pieces. this aspect of their output is little known and often neglected, even though it was there from their very beginnings. these two combining currents, where experimentation precedes lyricism (and the other way around), turn this album into a truly new way of (re)discovering Eyeless in Gaza. This unique architecture creates the impression that each side strengthens the other one's presence. probably for the first time ever, the 21 tracks so redistributed provide the band with irrefutable arguments toward its rebirth. Yes, Eyeless in Gaza is one of the most underrated groups. in this world of ours, will integrity finally pay off ?" [label info]

*** EYELESS IN GAZA - Summer Salt & Subway Sun CD**

(Ambivalent Scale A-Scale 033, 2006) [ed. of 1000] €13.50

Nach vielen Jahren erscheint zum Jahresende 2006 endlich auch NEUES Material des legendären britischen Duos von MARTYN BATES und PETER BECKER! "Wyrd Folk" ist in aller Munde, aber EYELESS IN GAZA haben Folk- und experimentell beeinflusste Musik schon seit ihrer Existenz gemacht und einen einmaligen Stil etabliert... die 11 neuen Stücke sind z.T. erstaunlich spröde, einige wirken eher sessionhaft-improvisiert mit langen Instrumentalparts und kontrastieren aufs Beste mit den so verehrten melancholischen Gesangstücken von MARTYN BATES..

"Originally, the intention was to put together a double album, centering around an "escalated excitement with the idea of cities as new, blank texts – contrasted with the kind of sense of alienation and loss evoked in such works as J.G. Ballard's Concrete Island." The completed Summer Salt & Subway Sun works as a kind of survival or synthesis of these ideas – and also as an illustration of Eyeless In Gaza as 'studio animal', contrasted with their (newly re-discovered) life as a regularly gigging band. (– The band has been off the road since the late 80's, but have recently gigged in Bruxelles, London, and Athens – with forthcoming gigs in Italy, Iceland and the U.S.). The album thus neatly encapsulates two key aspects of the music Eyeless in Gaza are presently creating – offering a balance of atmos/acoustic material and sprawling, rhythmic/semi-improvised spidery electric pieces. This has resulted in a heady blend of song based material juxtaposed with a distinctive brand of kaleidoscopic, "cityscaping" filmic musics. Perhaps unsurprisingly, it is the latter, primarily instrumental pieces which gleefully reflect the band's recent activity in cinema – in Patrice Chereau's controversial Intimacy, and Jim Jarmusch collaborator Glen McQuaid's poetic, sub Hammer short, The Resurrection Apprentice. After the plaudits attributed to the 25th Anniversary release of No Noise compilation ("They were one of the great bands that emerged (from the) post punk (period)" – Alan McGee) Eyeless In Gaza continue to display a characteristic "fierce independence" of style and attitude – with the release of Summer Salt & Subway Sun, issued via the band's own A-Scale label...." [website info]

*** FAGASCHINSKI, KAI & BERNHARD GAL - Going round in Serpentes CD (Charizma cha034, 2005) €13.00**

"In going round in serpentes, Bernhard Gal's re-contextualized field recordings merge with the sonic characteristics of Kai Fagaschinski's idiosyncratic clarinet playing. Gal opens up new acoustic spaces, while Fagaschinski sculpts air with his clarinet in various ways. Based on clarinet samples, they also build up microtonal clusters with drone-like qualities. In their music they create an ambivalent musical situation between concrete and abstract listening. During a focused rehearsal period in winter 03 04, Fagaschinski and Gal developed open compositions where preconceived musical structures are combined with the specific energy of improvisation. Done in Berlin-Friedenau, January-February 2004'

Kai Fagaschinski: clarinet. Bernhard Gal: computer." [press release]

"...two of berlin's improv. musicians came together to release a lovely album. kai fagaschinski plays clarinet, whereas barnard gal makes use of a computer. the soundscape they produce together is a wonderful journey in which concrete sounds and the experimental use of the clarinet make up for a rich and detailed scenery. the music follows a certain route, leading the listener in imagineable worlds where each single sound is of utmost importance. minimalism with a realistic touch, also due to the breathing during kai fagaschinski's clarinet play. playing pool goes along with the hiss of a wind instrument, strange little activities are mixed with abstract electronic noises. "shut up and listen, dumb ass!" is written in the booklet as well, and that's what the music is all about, concentrate and let the music lead you to unknown worlds never heard before." [Paul Bijlsma, Phosphor mag]

*** FAHEY, JOHN - Sea Changes & Coelacanths do-CD (Table of the Elements TOE85, 2006) €21.00**

Alle frühen vergriffenen Aufnahmen für das Table of the Elements-Label des 2001 verstorbenen Ausnahme-Gitarristen und Label-Betreibers (Takoma, Revenant) in einer Box vereint!

"In den 43 Jahren, die zwischen seiner ersten Aufnahme und dem Tod JOHN FAHEYs 2001 liegen, hat der Meister so große Fußspuren quer durch die amerikanische Soundlandschaft gezogen und damit solchen Einfluss hinterlassen, dass sich dieser Tage ganze Genres in einem einzigen Fußstapfen verstecken können. Die hypnotischen Gitarrenkompositionen von FAHEY vermischten die klassischen Rhythmen des Blues mit moderner Dissonanz. "Sea Changes & Coelacanths" versammelt sämtliche Aufnahmen der 90er für das Table Of Elements Label. Der Sound ist unverdünnt, authentisch, aufrichtig, voller klarer Visionen und innovativ in jeder Beziehung, genau wie der Mann selbst. //

Subtitled: A Young Person's Guide to John Fahey. This compiles Fahey's earlier releases for TOE: 1997's Womblife and the live followup Georgia Stomps, Atlanta Struts; plus the Hard Time Empty Bottle Blues 12" (all o/p as individual releases at this point). "In the 43 years between his first recordings and his death in 2001, John Fahey stomped across the American soundscape, leaving behind footprints of influence so breathtakingly vast that entire genres now huddle within them. Fahey's mesmeric guitar compositions fused the blues' syncopated rhythms with contemporary dissonance; Eastern influences with musique-concrete. He was the first to demonstrate that traditional steel-string finger-picking techniques could be used to express a universe of non-traditional ideas, and his contribution to American music is immense. Sea Changes & Coelacanths compiles all of Fahey's mid-'90s recordings for the Table of the Elements label and embodies an artistic essence, with sounds that are undiluted, uncompromised, starkly honest, pure of vision, and in every way innovative -- just like the man himself." [press release]

*** FAUST - In Autumn 3 x CD & DVD (Dirter Promotions DPROMCD59, 2007) €36.00**

"Krautrock legends Faust are back with an unbelievable 4 disc live set. Recorded last year in the UK, it features many enduring Faust classics performed live for the very first time after all these years. The first two CDs in the set consist of an ideal recording of a complete and unedited show from the Carling Academy, Newcastle. The 3rd CD is a collection of tracks culled from other dates on the tour. The 4th disc is a DVD compiling the finest footage from the tour, which has been hailed as their best tour since Faust's reformation in 1992. This fantastic box set really captures a legendary band at the absolute top of their game and truly on fire! Includes a 32-page booklet and liner notes from Faust frontman Jean-Herve Peron." [press release]

*** FEAR FALLS BURNING - The infinite Sea of Sustain DVD (Soleilmoon Recordings SDVD 4, 2006) [lim. 500] €21.00**

"Ursprünglich sollte diese monumentale Live- Veröffentlichung eine Serie von 6 Cds in einem Boxset werden, die aber aufgrund des hohen Aufwands und Kosten in diesem, DVD- Format ihr Heim gefunden haben. So besteht "The Infinite Sea Of Sustain" aus über 4,5 Stunden exquisiten Drone/ Ambient Klangwelten, die absolut gelungenen die Fear Falls Burning Tour 2005 durch Deutschland, Holland und Belgien zusammenfasst. Es handelt sich aber nicht um eine Video DVD, sondern ausschliesslich um die Musik, jedoch ist es möglich sich durch ein Menü zu "klicken" und somit aus den 6 auf der DVD enthaltenen Konzerten auszuwählen. Die "The Infinite Sea Of Sustain" DVD stellt eine weitere Ergänzung im Oeuvre des Dirk Serries dar, da sie seine bisherigen (Studio)Veröffentlichungen gekonnt um den Live- und Improvisationscharakter seiner Musik ergänzt. Somit ist diese DVD praktisch unverzichtbar in jeder Plattensammlung, in der schon weitere Fear Falls Burning stehen. Auch Artwork technisch gibt es einiges zu "The Infinite Sea Of Sustain" zu sagen: Das handgemachte DVD Cover wurde in Bombay, Indien von Shantilal & Sons handgefertigt aus Holzfaserpapier und somit existiert von den 500 Stück dieser Auflage keine gleiche Kopie. Zusätzlich sind ausserdem 3 Postkarten enthalten, die Schwarz/ Weiss Aufnahmen von den Konzerten der Tour zeigen. Die Veröffentlichungsreihe von anspruchsvollen, limitierten Vinyl-Veröffentlichungen von Fear Falls Burning geht weiter mit der "I'm one of those Monsters Numb with Grace" LP (Equation Records) und der 7"EP "Woes of the Desolate Mourner" (Tonefloat/ Ikon)." [Creative-Eclipse]

"Fear Falls Burning is Dirk Serries' love letter to the world of electric guitar drones. Serries, best known for his solo act VidnaObmana, launched Fear Falls Burning in the winter of 2005 as an outlet for his fascination with lo-fi and post-rock music, and as a way to return to his roots in drone music, where he first began 22 years ago. By processing the sounds of his Les Paul guitars through a large and elaborately configured collection effects pedals, Serries produces improvisational music that is by turns meditative, rhythmic and occasionally thunderous. A typical performance begins with a simple, sustained guitar chord. This opening sound seeds the ground from which the entire piece is grown. As the looping and processing techniques are applied, the music evolves, dictating the direction of the performance. It is truly an improvisational process, but at the masterful hands of Serries, one that spins a new and mysterious kind of music, fully infused with a rare passion and soul. Organic variations and imperfections are spontaneously introduced, giving the performance a rich hue of unpredictability. Looped patterns of sound rise and fall, mutated by a succession of real-time treatments. This improvisational technique is the defining characteristic of Fear Falls Burning. In the spring of 2005, and again in the autumn of the same year, Serries took Fear Falls Burning on tour, performing in Germany, The Netherlands and Belgium. The shows were all recorded, and the best performances were chosen for release. Originally envisioned as a boxed set of six CDs, "The

Infinite Sea of Sustain" morphed into a single DVD containing more than 4-1/2 hours of music. Each of the six performances is a single, uninterrupted improvisational composition, accompanied on screen by an abstract live photograph from the concerts; these are not music videos, and there is no motion picture footage. It's all about taking advantage of the DVD format as a more cost-conscious and convenient way of presenting the music, and it plays in any standard DVD player. For best sound we recommend playback through a stereo sound system. An on-screen menu allows listeners to play the entire collection or choose individual concerts, but the use of a television is optional. Simply hit "Play" on your remote to start the program. "The Infinite Sea of Sustain" is a special release, and naturally the packaging reflects its special status. In keeping with Soleilmoon's uncompromising standards this DVD is presented in a stunning 5 x 8 inch (12.5 x20.5 cm) folder made from hand-processed wood grain paper. The paper was custom made for Soleilmoon by Shantilal & Sons of Bombay, India, and no two copies are alike. The texture is an unbelievably fluid vision of wood; mere words cannot do it justice. A screen-printed insert and three postcards rest with the disc in a pocket inside of the folder, and an o-band on the outside holds the whole package together. Limited to 500 copies." [press release]

*** FERRARI, LUC - ENSEMBLE LABORINTUS - ERIC M. - Et tournent le sons CD (Cesare 06/03/4/2/1, 2006) €12.00**

"Mit "Réflexion sur l'écriture" unterteilt Ferrari die 26-minütige Komposition "Et tournent les sons dans le garrigue" von 1977 für Magnetband und Orchester. Allen Spieler ist es aufgetragen, so scheint es, das Stück während der Performance zu bereden und zu zerreden, dh. neu zu erfinden. So taumeln allerhand Bläser, Streicher und Percussions über Ferraris mal stehende, mal zerrissene Elektronik, ja taumeln sich sogar blind und versetzen jeglichen Gedanke an Wort und écriture (sowieso!) in sprachloses Entsetzen. Die zweite Komposition, "Archives sauvées des eaux" für zwei CD-Player und Orchester wurde sechs Tage nach Ferraris Tod im Sommer 1995 eingespielt. Auch hier wird über bzw. mit verwobenen Spuren von Band improvisiert. Das Ensemble Laborintus und eRikm (Klarinette, Flöte, Cello, Percussions und Harfe) verzaubern mit zurückgenommener Dynamik, expressiven Sound-Ausbrüchen und komplexer Feingliedrigkeit. Grandios."

[Erik Benndorf / debug]

"A coproduction Césaré, La Muse en Circuit, Ensemble Laborintus. Ensemble Laborintus : Hélène Breschand : harp. Philippe Cornus : percussions. Sylvain Kassap : clarinets. Adeline Lecce : cello. Franck Masquelier : flutes. & eRikm : cd player on 'Archives sauvées des eaux'. 1.'Et tournent les sons dans la garrigue (1977) (Réflexion sur l'écriture n°1)'. ("and sounds are spinning in the garigue") For tape and instrumental ensemble.

The idea here is to propose a score of intentions and desires of sound — a tape part that indicates materials, forms and general ideas that combine to create meaning. Communication among the musicians is key as they choose the way they realise or "invent" the piece.

2. 'Archives sauvées des eaux (2000-2005) (Exploitation des concepts n°3)'. ("Archives rescued from the waters (exploitation of concepts #3)") Version for two cds and instrumental ensemble.

Two Cds contain sequences over which the instruments improvise — little bits of magnetic memory rescued from a flood. The ensemble must stay together, but can otherwise do as it pleases, occasionally slipping in quotes from Patataslocha, a dance suite composed in 1984. This version was prepared with Luc Ferrari during the summer of 2005. He was to perform the CDs part himself, but he passed away six days before the recording." [press release]

*** FILIVS MACROCOSM - Stalker CD (Ukrainian Dark Syndicate / OMS Records OMESCD02, 2006) [ed. of 500] €13.00**

FILIVS MACROCOSM is the solo-project of Sergey Svistelnik aka Lord Gorgoroth from Ukraine, who is also a member of IN MEDITARIUM (known to all Droneheads through our Drone 7" release we hope!). This is a poetic & dreamy transformation of Tarkovsky masterpiece STALKER, using many original sounds from the film as a basis, effecting and processing the sounds and also dissolving them into noisy parts at times....

"Stalker is an elaborate puzzle. Its pieces are always scattered, and Filiv Macrocosmi relies on his listener to bring the final element of the puzzle along with him. One of Stalker's many treats is that it invites you to get carried away into your own thoughts, flowing with the images as it provides new questions to ponder... In that sense, the album is very much like a philosophical poem: a very simple surface covering innumerable layers of meaning. One extremely long ride in a cart, with clunking metal and water-whooshing sounds, is fascinating and hypnotic. FM downplayed the science fiction aspects of the movie, making the album more about philosophical and spiritual concerns leaving us at the threshold of the Room where all our most cherished desires come true. Welcome to your Self, an alien place guarded by

barbed wire... Package - 3-panel fullcolor glossy paper cover. Ltd.ed. to 500." [label info]

*** FIRE IN THE HEAD - Meditate / Mutilate CD (Eibon Records FIR063, 2006) €13.00**

Nachfolgealbum zum exzellenten "As the nest burns", variantenreicher apocalyptic noise mit dunkel-schwelenden Zwischenparts, chaotisch-komplex bis zur Auflösung (in den Noise-Parts). Fast körperlich schmerzhaft, gewalttätig, masochistisch / sadistisch je nach Perspektive.

"....With "Meditate / Mutilate" Michael introduces a more varied sound that encapsulates part dark ambience, part experimental electronics along with the more familiar power elements. This makes for rounded and fuller release where the listener actually begins to enjoy, rather than endure, the music being played. For sure there are passages strongly reliant on the ability of the artist to batter the listener into submission, but for the most part he has reined in these tendencies and become ultra creative in his sound structures. The vocals are also far more varied, you can even make out a lot of the words being sung / spoken, and have a greater depth and intensity than ever before. Take all these parts, join them together, tighten it until the muscles stretch and the face reddens and you have "Meditate / Mutilate". A recording part hypnotic and part aurally destructive. A perfect combination that exceeded expectations on every level..." [Auralpressure]
"...The music of F/I/T/H always reminds me of sex. You feel roughly fucked after hearing it. It's a guilty pleasure that leaves you satisfied yet feeling dirty and tainted at the same time. Something this hard shouldn't be so enjoyable but you're left gasping and grasping for more." [Alan Milne / Heathen Harvest]

*** FIVE THOUSAND SPIRITS - Schwarzschild Radius CD (Sempiterna Mutatio SM 009, 2006) €13.50**

Nach "Quantum Consciousness" Teil 2 der Serie "Prepare to have your reality shattered", ein "kosmisch"-ambientes Klangegefüge mit gleichen Anteilen von Elektronik und field recordings oder instrumental-handgemachten Sounds.... feine illumination-drones vom ALIO DIE-Seitenprojekt. 6 tracks, 54+ Minuten.

"The return by FIVE THOUSAND SPIRITS 'Schwarzschild Radius' CD, second part of a series, it is 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, an electronic mantra that in these lands have already given some kind of dependance. Great second chapter after the great 'Quantum Consciousness'. Out on Sempiterna Mutatio/Hic Sunt Leones. SM 009 CD" [label info]

*** FRÖBERG, DAN - 15 Songs (down at Jinxey's) CD (Fylkingen Records FYCD 1026, 2007) €13.00**

"A lone thumb piano, a singing woman, children at play, howling and crackling electricity, chirping birds, tones from a toy organ, sounds of traffic - Dan Fröberg's remarkable compositions are intersections of shapes, environments, times, places and wildly disparate contexts. As a listener you may recognize individual sonic fragments and create pictures and scenarios through private associations - like an inner movie running parallel to the works - but still the sound environments appear so curious and raise so many questions in our minds. What are these shapes, milieus and tales that Dan Fröberg illustrates for us, and what do they want to convey? Traveling Dan Fröberg's soundscapes renders you the feeling of a cloud passing freely between various geographical, temporal and cultural settings and contexts. Occasionally a dream appears. A folk music ensemble commences to play nearby, some giggling children run by, an orchestra of traffic looms large, and rustling leaves fall. The cloud hovers on, through walls, mountains and a brook, suddenly appearing in another time, in another place, where other figures tell their stories.

In the world of Dan Fröberg everything is inspired: people, animals, places, sound, shadows, memories. Even though the sounds appear crystal clear in their purity, they convey many remarkable stories, while simultaneously leaving the field open for the listener's fantasy. Dan Fröberg's compositions and sound recordings are as clean as can be. No post-production processing of the sounds has been applied. Dan Fröberg works with a kind of sound magic. Nothing is left to arbitrary randomness. Each sound is chosen with care.

When Dan Fröberg composes his pieces, each small detail of the soundscape is rendered vitality and significance. The significations are gradually transformed and new tales emerge as the different sound worlds are confronted with each other. As a listener you are transferred somewhere else just as your questions have begun to formulate themselves - into a new world, quite familiar, albeit with something completely new and alien totell.

The properties of time and space are always shifting in these pieces where figures, occurrences and reflections approach, materialize,

convey something only to drift by or dissolve - as something novel appears, something else through the journey. Dan Fröberg prefers to brand his acoustic works folk music, rather than musique concrète, field recordings, sound art or something else that would be convenient. The compositions on this CD, or the journeys, if you like, take shape through 15 songs, wherein the shapes, environments and events constitute the voices that sing and establish this folk music that sounds like nothing else, in the borderland between here and now."

[Daniel Rozenhall, Executive producer, Fylkingen Records.]

*** GAL - Defragmentation / Blue CD (Plate Lunch PL11, 2000) €10.00**

Last copies back in stock of this excellent CD !

"Ständig neue Namen auf Plate Lunch, dem deutschen Label aus Bad Honnef, so auch hier! Hinter GAL steckt der österreichische Komponist Bernhard Gal, der für "Defragmentation/Blue" mit dem japanischen Architekten Yumo Kori zusammengearbeitet hat. Ihr Ziel ist die Erforschung der Interaktionen zwischen zeitlichen und räumlichen Bedingungen und ihre Begegnung mit menschlicher Wahrnehmung und Vorstellung. Diese Arbeit wurde zuerst im September 1999 in einer New Yorker Galerie (Studio Five Beekman) präsentiert, und ist GAL's zweite CD nach "Bestimmung New York" (Durian, 1999). Wir hören hier: einnehmende, langgezogene & klare Wellen von sich überlagernden Tönen, denen man sich schwerlich entziehen kann, so was wie Atem, Glockensounds dazwischen, seltsame Interferenzen von Frequenzen, die Zeit scheint stehen zu bleiben... hoch suggestible Musik, absolut hypnotisch & großartig!" [old Drone Records info]

"The Austrian sound artist and composer Bernhard Gal developed the concept for defragmentation-blue over the past two years in collaboration with the Japanese architect Yumi Kori. Their aim is to explore the interactions between temporal and spatial conditions and their impact on human perception and imagination. defragmentation-blue -- an audio-architectural exploration of time -- was exhibited for the first time in September 1999 at Studio Five Beekman, a music gallery in New York which is specifically committed to the presentation of multimedia-sound installation art. This is Gal's second CD-release. His first CD-release Bestimmung New York -- very different in concept and sound compared to his recent CD -- has been released on Austria's Durian label in 1999. defragmentation-blue is a minimalistic, yet haunting listening experience. Gal's use of psycho-acoustic phenomena creates a highly intense and entrancing atmosphere where time seems to stand still." [label info]

*** GAL / MAURIN - Biiot CD (Teder Music TDR004, 2004) €12.00**

Spröde pulsierende Analog-Drone-Cluster, dahinter zarte Melodien aus einer Nebelwand kommend... gute Collab. der beiden Elektroniker aus Israel.... "Tiny fragments collide into a frightening and beautiful drone" [label info]

*** GESTALT - Gargamelle CD (MS Records MS004, 2006) €13.00**

Project from Japan creating (quasi-) rhythmic & loopy abstract noise. Quite strong stuff with low rumbles, cool space-effects, purely analogue, reminds on projects as S-CORE (does anyone remember?), ESPLENDOR GEOMETRICO, etc..

*** GRAILS - Black Tar Prophecies 1, 2, 3 CD (Important Records IMPREC 105, 2006) €13.50**

"The collected *Black Tar Prophecies* ends up being a more idiosyncratic mission statement for future Grails recordings, revealing their fondness for the groundfloor '60s and '70s experimental artists that saw music as a process of discovery as opposed to the pre-conceived, pre-parametered, commodified sport that underground music has become. A parallel is now forming between Grails and old-school experimental bands like Faust who, rejecting their past, started over from the beginning to build new languages in music. Grails' third full length recording, and first full-length since leaving Neurosis' label Neurot, is *The Black Tar Prophecies*. Seven of these nine tracks from this full length were released in small highly sought-after pressings of 12" vinyl on two European labels. *The Black Tar Prophecies* is a massive evolutionary step in the established Grails sound and it is shrouded in change and pain. The somewhat clinical studio sound and recording style which has established them a tremendous following has been replaced with a much more free and conceptual recording style. This method liberated the group in the studio and these recordings feel much more open, heavy and for lack of a better term, 'psychedelic.' We're not talking about the cliché co-opted psychedelic fashion, but psychedelia as a reckless embrace of new states of mind and possibilities." [press release]

*** GRILLI, GIANFRANCO - Come to the light of day! CD (Tantric Harmonies X29, 2006) [lim. 230] €13.00**

A very esoteric & electronic soundtrack, isolationistic calm & cosmic & cold synths in the way of OOPHOI, GRASSOW, but enriched with some unexpected & unsettling noises, chants,

"Sound-journey from pure darkness to the light based on "Egyptian Book of the Dead". Impressing opus about enigma of death and origin of a new life. Comes in foldout sleeve and limited/numbered to 230 copies." [label info]

*** GRUPPO DI IMPROVISAZIONE NUOVA CONSONANZA - Azioni 1967-69 2 x-CD & DVD-BOX (Die Schachtel DS13-1-2-3, 2006) €44.00**

Aufnahmen von 1967-1969 von dem legendären, mit illustren Musikern und Komponisten wie ROLAND KYAN und ENNIO MORRICONE besetzten Improvisationsensemble... kommt in toller Aufmachung inkl. DVD mit einem Mitschnitt eines Konzertes von 1967 ! Sie schafften es wirklich, völlig ungeahnte Klänge & Arrangements aus ihren Instrumenten herauszuholen...

"This deluxe boxed edition presents some of the most compelling improvisations of this extraordinary improv group active in the 60s and featuring such names as Ennio Morricone, Ivan Vandor, Roland Kayn, Franco Evangelisti, Walter Branchi, Mario Bertoncini and John Heineman. Spanning from free-jazz to total abstract noise and wild electronic sounds, these pieces were recorded between 1967 and 1969 and are released here for the first time. The enclosed video DVD, shot in a stunning black and white, is a unique document that captures the rehearsal of the thrilling concert that the group gave in Rome in 1967. It features both english and Italian subtitles. The cloth-covered box contains three individual digipak, a 72-pages italian-english booklet and a poster." [label description]

"Il Gruppo was a brilliant and prolific composer's collective exploring extended techniques and new sound sources through the medium of improvisation. Although very much a product of its time, their music remains timeless. They were instrumental in founding a radical tradition of western musical improvisation that owed little or nothing to anybody and created some of the strangest music ever made. They were utterly unique." [John Zorn, NYC 2006]

*** GRUNTSPLATTER - The Aberrant Laboratory CD (Dark Vinyl DV # 52, 2006) €13.00**

Not as raw & overwhelming earthquake-droning as previous releases, this latest GRUNTSPLATTER-album is rather striding through dark ambient fields, slow and isolationistic but highly dynamic and vivid, like a breathing organism, with lots of tiny details in the mix...there's some real dark beauty-chaos to reveal here.

"<The Aberrant Laboratory> finds Gruntsplatter exploring more ambient and disorienting planes in an effort to contextualize the ramifications of renegade science and deviant medicine. Framed against a somewhat literary backdrop, it is one of the more concrete conceptual works from the project and creates a different kind of listen than past releases. The familiar components of the sound that has sustained Gruntsplatter for the last 10 plus years are intact, and are perhaps at their most effective in allowing the listeners thoughts to wander with this outing. Brooding ambience, and cutting frequencies combine with odd melody and an enveloping, fluid mix that lead you through the dirty laboratories and hovels of taboo science where genius and atrocity meet on level ground." [from the website info]

*** HANGEDUP - same CD (Constellation Records CST16, 2001) €14.50**

Das erste HANGEDUP-Album mit ihrer magischen Drums/Violinen/Bass-Mischung, 8 Stücke voller Überraschungen, experimentell & treibend und z.T. mit wunderschönen Harmonien versehen... gibt es nur noch als CD !

"The debut album from the duo of GEN HEISTEK (PEST 5000, SACKVILLE) and ERIC CRAVEN (SHORTWAVE, SACKVILLE). Using drums, percussion and viola the two deliver the fruits of a series of raw and intimate sessions where minimalist musique concrete experimentation blends with 1980s-style new wave, Middle European sounds, and folk-inspired modern music." [label info]

*** HAFLER TRIO - Ignotum per Ignotius CD (Korm Plastics paragraph39, subsection11, 2006) €14.00**

Re-Release of the TOUCH-album from 1989 (TO:11), comes in art-cover with big booklet, all printed in mirror writing.

"The seventh re-issue in the Hafler Trio re-issue series Seven Hours Sleep. "something approached, and it was embraced, thorns piercing the anonymous functions and the ways in which all the secrets had been help in high esteem. traces of the places yet to come, and those to be left far behind. the first outing in the digital domain, and all the difference the day made when it appeared, startling those in need of a jolly good lie down. and so it went, out with the new and in with the old. dressed up to the (significant number), polished so that even the

lowliest louse can admire themselves in the obsidian entities we call an aid to beauty. without a doubt, the flowering of nothing evil, but certainly the full spectrum of the shades. and a small wander through some of them. unable to be defeated, it carries on with a huge flag at the beginning of the procession." [the hafler trio]

*** HAIL - Hello Debris CD (ReR Megacorp ReR H3, 2006) €14.00**

Nach über 10 Jahren Pause ein neues Album des Projekts von SUSANNE LEWIS und BOB DRAKE, die durch CORPSES AS BEDMATES, 5UUs und THINKING PLAGUE bekannt wurden.. das ist zeitgemässer "intelligenter Progressive-Pop" mit vielen schrägen Einfällen, überraschenden Wendungen, einer ganz eigenen Harmonie... "After a break of almost 15 years Susanne Lewis and Bob Drake have reconvened their classic partnership. In the meantime rock and post rock has mainly moved away from the song and its classic shapes, leaving commercial pop to straighten them out and endlessly repeat the same tropes and tricks. Hail is rare amongst bands in its adherence to the notion that what makes a song interesting is the application of imagination and skill to its arrangement, performance and recording. The plan is not to drag songs away into other domains by grafting on bits of jazz, classical or electronic vocabulary, but to make them more what they are; to concentrate and distill them. Susanne Lewis's voice is extremely personal, never generic, Bob Drake's signature rhythm section work always exemplary. The songs are real rather than clever, and the production constantly invents contrapuntal detail and colour. This is a virtuosic album that never shows off. For those who wish there were more good songs on the experimental side of transfigured pop." [press release]

"....Hello Debris' consists of 18 short tracks of twisted, oddly-charming prog-like rock music with a punkish edge. Songs often start off in one direction and soon mutate into something completely different. "Celestial Heartbreak" opens with majestic keyboards yet soon features some baroque harpsichord-like keyboard. The booklet includes the strange lyrics of many of the tracks, yet the vocals are often buried deep in the mix or are not even there at times. What's interesting is that some of these tunes are sewn together from disparate parts, but they somehow fit together like an intricate psychedelic jigsaw puzzle. I wonder how a more mainstream rock listener would view these quirky pieces... intrigued, mystified or perhaps even confused? I find these short ditties to be buried treasures waiting to be discovered those with curious tastes." [Downtown Music Gallery]

*** HANK & SLIM - The world turned Gingham CD (Caciocavallo CAD6, 2000) €13.00**

Weird surrealist collab. of RAPOON & NOCTURNAL EMISSIONS under Pseudonyms!!

"This popular duo comprised of Hank Sterman (b. Henry Virgil Sterman, 20 April 1939, Obscurity, Texas, USA) and Slim Fenster (b. Dwight Radney Fenster Jr, 4 May 1936 near Crisp, Ellis County, Texas, USA). Hank Sterman came from a musical family, his grandfather was a noted fiddle player who had recorded for RCA Victor. He learned to play several stringed instruments as a child and as a teenager played with his family at local dances. When the family moved to Tennessee, he took up busking. Slim Fenster was one of 13 children and a coal-miner's son. He first played piano at the age of 12 and headed his own gospel group at 19. He started in C&W radio on WRAL in Arlington, Virginia in 1947, but established his reputation as a session guitarist in Washington. This compact disc encompasses the gamut of Hank and Slim's more subtle side. Those who enjoy eerie country tinged soundscapes will be pleased by this recording." [from the liner notes]

*** HARTMAN, HANNA - Färjesänger CD (Elektron Records EM1005, 2003) €13.50**

Fährensongs! Ausgefeilte Elektro-Akustik basierend auf field recordings von der schwedischen Komponistin, 3 Stücke die für schwedische & deutsche Radioprogramme aufgenommen wurden. "Having developed her very own language, the Swedish sound artist hanna hartman creates compositions that are exclusively made up from authentic sounds which she has recorded around the world. Sounds are taken out of their original context and thus perceived in their purity. Hanna Hartman seeks to reveal hidden correspondences between the most diverse auditive impressions and in new constellations she creates extraordinary worlds of sound." [label info]
Ferryongs :
Färjesänger (20:55) commissioned by Radioteatern Swedish Broadcasting Corporation, 2002
Cikoria (35:42) commissioned by DeutschlandRadioBerlin, 2000
Die Schrauben, die die Welt zusammenhalten (16:34) commissioned by Sender Freies Berlin, 2001.

*** Jim HAYNES - Telegraphy by the Sea CD (Helen Scarsdale HMS009, 2006) [lim. 500] €13.00**

JIM HAYNES ist mit "Telegraphy by the Sea" ein höchst eigenwilliges und einnehmendes "experimental drone" - Album gelungen, "granulare" Mikrosounds sind ebenso zu hören wie windige und wasserartige Wellenflächen, leicht feedbackende und obertonige Riffs tauchen auf, man hat das Gefühl metallisch dröhnenden Umwälzungen bei zu wohnen.... kein echter "Wohlklang", sondern immer mysteriös und ungreifbar, auch kaum noch "sur"-real, sondern einfach nur noch NON-real... das ist eine ganz eigene Klangsprache voller Rätsel und tief verborgener Schönheit!

"I prefer to abstract recorded sounds to the point that I can't remember how I made them," says rust-tinged artist Jim Haynes. "This way I can't go back and reverse engineer anything." The source material for Telegraphy by the Sea spans four years and several continents. During the time between conception and completion, Mr. Haynes perfected fragments of the album in numerous contexts, including an exhibition in Melbourne, Australia, a marathon six-hour performance at the Diapason Gallery in New York City, and a fortuitous encounter with a rainy stairwell. Mr. Haynes submitted an early version of the album to sound artist Giancarlo Toniutti, who provided caustically constructive -- yet graciously enthusiastic -- criticism, sending him back to toil away in the depths of his sonic workshop for two more years before emerging, blinking in the harsh light of day and drastically higher gas prices, with the finished product clutched in his battered, grime-stained hands. As a result of this process, Mr. Haynes has forged a breathtaking album of mangled field recordings and droning techniques perched at the allegorical intersection of electromagnetic landscapes and meteorological phenomena. Here, it is not uncommon to find exasperated blasts of air bellowing in harmony with a swarm of mechanical locusts and a tumbling landslide of jagged rock. Yet Mr. Haynes grounds the bulk of the album in a dynamic play of sinusoidal drones. At times, these timbral flutterings waver into asymmetrical smears of holy-minimalist splendor; at others, monolithic grey slabs of drone collapse upon themselves into turbulent oceanic currents. If comparisons must be made, perhaps Telegraphy By The Sea parallels William Basinski at his most fortified or The Hafler Trio at his least arcane. Mr. Haynes is a San Francisco-based artist, who describes his work by simply stating: "I rust things." He has exhibited his work internationally and collaborated on four recorded documents with Loren Chasse as Coelacanth. He is one of the conspirators behind The Sleeping Moustache (alongside M.S. Waldron, Steven Stapleton, Sigtryggur Berg Sigmarsson, and R.K. Faulhaber) as well as a contributing writer to The Wire. This is his second solo endeavor for The Helen Scarsdale Agency. Telegraphy By The Sea sports Mr. Haynes' own handsomely hand-printed letterpress & silkscreen artwork in a meager edition of 500 copies." [Helen Scarsdale]
"....He produced a great work, with an excellent ear for all the different subtleties that his material offers." [FdW / Vital Weekly]

*** HECKER, TIM - Harmony in Ultraviolet CD (Kranky KRANK102, 2006) €14.50**

Klang schimmernd wie helles Licht! TIM HECKER ist nun auf Kranky gelandet, was seinem recht einmaligen Drone-Sound keinen Abbruch tut, im Gegenteil, HARMONY IN VIOLET erscheint uns wie der vorläufige Höhepunkt seines Schaffens: HECKER schafft es, seine digital-sphärischen Drones fast gleichzeitig wie einen monumentalen Noise-Sturm und doch höchst emotional harmonisch & zärtlich-melancholisch erklingen zu lassen....
"Hecker geht den auf seinen letzten Alben eingeschlagenen Weg weiter, baut ihn aus, erweitert ihn. Vielleicht ist "Harmony In Ultraviolet" nicht so hart wie das letzte Album "Mirages", aber Stücke wie "Chimeras" sind nicht weniger eindrucksvoll. Sie berauschen und entziehen den Hörer der Realität. Epische, weite und hocheindrucksvolle sphärische Momente brillieren da. Sie zeigen Heckers grosses Talent für Klangforschungen im Bereich der "spektralen" Musik. Überhaupt, Tim Heckers Klangkompositionen bewegen sich wie auf einem Farbspektrum: immer wieder werden neue Facetten und Färbungen abgetastet und herauspoliert. Feinfühlig, sensibel ebenso wie kalt, dunkel und zerfahren. Doch einerseits klingen die 15 neuen Stücke auf "Harmony In Ultraviolet" so bedeutungsvoll und geladen, andererseits aber so leicht zugänglich, durchschaubar... und bedeutungslos? Wie steckt man den Rahmen ab wenn man Heckers Musik beschreiben soll? Tim Hecker bewegt sich auf einem Feld von Ambient, Drone, elektronischer Musik, Noise und einem gefühlsräussigen Metal. "Harmony In Ultraviolet" ist ein Herbstalbum und erscheint genau zur richtigen Zeit. Denn zusammengefasst klingt es einfach wie der Herbstwind in all seinen Daseinsformen." [Creative-Eclipse]
"Call Canadian Tim Hecker's fourth full-length release (and first for drone-oriented American label Kranky) "ambient for bombardiers." Like

onetime-tourmates Isis, Hecker's focus is on the molten core of metal—the drones, distortions, compressed crunching, and industrial noises that course underneath its notes and riffs. Not surprisingly, one of his earliest releases deconstructed and distended Van Halen's "Ain't Talking 'Bout Love" to more ambient ends.

The display of WWII-era portraiture on *Harmony in Ultraviolet's* cover suggests a cenotaph to downed pilots (in actuality it's an anti-fascist memorial), while the overhead shot of Bologna, Italy, on the interior forebodes the imminent firebombing. Hecker's focus, though, is on the interior of that flying fortress, a blurry suite of movements rife with churns and buzzes. At these stratospheric heights, the guitar's distinct qualities are made fuzzy and uncertain via laptop and digital effects. If you melted off the pop structure from My Bloody Valentine's *Loveless* with some molten magma, you'd have a good idea of Hecker's sound. Flow is maintained throughout, as Tim Hecker apparently understands that ever-tricky notion of fluid dynamics. He breaks up motifs (see "Palimpsest") with churning ebbs and digressions but keeps together the pinnacle suite, "Whitecaps of White Noise." And while Hecker has always been an adept craftsman, *Harmony* reveals his mastery of the idiom. Washes now feel oceanic, as epic and evocative ripples take shape out of unplumbed depths of feedback and distorted peals." [Andy Beta]

"...*Harmony* is, paradoxically, Hecker's most dramatic and most oceanic record. The former implies twists, arc, and carefully planned change intended to evoke specific effects; the latter suggests stasis, immersion, and a state of dreamy contemplation. *Harmony* manages to be both these things by surprising as it mesmerizes, with Hecker reigning in or tempering any jarring effects just enough to keep the self-obliterating sense of endless drone intact. One key is that the tension never really dissipates, varying only in degree and quality. The opening "Rainbow Blood" sets the scene with a screeching and trebly drone, like an orchestra tuning up in the darkened theater where Rebecca del Rio performed in *Mulholland Drive*, and for the next 48 minutes, *Harmony* keeps the pulse elevated..." [Mark Richardson / Pitchforkmedia]

*** HEGRE, JOHN - Colors don't clash CD (Dekoder 017, 2006) €14.00**

"Hegre ist vermutlich bekannt durch sein projekt Jazkamer mit Lasse Marhaug und ihr famoses Album "Metal Music Machine" von letztem Jahr. Der Opener seines Solo-Albums "Don't" aber läßt aufschrecken: die 1003. Gitarren-Ick-hab-auch-Laptop-CD? Schnell wird jedoch im Verlauf des Albums klar, dass Hegre wesentlich besser wird, wenn es ums Aneinanderreihen der schnellen und eher kaputten Sounds geht. Vornehmlich produziert mit Gitarre, Drums, Bass und Digitalität schert sich der Norweger um keine Vorgaben und kappt schnell die laut stehenden Wände dreckiger Schwärze mit Orgeldrone und Schattenmond ("They"). "Never" erinnert leider etwas zu stark an Earth und bleibt seltsam unkräftig und eindimensional, "Do" schabt sich durch kantige Rothko-Referenzen und schwappt in ein vernünftiges Ende mit palawernden Kids. Durchwachsen, verspielt, ernsthaft und im Grunde spannend, da von Hegre mit Sicherheit noch richtig gute Alben kommen werden." [ed **** DEBUG]

"...On his debut release, Hegre plays guitar, like he used to do before turning all things laptop. It seems as if Hegre wants to convince us that he knows how to play the thing, since it starts out with a rather soft and sweet multi layered guitar piece of gentle guitar sounds. However Jazkamer fans shouldn't worry: noise is here too, just as in 'Worry', 'They' and 'Never' (the five pieces read as 'Don't Worry They Never Do' as a response to the title of the CD - all to be said by Snakefinger in an interview in 1987 just before he died), both of which die out in a very slow manner. Hegre's version of a blues piece closes the CD and that is the only piece in which there is an actual band playing, including bass, drums and Tore Boe and family on vocals. 'Worry' is for me the best piece, since it combines in a single tracks various approaches, but make throughout a great piece of music. Hegre shows us all the possibilities of the guitar as an instrument, or perhaps, his instrument, and as such he produced a pretty varied album, but we can wonder if it's perhaps not a bit too varied. One could wonder: what does Hegre want with this? A display of his no doubt great skills, but the coherency of the album is somewhat gone. But fans of Jazkamer, once again, will be pleased with this." [FdW/Vital Weekly]

*** HENTAI vs NORDVARGR - Semen CD (Vital Records 003, 2006) €15.00**

"Semen is a collaboration between Jakob Nybo (Hentai) and Henrik Nordvargr Björkk (MZ.412, Toroidh, Folkstorm). Hentai and Nordvargr ejaculate their audio semen into the cold electronic womb, and watch in fear as an unnatural sonic offspring mutates, squirms in agony and slowly comes to life. A unique and extremely disturbing masterpiece of fleshy, cold and perverse avantgarde dark / death electronic soundscape nightmares. Comes in a superb 6-panel digipak with artwork by Salt (Ant-Zen)." [label info]

*** HERBERT, CHRIS - Mezzotint CD (Kranky KRANK101cd, 2006) €14.00**

Schönes Elektronika-Drone Album dieses britischen Musikers. Tiefe Drones und elektronisches Sirren, so was wie Harmonien durchströmen den vollen Klang, sanfte Sinuston-Pulsarenwellen pflügen den akustischen Ozean...

"Düstere, hypnotische Drone-Entwürfe des in Birmingham beheimateten Avantgarde-Elektronika-Künstlers Chris Herbert. Im Untergrund schlägt der Puls eines Beats, während Herbert auf dieser Basis flirrende und durch Synapsen mäandernde Soundcollagen errichtet, die Auseinandersetzung erfordern. Das ist Musik, die die Aufmerksamkeit des Hörers erfordert. Mit jedem Hören erweitert sich das Spektrum an Struktur, die es zu entdecken gilt. Eine Platte, die ins Unermessliche wächst." [Cargo / press release]

"*Mezzotint* is a collection of digital, textured pieces assembled through the extensive manipulation of found sounds and environmental sources. A dedicated non-musician, Chris Herbert has a long-standing interest in intuitive composition and the elastic nature of sound as a resource, influenced by the collage ethic and the instantaneous capture of performance. Working with decidedly low-tech methods (Chris uses minidiscs, a battle-worn desktop PC and a badly-behaved delay pedal), many of the tracks came into being through guerrilla sessions during his day job. The pieces are essentially improvisations created by extended rehearsal and juxtaposition. *Mezzotint* is the consequence of a continual process of subtraction and composting, leaving just a trace of melody or the implication of rhythm. The result is a spontaneous, embracing the mystery of faraway broadcasts and the internal experience: a clouded, busy music of vertical activity and blended, indistinct color as opposed to narrative uni-direction. Chris' signature swampy, gaseous, and even dirty, crumpled sound is a welcome contrast to the clean, edgeless granular cloud aesthetic employed by an increasing number of artists." [press release]

*** HERBST9 - From a dark chasm below CD (L.O.K.I. Foundation LOKI21, 2006 re-release) €13.00**

Endlich die Wiederveröffentlichung des starken Debuts von 1999 !!

"Neues Projekt aus Leipzig mit dem ersten Album, einem düsteren Industrial-Soundtrack bestehend aus Chorälen, dunklen Pulsationen, ethnorituellen Elementen, konkreten Samples, Geschrei, etc.. in sehr eigenständiger Weise verdichtet zu einem kleinen Meisterwerk. TIP!" [old Drone Rec info]

"I read the description of this in Malignant's latest catalog and decided I had to have it. This was my first CD on LOKI Foundation, a legendary German label responsible for Inade, Ex. Order, and other pariahs of dark ambience. Having listened to it several times, I can safely say I am blown away. The whole album has a real "mystical" feel to it, like you're listening to music that was made within the bowels of the Egyptian pyramids or in the courtyard of Angkor Wat. The first two songs especially, with the droning chants and slow, rhythmic percussion, have an "epic" sort of sound to them. In The Vein Of Purusa is one of the darker tracks, putting film samples to very good use. That's another thing about this album I noticed - unlike some bands who use far too many film samples, the ones I heard on this album fit the track very well and sounded great within the song. From Below utilizes thick bass to keep something of a "beat" for the song, and the background scrapes and drones give the track a very evil feel." [Remote Induction]

*** HIS DIVINE GRACE - Le Grand Secret CD (Reue um Reue 003, 2006) €14.00**

Auf dem Schwesterlabel von TREUE UM TREUE erscheint dieses hochmelancholische und philosophische Werk des französischen Projekts, dass uns in seiner "sad ambient" - Melodiosität an frühe REUTOFF erinnert hat...

"Inspired by the works of the Traditionalists and the lives and deaths of Sekens Murdock and Leontin V. Abilgaard, Moonchild Erik's fourth CD album "Le Grand Secret" (The Great Secret) takes the shape of a metaphysical reflection on the deceptions of human language, in which Murdock and Abilgaard saw the main cause for the world of confusion we live in. Musically more accessible than "Eurydice" or "Reverse Aleph", this very diverse new opus is the worthy successor of "Die Schlangenkönigin", hovering from emotional soundscapes and spacey dub rhythms into gloomy, awe-inspiring drones with even noisy elements. An initiation through pure sound." [label info]

*** HOROLOGIUM - La cartoline perse CD (Blade Records WMDA074, 2006) [lim. 300] €12.00**

"A collection of various unreleased and rare compilation tracks by this cult Polish act. Four tracks have never been released before, while the last track, "Anywhere", gives us a taster of the forthcoming album "The World Is Not Enough". The music ranges from Symphonic Industrial with strange, haunting vocal samples, to upbeat Laibach-esque

Industrial pop anthems. A nice range of styles on this disc and a good introduction to the act. Limited to just 300 hand-numbered copies in an outsized foldout package (with a couple of naked ladies on the cover for good measure!)." [Cold Spring Records]

*** HULK - Silver thread of Ghosts CD (Osaka Recordings OSA002, 2005) €16.00**

Projekt aus Irland mit melancholisch-orchesterlichen Klängen, sehr ruhig und langsam und versunken, elektronische Sounds und klassisch-instrumentelle verschmelzen (Cello, Bass, akustische Gitarre, Piano...). Hat uns z.B. an MITCHELL AKIYAMA erinnert...
"It's strange how thin on the ground decent electronica albums are these days. I'm sure it was only a couple of years ago when their seemed to be a constant stream of releases from a mystical well in the stars. Most of the old labels have now dried up and when releases do trickle out they are underwhelming at best, so I guess it's left to the newcomers to show us how to get excited again. Enter Osaka, a fresh young label from Ireland who have dedicated their lives to divining for the best electronic flecked music they can lay their grubby mitts on, and with releases like *Silver Thread of Ghosts* they're on the right track. Hulk is the pseudonym of Dublin-based producer Thomas Haugh (of Static Caravan fame, not Bruce Banner -- although the green cover may encourage you to think otherwise) and on this album he has managed to achieve what many struggle over for years. Unsurprisingly in this post-millennial musical climate, Haugh has fused his subtle electronic elements with acoustic sounds, most notably cello and guitar. This is no mere folktronica excursion though, Haugh manages to merge the sounds together seamlessly and created soundscapes worthy of comparison with Colleen, Marsen Jules or even Murcof. A beautifully addictive collage of endearing noise, *Silver Thread of Ghosts* is a worthy introduction to a label which promises small and lovely things in the future." [press release]

*** HUNTSVILLE - For the middle class CD (Rune Grammofon RCD2058, 2006) €16.00**

Sehr schwungvoll-polyperkusive Instrumental-Melangen dieses norwegischen Ensemble, absolut hörensenswert!
"Die drei Musiker von HUNTSVILLE - Ivar Grydeland, Tonny Kluffen und Ingar Zach - stammen allesamt aus Norwegen. Grydeland und Zach gründeten zusammen das Sofa Label für improvisierte Musik und tauchten schon zusammen in ebenso unzähligen wie vielfältigen Gruppen wie dem Improvisations-Ensemble NO SPAGHETTI EDITION oder gemeinsam mit dem britischen Keyboarder Pat Thomas im Quartett HISS auf. Die Tatsache, dass alle Mitglieder von HUNTSVILLE Multiinstrumentalisten sind, zeigt, dass die Band um Lichtjahre von einem konventionellen Trio mit Gitarre, Bass und Drums entfernt ist. Grydeland mischt akustische und elektrische Gitarre und am Banjo mit Fingerpicking, verschiedenen Bögen und obskuren Effektgeräten. Ebenso benutzt Kluffen am Bass unterschiedliche Bögen, Stöcke und Gummibänder, während Zach dies mit den diversesten Klängen seines Drumkits untermalt. Am Ende ist es ganz unmöglich, herauszufinden, wer welches bizarre Geräusch zu Tage gefördert hat. HUNTSVILLE treiben den polyrhythmischen Zugang, wie ihn ORNETTE COLEMAN bei "Lonely Woman" kultiviert hat, auf neue Höhen. Verschiedene Tempi der Instrumente konkurrieren miteinander und kommen am Ende der Reise doch als homogenes Ganzes im Gehör des Zuhörers an. //
_This is the debut release for Norwegian trio Huntsville. Huntsville are Ivar Grydeland, (guitars, banjo, pedal steel guitar, etc.) Tonny Kluffen (double bass, etc.) and Ingar Zach (percussion, tabla machine, sarangi box, shruti box, etc.) Grydeland and Zach founded the Sofa label for improvised music in 2000 and appear together in various projects on several of the label's releases. They have worked with Kluffen since 1998, as the core of improvising ensemble No Spaghetti Edition and in the quartet HISS with British keyboardist Pat Thomas. The HISS CD from 2003, Zahir, shows the group's intense application of so-called free improvisation. The Huntsville project contrasts sharply with their earlier work, and this release reveals a quite different, more groove-based approach with strong elements of composition. Zach comments, "... during the last two or three years, our interest in country music and electronic music has developed into a sound we really wanted to investigate -- also Feldman and Cage, drone music, folk music..." The group's multi-instrumentalism means that this is no conventional guitar-bass-drums trio. On acoustic and electric guitar as well as banjo, Grydeland mixes finger-picking techniques with various types of bow, as well as acoustic and electronic devices. Tonny Kluffen on double-bass uses various bows, sticks and rubber bands, while Zach produces a wide range of sounds on drum kit. They make striking use of a marvelous polyrhythmic approach pioneered by Ornette Coleman on "Lonely Woman," and Zach's locomotive groove is contrasted by the free tempo of plangent, folk-like acoustic guitar, in a kind of fractured descendent of the railroad blues. Alternately, the drums set up a tight and furious high-tempo, with the other instruments either at a slower

tempo, or out of tempo completely. When the group lowers the energy levels, soft arpeggios on acoustic guitar are heard against percussive objects and a lone, rather erratic bass drum -- these effects are spare, haunting and quite beautiful. For *The Middle Class* displays a genuinely musical use of unexpected sounds and textures, allied with echoes of traditional genres in a radical new conceptual language." [press release]

*** IELASI, GIUSEPPE - Gesine CD (Häpna H.21, 2005) €14.00**

Solo-Album des italienischen Gitarristen, sehr ruhig & minimal & meditativ, alles handgespielt, Gitarrenzupfer, Drones, weiche Percussion, Impro-Poesie in einnehmender Atmo....
"New solo work from this Italian experimental guitarist and electronic musician. Known for his solo work (his first solo cd, 'Plans', was released on Sedimental in 2003), his collaborations with Dean Roberts and for various collaborations in more improvised contexts. These six pieces are all made up of guitar and percussion in different forms, sometimes electronically treated, but in a very organic manner. Drones, guitar techniques derived as much from folk as the experimental music field, and a calm, haunting atmosphere make up the basis for this beautiful album." [label info]

*** IELASI, GIUSEPPE & HOWARD STELZER - Night Life CD (Brombron 08, 2006)**

Sehr fruchtbare Zusammenarbeit in der Brombron-Serie: GIUSEPPE IELASI, Impro-Gitarrist aus Italien der auch das FRINGES Label betreibt, und der US-Amerikaner HOWARD STELZER, bekannt für seine "schwierigen" Tapemanipulationen und field recordings und ebenfalls Labelbetreiber (INTRANSITIVE RECORDS), kamen für einige Tage in Nijmegen im Extrapool-Studio zusammen.... so entstand "Night Life, wo low-fi noises der seltsamsten Art mit ruhigen Gitarren-pickings kontrastieren, oft bewegt sich die Musik im pulsierend-atmosphärischen Bereich aber mit stetiger Veränderung, cut-ups & nicht-alltägliche Konkret-sounds tauchen auf, sowie immer wieder Giuseppe ungewöhnliche Gitarrenarbeit, die sich kaum beschreiben lässt....
"I am not sure whether the title of this disc refers to the time of recording, but if so the last track's title says it all: Losing our taste for the night life. I know for a fact that a Brombron project can mess up your daily rhythm pretty bad and that ending it feels almost as good as starting it. This disc by IELASI and Stelzer has obviously had exactly the right amount of night time anyway. I have known and admired Howard Stelzer's work as tape jockey for quite some time now (aside of his activity as boss of the wonderful Intransitive Recordings), but Giuseppe IELASI was a new name for me. He is a contemporary guitarist, using this instrument in all possible ways, but with a strong bias towards electronic manipulations. The result of this collaboration is absolutely fascinating: on one hand there are the harsh and explosive eruptions of Stelzer's tapes and on the other hand there are the more gentle and melodic guitar manipulations of IELASI. This combination is truly excellent and invigorating. It has certainly been a while since I heard something this refreshing and exciting. I am not sure why this is; the use of sounds, the compositions, the tension, somehow everything just fits together so well that I am lost for words really. Simply beautiful and an absolute must!!!" [MR / Vital Weekly]

ILLUSION OF SAFETY - Rules of the Game mCD (em13n M130407, 1994) €7.50

Some NEW copies back in stock from the now inactive but almost legendary US-Experimental / Post-Industrial band!
"In der mCD - Reihe von em13 erschienenes Werk der Gruppe aus Chicago - eine der wenigen, die das Prädikat 'Industrial' im ursprünglichen Sinne noch verdienen: differenzierte Kritik am herrschenden Gesellschaftssystem, Bewußtmachung von oftmals tabuisierten und versteckten Mißständen und unbewußt ablaufenden, Medien- und Konsum-totalitären Mechanismen. Die 'Spiel-Regeln' bestehen hier aus diversen Originalgeräuschen verschiedenster Herkunft, harten Industrial-Beats mit Sprachsamples, collagenhaft zusammengebracht und niemals langweilig. Back in stock this now hard to find item with collage-works. For us, this is "Industrial" in the truest sense of the world, voice-samples, beats, field recordings..." [old Drone Records info]

INADA, KOZO - d[] maxiCD (31min) (Staalplaat STCD 154, 2001) [lim.500] €10.00

Back in stock last copies!!
"Die "material series" von Staalplaat geht in die achte Runde mit den fließend-digitalen Klängen des Japaners KOZO INADA, der langsam immer bekannter wird.. zurecht! 32 Minuten Spielzeit. New 4-track maxi-CD by INADA, 8th in the "material series", again with great etched design (yellow hallucinogenetic plastic inside the jewel-case). Pure digital soundwaves, real digital ambient, between softness and lush white noise." [Drone Records - old info]

"Kozo Inada describes his music in terms of "perfect flow". Using computer tools to create this sound, he's able to make quiet space audible and to polish it into clear, perfect beauty." [from the press-release]

INTRAVENE – Flotation Toy Warning CD (Auf Abwegen AATP04, 1998, lim 711 copies) €13.00

"INTRAVENE ist eine faszinierende Zusammenarbeit von Steve Pittis (BAND OF PAIN) und Stephen Meixner (CONTRASTATE). Kaskaden von Echos & fließende Sounds, plötzlich ein kurzes Auftauchen von Drum'n'Bass (sehr kurz), Naturrecordings, nach vorne preschende Geräusche, surreale Atmosphäre. Great work! Weitere Veröffentlichungen sind geplant!" [old Drone info]
Back in stock this great collab. disc by CONTRASTATE & BAND OF PAIN-mainheads.

*** ISIS - In the Absence of Truth CD (Ipecac IPC-81, 2006) €14.00**

ISIS sind jetzt Stars und im Mainstream-Rock angekommen. Trotzdem sind sie immer noch hörenswerter als 99.9% des restlichen Mainstream-Mülls, denn ISIS bestechen weiter durch hoch-atmosphärische und tief-melancholische Gitarrenflächen, gepaart mit kraftvoll elegischem Gesang, und einem ganz eigenen Sound...
"...Es ist die Gabe, solche großartige Atmosphären widerspruchsfrei minutenlang durchzuhalten, die aus ISIS eine ganz besondere Band macht. Und die im abschließenden 'Garden Of Light' zeigt, dass sie auch mit Grunz-Vocals, Percussions und wiederum tonnenschweren Gitarrenriffs die Fans apokalyptisch-depressiver Klänge faszinieren kann. Ihren eigenen künstlerischen Wahlspruch haben ISIS deswegen wohl gleich in goldenen Lettern auf das Booklet geschrieben: "Nothing is true, everything is permitted". Nichts ist also wahr, alles aber erlaubt: Mit diesem freidenkenden Selbstverständnis des eigenen Sounds lässt sich die wunderbare Klangwelt wie auf "In The Absence of Truth" gerade noch beschreiben. Alle anderen Stilzuschreibungen scheitern. Und das ist gut so. Denn hier sind autonome Künstler am Werk, die jeden kleinsten Ton mit eigenen Gefühlen anreichern und sich gleichzeitig für solche Momente unheimlich viel Zeit nehmen. So entsteht ein 65-minütiges Werk, das in seiner Perfektion und Intensität nicht nur immens überraschend klingt, sondern auch nach etlichen Hördurchläufen immer noch an Qualität gewinnt. Herzlichen Glückwunsch zu diesem festsaugendem Klangerlebnis ohne Grenzenzen, am Besten erlebbar nachts, mit geschlossenen Augen und einem bewusstseinsweiternden Mittelchen ..." [Henri Kramer / Powermetal.de]

"Nothing is true. Everything is permissible. - Hassan-i-Sabbah (attributed). With a musical trajectory that spans nearly a decade, ISIS has emerged from the frozen recesses of New England to become an internationally renowned force in underground music. Critically revered as the vanguard of "art metal," the band has consistently exploded the idiomatic strictures that have traditionally defined heavy music, with each new release expanding and improving upon the innovations of its predecessor. On the band's fourth full-length, *In The Absence of Truth*, the members of ISIS (vocalist/guitarist Aaron Turner, guitarist/keyboardist Clifford Meyer, bassist Jeff Caxide, drummer Aaron Harris and guitarist Mike Gallagher) have wed the post-psychedelic crush of 2000's *Celestial* to the extended instrumental passages and tension-escalating dynamics that have since become the band's sonic signature. Produced and recorded with the utmost clarity and fidelity by longtime ISIS co-conspirator Matt Bayles at the Bomb Shelter in downtown Los Angeles, *In The Absence of Truth* is a living, breathing panorama of soaring melodies, dizzying rhythmic ziggurats and seismic heaviness. Cyclical slow-motion bursts of kaleidoscopic notes ring out across orchestral guitar squalls as Meyer erects a wall of electronically-enhanced power-atmospherics and Caxide's mesmerizing sub-aquatic bass volleys spiral endlessly under the sweeping dirge and drone of the band's devastating triple-guitar ensemble. Throughout the album, Turner's vocals have assumed a decidedly cleaner, clearer quality than on previous releases, and Harris' drum work has become even more profoundly expansive and nuanced. Conceptually, the album exists in a nebulous purgatory where elaborately constructed falsehoods pass for fact, where verity is relative to the purposes of those who invoke it, and where traditional notions of time and space are manipulated for purposes of psychic control. Harnessing influences that span nearly a thousand years' worth of literary and esoteric history, *In The Absence of Truth* merges the ancient with the modern in a non-linear conjuration of colluding elements. All told, *In The Absence of Truth* is not only the latest zenith in ISIS' already impressive musical catalogue, but also a triumphant sonic apex unto itself." [label description]

*** JÄÄPORTIT - Avarrus CD (Epidemie Records EPR059, 2006) [lim. 500] €13.50**

Dark (at times slowly rhythmic) ambient from Finland with a strong psychedelic / 70's touch, mainly handplayed on acoustic sources but

also synths & organs, some reminds on the more dark droney pieces of LEGENDARY PINK DOTS.

"First the truly magnificent artwork of this luxury Digipak release deserves special mentioning as it has wonderful aquarel paintings by Mindy M. Heinonen that strongly remind of the work of Tor Lundvall. Mindy is also responsible for violin and vocals on this cd of the Finnish Jääportit. This cd is released by the Czech Epidemie records and after some research i found that we're dealing with the Finnish Tuomas M. Mäkelä here, who has released his latest cd as Jääportit with the Finnish Firebox label, which is more known for it's doom metal releases. Already 10 years this Fin is busy with ambient music, eventually inspired by Mortii and Burzum, but over the years he manages to create more layered and intelligent dark ambient. Avarrus has 5 tracks consisting of quite organic sounding ambient with long-stretched drones and the usage of acoustic instruments such as a (manipulated) guitar, sound bowls and piano. Furthermore you'll hear cold sounding synths and warm sounding flutes. With at times a very nice build-up in tension, with rhythms that set in, and make it resemble filmmusic and ambient-tripthop from the '90s. The atmosphere on Avarrus is dreamlike. Somehow this reminds of the later albums of Ulver, but of Boards of Canada as well. Curious? Check for yourself as Jaaportit surely deserves the attention." [TekNoir / Gothronic mag]

*** Gregor JABS - Stamen CD (Jeans Records 02, 2006) €12.00**

GREGOR JABS is one of the founders (together with FRANK ROWENTA and MARIUS SCHILLAK) of this new label JEANS RECORDS (based in Aachen, Germany). He is also part of GRILLHAUS, but his (first?) solo-album sounds much less weird - here he submerges deeply into mysterious pure experimental soundscapes, drone-elements mix up with strange electronic bits and pieces, a weirdness-factor is still given. Between dark ambient and musique concrete, think of FRANCOIS BAYLE or ROBERT NORMANDEAU... Worth to discover. 6 tracks, 45+ minutes
"Gregor Jabs debut is a minimalist ambient electronic soundscape. It sounds like a new kind of Musique Concrète. It offers different rooms of sounds and a wide range of frequencies. The perfect trip by using a good audio system.." [Reduktive Musiken]

*** JACKIE O'MOTHERFUCKER - America Mystica do-CD (Very Friendly VFCD 27, 2006) €17.50**

"America Mystica" setzt sich aus vier Liveaufnahmen zusammen, es wurde teils in den WFMU Recording Studios, teils bei einer Session im Cube Cinema in Bristol aufgezeichnet, die Atmosphäre variiert also zwischen ruhiger Studio- und dynamischer Livestimmung. Das kürzeste Stück ist fast 20 Minuten lang, man sollte ein wenig Geduld mitbringen, die durch einen unvergleichlichen Hörgenuss allerdings mehr als belohnt wird. JACKIE-O MOTHERFUCKER schaffen mit jedem Stück einen neuen, einzigartigen Sound: rauer Blues, große Klangschichtungen, hypnotisierende Percussion, kombiniert mit pulsierenden Turntable-Live/Samples Elektronika - so hört sich ein poetischer Trance-Psych-Klassiker an //
America Mystica is a collection of four live recordings, made under varied circumstances, ranging from the quiet and comfortable setting of the WFMU free form radio recording studio, to the live theatre environment at the cube cinema in Bristol, England, where the group was recorded in concert performance. The line-up includes Montreal musicians Fluffy Erskine and David Bryant, as well as long time JOMF members T. Greenwood and Brooke Crouser. Also appearing on these recordings are Jeff Mooridian, Adam Forkner, Honey Owens, Jessie Carrot, Theo Angell, Samara Lubelski, Josh Stevenson, Genevieve Delinger, Alexander Tucker and Andy Cvar, with live sound by Craig Bowen. The four compositions contained here, issued for the first time ever by Very Friendly, are all quite long, even by JOMF standards, the shortest piece being over 19 minutes long. Listening to this work requires some patience, but is richly rewarding, as each piece unfolds and delivers its content in a way completely unique, and timeless, raw blues, layered drones, and hypnotic percussion combine with pulsing micro-tones, turntable live/samples, bells, whispers, and jive talk, to create a poetic, trance-psycho classic." [press release]

*** JAZKAMER - Balls the size of Texas Liver the size of Brazil CD (Purplesoil PULSE ZERO:FOUR, 2007) €13.00**

JAZKAMMER (das norwegische Projekt vom Noisetäter LASSE MARHAUG und JOHN HEGRE, der jetzt ja auch solo in Erscheinung tritt) schreiben sich plötzlich JAZKAMER und veröffentlichen ein Album, so strange und auf eine gewisse Weise so vielseitig und verrückt wie (alte!) STILLUPSSTEYPA. Wir notieren: sophisticated Sphären-Drones, Chaos Noise mit found-sounds Schnipseln, gerne werden Originalquellen verändert / verschnellert / oder gleich total geschreddert, ein akustischer Lehrgang für Ärzte (?), sowas wie Rockzitate (Gitarren- & Bass-riffs), etc. etc.. das Unerwartete, Bizarre & Schräge ist hier das Normalste von der Welt !

"Czech Republic label Purpleoil have released a Jazkamer CD called Balls The Size Of Texas, Liver The Size Of Brazil. It follows in the landscape of Panic; slow-moving passages of weeping guitar, overlapped with textures of turntable surfacenoise and distant location recordings. This is one for the rainy days, or when you're longing for the prairie." [label info]

*** JENSSEN, GEIR - Cho Oyu 8201m CD (Ash International ASH 7.1, 2006) €14.50**

"Ein Album, das auch eher in die Kategorie 'Interessante Entstehungsgeschichte' fällt: Geir Jenssen, seit gut 15 Jahren besser unter seinem Künstlernamen Biosphere bekannt, hat den sechstöchsten Berg der Erde, den Cho Oyu im Himalaya, erklommen und ein Band voller Fieldrecordings aufgenommen. Die Aufnahmen der 45-tägigen Reise kann man auf Cho Oyu 8201m: Field Recordings from Tibet hören, eine Art akustisches Tagebuch, das den Trip vom Aufstieg über das letzte Basislager bis hin zum Gipfel dokumentiert.

Das Ergebnis ist bemerkenswert, wie schon bei seinen früheren Aufnahmen schafft es Jenssen fast gänzlich ohne zusätzliche Effekte und Instrumentalisierung ein unglaublich dichtes Ambient-Album zu erschaffen, dass konsequent die Biosphere Linie weiterfährt, und trotz anfänglicher Kälte (wortwörtlich) im Endeffekt einen spannenden Soundtrack für einen mehr als interessanten Trip markiert. Vom selbigen Rauschen des Gipfels über den Funkverkehr der Flugzeuge, die man in der Nähe des Gipfels aufnehmen kann bis zu den Aufnahmen eines Yak-Triebes und dem Trubel der letzten Ortschaft vor dem Anstieg, ist die Dokumentation mehr als gelungen. Wer ganz genau hinhört, der erkennt sogar einige Samples, die bereits in Biospheres großartigem letzten Album Dropsonde verwendet wurden. Den Bericht der Reise kann man übrigens auf Biospheres Website nachlesen." [Thelastbeat.com]

"Special edition CD + full colour booklet in special wallet. Chris Watson writes: 'Cho Oyu 8201m' is a wonderfully rich and well documented sonic adventure. A unique narrative full of deep rhythms and exciting textures. Beautiful design'. These recordings were made by Geir Jenssen [aka 'Biosphere'] while climbing 'Cho Oyu' in Tibet in September and October 2001. Cho Oyu is the sixth highest mountain in the world at 8201m, situated in the Himalayas near Mount Everest, on the Tibetan-Nepalese border. This album may be regarded as the soundtrack to the film of this journey. This CD also contains some of the source material for his recent Biosphere album, 'dropsonde' [Touch 2006]. Geir Jenssen is better known as BIOSPHERE, who has released five albums on Touch over the last ten years." [press release]

*** Johann JOHANSSON - Ibm 1401, a user's manual CD (4AD CAD 2609CD, 2006) €16.50**

Nach den schönen TOUCH-CDs ein weiteres stark Filmsoundtrack-artiges Album des Isländers, dass uns stark an die emotionale Musik von ARVO PÄRT erinnert... sein Debut für 4AD !!

"Johann Jóhannsson ist Isländer und lebt in Reykjavik. Er ist Musiker (sowohl Solo als auch als Mitglied des Apparat Organ Quartets), Komponist, Produzent und Labelgründer (Kitchen Motor). Jóhannssons Name ist auch immer wieder in den Credits der Produktionen renommierter Künstler zu finden. So produzierte und schrieb er mit Marc Almond an dessen Stranger Things' Album, arbeitete mit Barry Adamson, Pan Sonic, dem Hafler Trio oder Jaki Liebezeit zusammen. Als Komponist verzaubert er seine Zuhörer meist mit seiner stattlichen und eindringlich-melodischen Musik. Sein neues Werk ist bis dato seine am anspruchsvollsten instrumentierte und attraktivste Komposition. Die Idee zum Album basiert auf der Arbeit von Johanns Vater. Dieser war im Jahr 1964 als leitender Techniker bei einem der ersten Großrechnerprojekte Islands beschäftigt und es gelang ihm, den Rechner IBM 1401 mit einer Melodie zu programmieren und diese aufzunehmen. Diese Tonbänder, die Johann auf dem Dachboden seines Vaters fand, bilden das Herzstück des Albums. Für die Aufnahmen schrieb Jóhannsson seine Komposition für ein Streicher-Sextett um und komponierte einen neuen finalen Satz." [Indigo]

"So here it is, Jóhann Jóhannsson's eagerly awaited debut album for the 4AD label, and we're very happy indeed to say that it's the finest record he's put his name to yet. I suppose the move from Touch worried some fans at first, but on hearing 'IBM 1401...' in it's entirety it makes perfect sense as part of the 4AD catalogue. Jóhannsson found inspiration for the record after discovering his father's IBM1401, a cumbersome 1960s computer system for which his father was a technician. Apparently these machines used to cost \$2500 per day to lease and probably did a lot less than you'd think given the price, but Jóhannsson saw something intriguing to sample and in the same way that he utilised morse code receivers and ham radios on his Kitchen Motors disc, he uses IBM1401 training tapes as the thematic link on these tracks. An English voice can be heard describing the computer parts and how they work and how to engineer repairs on the machine and it's peripherals, of course this is something that can ruin an

otherwise good piece of music, but Jóhannsson in his restraint has managed to use the samples so cleverly that they actually become part of the music itself. The assertive voice becomes a symbol of nostalgia and that dusty sentiment, a picture of technology passed, or an electronic postcard from 1960, and never becomes there merely for the sake of it. Coupled with the simply stunning string arrangements they add a strange ethereal narrative, and while not telling a story as such, they bring vivid pictures to mind with great ease. Jóhannsson's skill in merging sounds doesn't end here either, as we heard on the stunning 'Englabörn' he can subtly blend his electronic production methods with the orchestral arrangements without it ever falling out of place. Synthesized chimes trip and fall in-between the orchestral swells and radiophonic bleeps to create soundscapes so breathtaking they can leave you totally lost for words. It would be almost offensive however to merely label 'IBM 1401, A User's Manual' as cinematic, rather Jóhannsson has pushed the bar higher and taken the infant post-classical genre to the next logical place, creating an album which doesn't just suggest visuals, rather with it's oblique use of sampled voices and atmospheric sounds the visuals are there all the time and are simply left for us to interpret. A challenging, engaging and utterly breathtaking experience, Jóhann Jóhannsson has proved he is out there on his own. Essential purchase." [Boomkat]

*** Pär JOHANSSON - The empty place CD (Elektron Records EM1011, 2006) €13.50**

"Pär Johansson was born in Södertlje, Sweden in 1972 and besides his M. Sc. in computer engineering, he has studied music, acoustics and Chinese language and culture. He was a student of electroacoustic composition at EMS in 1995-97 for Anders Blomqvist, Lars-Gunnar Bodin, Andreas Hedman, Jens Hedman, Erik Mikael Karlsson and Peter Lundén. Since then he has also worked there as an administrative assistant and lecturer in acoustics and sound synthesis. Pär Johansson's music is narrative, sometimes containing recognizable sounds, but it is not conventional programme music, though the source of inspiration often is literary or philosophical. Nor is it conceptual sound art since the aesthetic aspects of a piece are just as important to him as the underlying ideas. The intention is that it should be possible to listen to the music without any background knowledge. Pär wants to avoid an overly intellectual approach to music, while not abandoning the formal stringency typical of Western art music, and strive for an abstract, emotional narrative not unlike that of a Chopin ballade. His works contain several parallel layers in counterpoint - a trait borrowed from ancient art music. This method of working in layers has led him to compose almost exclusively multi-channel works." [press release]

*** JULIUS, ROLF - Für einen kleinen See CD (Because Tomorrow Comes btc 05c, 2003) €16.50**

Very carefully created Drone / Microsound-album from this german sound-artist, who combines his beautiful acoustics (mainly derived from field recordings) with "the gaze" of colours, objects, etc. - for many of his exhibited sound-sculptures the visual quality plays an important role too. For example, colours can fill in the gaps of a musical composition. So he also creates pieces for certain "objects" of the nature, like a small see or a certain landscape. The music consists of drones and tiny bits & pieces of sound....

"Rolf Julius' works are always catalyzers for increasing attention to the things surrounding us. This has secured Julius an unmistakable place in the spectrum of contemporary art. He for himself is more influenced by people like Wittgenstein or John Cage...In a world meanwhile overflowing with artworks in energetic brush strokes and equipment playing fortissimo, his works murmur visually and acoustically as if they had always been present. The small sounds can originate in musical instruments, they can be natural sounds, and Julius often works with simple things such as buzzers. For Julius music is everywhere. It isn't important which sound-producing devices he uses. Julius often uses them in contradiction to the normal method..." [label info]

*** KAHN, JASON / JASON LESCALLEET - Red Room CD (Chloe Recordings 006, 2004) €13.00**

Starke Live-Aufnahme aus dem "Red Room" in Baltimore, Maryland, USA, vom März 2003 - inspiriert vom Phänomen des Infrarot-Lichts, welches jeder Körper, der Wärme abstrahlt (fürs menschliche Auge unsichtbar) produziert. Entsprechend zäh, dicht & dickflüssig sind die elektronischen Klänge hier, sehr "direkt" und trotzdem konkret in ihrer schwebelnden physischen Präsenz.

"Jason Kahn: percussion, analog synthesizer. Jason Lescalleet: tapes, casio SK-1, casio SK-5. recorded 8 march 2003 at The red room, Baltimore, MD, USA." [liner notes]

'A brilliant and beautiful album taken from tapelooop and percussion duos by Jason Kahn and the amazing Jason Lescalleet. For red room, which appears as a tribute to the Baltimore performance space of the same name, Lescalleet edited out any gestures that the two made

which could be easily attributed to either of them. So what you get is a monolithic hum with few distinct events, just an overall feeling that is as compelling as it is hard to describe. The effect is not at all like improv, and also not like much else that I know of... incredible, and very highly recommended." [Howard Stelzer]

*** KARJALAN SISSIT - Tanssit On Loppu Nyt CD (Cyclic Law 17th Cycle, 2006) €14.00**

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

"4th full length and 2nd for Cyclic Law from one of Sweden's most respected Martial/Industrial act. Quoted from Markus Pesonen himself "This is my personal W.A.R. against everything that reveals my hate! You are the enemy! "... so you can expect a logical follow up to his last album where Anti socialism, Bitterness and Alcoholism are still at the center stage of his purpose and where harsh industrial passages, aggressive vocal lines and soft ambient textures collide with intense bombastic outbursts. The album was again exquisitely produced by Peter Bjärgö at Erebus Odora. First 1500 copies in A5 textured book. 8 tracks. Running time 32:05" [press release]

*** KA-SPEL, EDWARD - Khataclimici, China Doll CD (Streamline 1009, 1995) €14.00**

"Re-Release der genialen 5.ten Solo-LP von 1988 (DOM Records). Gemeinerweise (für die Leute, welche die LP besitzen) mit unveröffentlichtem Bonus: "A 20 minute composition "Tszrnikowskiyarrh The Baptist" was added to the original album for this release. Recorded in 1994 it serves as a link to the (forthcoming) 3rd part of the Aa-hzyd trilogy. It comes across as a surreal journey of most adventurous quality." [old Drone Rec info]

"This is an extended CD issue of Edward Ka-Spel's fifth solo album. *Khataclimici China Doll* was originally recorded in 1987 with the help of Legendary Pink Dots members Majest Alarme and Silverman, and was released on the German DOM label that same year. It represents part 2 of the not yet completed *Aahzyd China Doll* trilogy. (The first part has been reissued on CD by Staalplaat.) *Khataclimici China Doll* shows Edward Ka-Spel's fascination with dark psychedelia: Khataclimici = The coming of the Khataclism, the Apocalypse..." [label info]

*** KA-SPEL, EDWARD - Eyes! China Doll CD (Beta-Lactam Ring Records mt114, 2006) €14.00**

Wiederveröffentlichung der zweiten LP von 1985 inklusive zweier Bonus-Tracks und im Klappcover-Design mit Reproduktion des Original-Covers von Steven Stapleton!

"Each CD will have a coupon to receive a bonus CD of new material once all the solo albums of Edward have been reissued. Includes two unreleased tracks. Edward's second solo full length first appeared as the world was still rubbing ITS eyes from new wave fall-out. Synth pop had, by now, been fully co-opted by the populace at large with Wham, Madonna and Chaka Khan topping the US charts and Dead Or Alive and Paul Hardcastle making a splash across the pond. With Eyes Edward proved a couple things: 1) He really DID have a musical voice distinct from his work with LPD and 2) somehow synth pop could still be melodic, challenging, exploratory AND kick ass. On first hearing Avengelist's almost martial sequences bubble up from behind Mirror Soul's pleasantly plaintive analogue drone, I cancelled all the day's plans so I could just sit home and study this odd record until I passed out. Soon the end of the experimental Hotel Blanc suite was triggering emotional responses of longing. Eyes was...IS a unique electronic vision quest that is schizophrenic in all the right places. In those mysterious pre-internet days LPD and Ka Spel still had an almost Jandek or Residents-like sheen. Had...to...find...out...at...all...costs. It was like that beautiful Steven Stapleton cover was beckoning me personally, but also warning that things would always be a little different from then on. 'Why another China Doll?;' 'is Edward part of Nurse With Wound?;' 'who is Lady Sunshine?;' Stories were fabricated to fill in the details, all with Eyes chiming CONSTANTLY in the background with its somber synths that were somehow not sad and Edward's bizarre anti-nursery rhyme lyrics. Weird samples from inside the goldmine: the use of sound on Eyes tugged at the ear and the gut. From a song to a...thing, to another song to another...thing, to a noise, to a sequence to a...run, hurry, flip the record, AGAIN! Completely minimal yet subliminally lush. A chirpy waltz to break the din, but then it felt a bit like being at a run down, radioactive circus. Best circus I've been to so far. Omnipresent little additives made for new discoveries with every listen.

Edward seemed to exist in a no man's land hidden somewhere betwixt the new wave and Elysium. He's still there and Eyes is still fresh after 20 years, finally reissued properly as a CD, repackaged with its original art in a mini LP sleeve for maximum geek-out effect. Eyes, I feel for you...I think I love you." [press release]

*** KILLING JOKE - Chaos for Breakfast 5 x CD-Box (Maliciousdamage MDCD555, 2006) €34.00**

The first four singles and first two albums on this 25th anniversary release, together with demos, outtakes, stickers, photos...

"Jaz Coleman dürfte einer der durchgedrehtesten Köpfe sein, die jemals Musik gemacht haben. Und KILLING JOKE mit eben diesem Zigarre qualmenden Jaz Coleman am Mikro ist nicht nur eine Institution, sondern Kult. Zum 25jährigen Jubiläum steht mit "Chaos For Breakfast" eine 5er-CD-Kollektion ins Haus, deren Titel wohl kaum passender sein könnte und deren Inhalt das Fanherz in wahre Aufregung versetzt. Zum chaotischen Frühstück gibt es die ersten vier KILLING JOKE Singles, zusammen mit Demos und Outtakes der ersten beiden Alben. Alle kommen im Originalartwork mit Einlegern, Aufklebern und einer ganz und gar einzigartigen Sammlung von 30 ultrarenen Fotos und Erinnerungen." [press release]

*** KIRKEGAARD, JACOB - 4 Rooms CD (Touch Tone 26, 2006) €14.00**

Zweites Album des Dänen für TOUCH, wo er mit einem kuriosen physikalisch-geographischen Konzept versucht, die noch aktive radioaktive Strahlung in Tschernobyl in Sound zu verwandeln: Er nahm dort an vier verschiedenen öffentlichen Plätzen "Stille" auf und warf das Aufgenommene in den Raum zurück, um es dann am gleichen Ort wieder neu aufzunehmen (wie LUCIER es Jahre zuvor bei "I am sitting in a Room" mit seiner Stimme tat). Durch diese Technik entstanden sehr ruhige amorphe drones, voller Resonanzen-Blasen, klanglich werden nach einiger Zeit feinste aurale Mikrotuberanzen spürbar...

"This is Jacob Kirkegaard's second release for the Touch label, after Eldfjall. Born in Denmark, now living and working in Germany, here he explores one of the worst man-made disasters in history. The Chernobyl nuclear power plant exploded on April 26, 1986; clouds of radioactive particles were released, and the severely damaged containment vessel started leaking radioactive matter. More than 100,000 people were evacuated from the city and other affected areas. Despite the fact that radiation is still being emitted from the nuclear disaster site, the 900-year-old city of Chernobyl survives, although barely. As of 2004, government workers still police the zone, trying to clean up radioactive material. Some -- mostly elderly -- have decided to live with the dangers and have returned to their homes in the zone's towns and villages. The effects on the environment were catastrophic: huge areas of northern Europe were dosed with radioactivity. This work is a sonic presentation of four deserted rooms inside the "Zone of Alienation" in Chernobyl, Ukraine. Jacob Kirkegaard deliberately picked rooms that once were active meeting points for people: a church in village Krasno, an auditorium, a gymnasium and a swimming pool in Pripjat. Two decades after the event, Kirkegaard explores the phenomenon of radiation with the medium of sound. By listening to the silence of four radiating spaces he aims to unlock a fragment of the time existing inside the zone. Silence, unfolding in space. The sound of each room was evoked by sonic time layering: in each room, he recorded 10 minutes of it and then played the recording back into the room, while at the same time recording it again. This process was repeated up to ten times. As the layers got denser, each room slowly began to unfold a drone with various overtones. From a technical point of view, Kirkegaard's "sonic time layering" refers back to Alvin Lucier's work "I Am Sitting in a Room" (1970). Lucier recorded his voice in a space and repeatedly played this recording back into that same space. In this work, however, no voice is being projected into the rooms: during the recordings Kirkegaard left the four spaces to wait for whatever might evolve from the silence." [press release]

*** KONTAKTA - same CD (Odd Size OS13, 1993) €14.00**

Great album from this Cologne-scene supergroup around C-SCHULZ and MARCUS SCHMICKLER. Over 10 years old now but doesn't sound old at all... handmade ambience, experimental drones...

"...an electro-acoustic live group featuring monika westphal, c-schulz, marcus schmickler, frank dommert, georg odijk, hajsch. cd recorded live at kaspar-hauser-studio, cologne." [A-Musik]

*** KOWALSKY, GREGG - Through the cardial window CD (Kranky krank094, 2006) €14.00**

„Der in Oakland, Kalifornien beheimatete Gregg Kowalsky hat einen Master of Fine Arts Abschluss in Electronic Music and Recording Media. "Through The Cardial Window", das Debut Album von Kowalsky besteht aus 7 Ambient/ Drone Tracks, die unter anderem Elemente vom Mills Ensemble und von Isis beinhalten. Was genau er von Isis

verarbeitet hat, ist für mich nicht hörbar und ich sehe die Wichtigkeit dieses Hinweises auch nicht wirklich. Die Stücke sind schön, harmonisch und ab und an mit Noise Collagen die an und abschwelen durchzogen. Generell erinnert mich Musik wie diese immer an den Blick auf eine in der Sonne flimmernde, blinkende Wasseroberfläche. Denn genauso schimmern diese Klangbilder und Drones minutelang in Ruhe vor sich hin. Für Fans des Kranky Labels sicherlich spannend.“

[Creative Eclipse]

"Gregg Kowalsky lives in Oakland, CA . In Dec. he completed a Master of Fine Arts degree in Electronic Music and Recording Media at Mills College with the guidance of Fred Frith. For *Through the Cardial Window* Kowalsky used mic'ing and recording techniques to pull out hidden textures and frequencies from sound sources as diverse as recordings of the Mills Ensemble (he filtered a piece he wrote for the group through the pickup of an acoustic guitar), bowed acoustic guitar and a broken floor heater. 'Into the Marshes They Drove Me' contains source material from the band Isis. Kowalsky made a track, using tones, harmonics and feedback loops. The music he creates is situated betwixt and between textural ambience, psychedelia and pure noise." [label description]

*** KRAKEN - Chagrin CD (Spectre Records S22, 2006) €14.00**

Das belgische Duo mit dem vierten Album! Aggressiver und noisig-unterkühlter als die Vorgängeralbum besticht "Chagrin" durch bedrohliche Stimmeinspielungen und einer unheimlichen 'Präsenz des Fremdartigen', die sich auch in den vielen nervenzerrenden Soundeffekten widerspiegelt. Zum Ende hin gewinnt das Album an ritueller und dunkel-melancholischer Prägnanz...

"Just like on Amore all titles on their fourth CD Chagrin are in Dutch. Strange titles which present an insight in the (obviously) very sick mind of the Kraken. Floating dogs, Fear of meat and Your sister and the wrong leg are just a few examples of the mindset of this album. Soundwise Chagrin can best be described as isolationist music, but with the remark that Kraken is a duo. You would expect true isolationism to be written by a single performer and because of this, the CD has so much more to offer. Deep droning sound layers, inaudible or at best incomprehensible lyrics, noisey ambience, field-recordings of an unknown origin and even a few rhythms. The Kraken might well be the Belgian Cthulu in disguise. Who knows? After all, there are tentacles involved ..." [label info]

*** KREJCI, DAVID - The Cleophone CD (New American Folk Hero Recordings NAFH-15, 2006) €13.00**

DAVID KREJCI ist ein US-amerikanischer Sound-Artist, der ein "Drone-Instrument" namens "The Cleophone" gebaut hat. Es besteht aus 12 Piano-Saiten die über einen Holzkorpus gespannt werden, wobei jede Saiten mit eigenem Pickup reguliert werden kann. Das Cleophone lässt sich mit verschiedenen Utensilien bespielen, es können auch rhythmische Muster entstehen. Hier verewigt wurde eine 33minütige ,virtuos-improvisatorische Session ohne spätere overdubs oder Effekte ; der Klang ist dronig und dynamisch, reich an Obertönen & Vibrato, leicht verzerrt & stereo-phasig aufgeteilt. For Drone / Minimal-Fans! "Dave Krejci's earliest memory of music is that of trailing his mother while she vacuumed. Krejci would hum along with the vacuum's drone sliding in and out of pitch to create vibrations in his chest. This attraction to the visceral and hypnotic characteristics of sound has fed Krejci's fire for more than 25 years. His adulthood obsession with organs, Leslies, the Cleophone and pianos is nothing more than an adult extension of his vacuum-chasing days. Krejci grew out of Austin, Minnesota, a small hog-slaughtering town curiously full of musicians. "Classically trained" on the piano, Krejci spent the majority of his musical time writing his own compositions and playing piano in bands. In 1987, Krejci escaped the miserable town and fled to Minneapolis to attend the University of Minnesota. In the late 1980s and early 90s, Krejci played Hammond organ for TwinTone/Prospective recording artist GREEN MACHINE, a psychedelic trio that produced several full-length CDs and 45RPMs. In the Spring of 2005, built the CLEOPHONE, an electronic stringed instrument built out of heavy piano strings, Rhodes electromagnetic pick-ups and a microphonic copper stand. The instrument is played through two Leslie Speakers and manipulated with piano hammers, bows, sticks, bones, brushes and ball-bearings." [label description]

*** KUBISCH, CHRISTINA - Armonica CD (Semishigure semi006, 2005) €13.00**

Dröhnminimalistische Aufnahmen mit einer "Glasharmonika" (auch "Hydrokristallophone"), einem Instrument aus dem 18. Jahrhundert, welches von Benjamin Franklin entwickelt worden sein soll und mit Fingern & Füßen "gespielt" wird. Betörende obertonreiche Sphärenmusik, der dritte Teil der Semishigure-Trilogie KUBISCH! "Completing the trilogy of Christina Kubisch releases on Semishigure, Armonica features another investigation into one specific sound source, which forms the basis of a one-hour composition. Kubisch's newest

work is created by using the glass harmonica, an instrument from the 18th century, which isn't in use anymore. The glass harmonica, also known as armonica, was invented by Benjamin Franklin in 1763. This instrument consisted of a series of chromatically graded glass discs, which were moved by foot action. The sounds were produced by friction against the glass rims through wet fingers. The instrument was very much in vogue in the 18th century due to its mysterious sound, often compared to voices from higher spheres. Playing the glass harmonica caused serious nervous breakdowns in some of its, mostly female, players, which soon caused it to go out of fashion. The composition 'Armonica' consists exclusively of original recordings made using an authentic glass harmonica from the museum of musical instruments in Berlin, Germany. The recording has not been altered artificially, making the distinctive sound of this instrument the foundation on which the recording rests." [label description]

"This is the third release by Christina Kubisch for Semishigure, the CD side label for arts and musics of the Bottrop-boy empire, following 'Diapason' (see Vital Weekly 339) and 'Twelve Signals' (see Vital Weekly 411). On the first two she used non musical sound sources, such as tuning forks and mining bells, here she returns to music by using the glass harmonica, an instrument from the 18th century also known as the armonica. The glass is all tuned and moved by feet and played with wet fingers. The instrument is played here by Konstantin Restle, but it's edited by Kubisch, although no processing of any kind were made. This fifty-six minute piece is a beautiful drone work of slowly shifting overtones and moving textured sounds. The feet are also recorded, but are pushed away to the bottom-side of the recording. By cutting out the silence in between the notes, the work stays throughout on a similar level, which makes it not dissimilar to the work of Phil Niblock. Although it has the same sparse music as the previous two works, it's still something that works on a totally different level. A great, moving piece of music." [FdW / Vital Weekly]

*** KUBISCH, CHRISTINA - 24 Pictures at an Exhibition CD (Olof Bright OBCD13, 2006) €13.00**

"Three compositions from 2005. Cooperation with Ystad Art Museum. How does a visitor look at the works in an art collection? After a fast first glance at the painting, she looks at the little text telling the name of the artist, technique, donor, etc. The traditionnal small texts play an important role giving the visitors the feeling of knowledge and understanding when looking. As if they were more important than the work art themselves. For Christian Kubisch this was the starting point for her sound installation in the collection of Ystad Art Museum. She had 24 of the more well known pieces replaced by flat loudspeakers looking like canvases. The informations texts were removed as well, but read by the director of the museum, Thomas Millroth, and recorded by the artist. She then processed and used these recordings in her sound installation." [press release]

LABELLE, BRANDON – Techne CD (A Bruit Secret 04, 2001) €7.50

"Wieder ein stark konzeptgeladenes Werk vom kalifornischen Klangkünstler: Auf Techne sind alle Stücke entstanden als Ergebnis von „Körpern“, die sich in direkten Kontakt mit architektonischen Räumen begeben... das akustische Ergebnis klingt wie eine fremde Sprache aus konkreten, sich schnell verändernden, collagenhaft verfremdeten Sounds, soft und zart." [old Drone Rec info] "...Through his use of contact mikes, the human body turns into a complex sound source, and the space where the action takes place becomes a musical instrument by itself. Brandon LaBelle builds his sound performance to reflect the site and the objects he finds there, found-art seen as a highly conceptual reasoning as well as a play in improvisation. The music of Brandon LaBelle reveals the social context in which it exists, or more precisely, it's the context itself that is designated as a musical event, through the displacement of the concept of authorship on an active social space. 'Techné' presents itself like the trace of a process where the physical body interacts with architecture via micro contacts. The technology is the interface of this contact built both on desire and the architectural constraint of the place (and its subconscious). A recording of situationist poetry where the politics project gives its shape to the musical project, a radical noise. (Traduction : Pascal Rivoire)" [label description]

*** LARK BLAMES - Chimney CD (Old Europa Cafe OECD085, 2006) €13.00**

Neues Projekt eines NAEVUS-Mitglieds: "Live" eingespielter drone / dark ambient, aber auch harschere Experimente und fast schon Song-artiges mit Gesang und mehr Struktur, 10 Stücke voller Unterschiede, mit verschiedensten Instrumenten, oft getragen von rhythmischen Bass-Mustern, alles mit düster-harmonischen Untertönen und manchmal etwas bizarr & schräg...ROSE MC DOWALL und JOHN MURPHY wirken auch mit. To discover!

"Chimney" is the end result of a year of sporadic and inspired sessions of improvised music making by Marc Blackie (of Sleeping Pictures) and Lloyd James (of Naevus), both artists have already released one full album on OEC ! "Chimney" exemplifies a strict yet free approach to the creative process resulting in the collision of humour with dense atmospheres. For the making of these recordings the rules of performance were quickly chosen, a recording was made immediately after and the results were mixed to remain as faithful as possible to the original impetus. The instrumentation used ranges across piano, naive percussion, guitar, broken synthesizer, detuned accordion, electronic treatments and abused microphones to produce pieces whose styles could be variously described as ambient, mock-power electronics, exotica... but, for the most part, the pieces here simply defy description. "Chimney" also includes guest vocals from the inimitable Rose McDowall (of Strawberry Switchblade, Sorrow, Coil, etc) on one track, while another track features vocals, samples and theremin courtesy of John Murphy (of KnifeLadder, Shining Vrll, SPK, The Associates, etc.). "Chimney" is an essential testament to the power of spontaneous composition. Digipack cover

*** LA STPO - 1986-1990 CD (Beta-Lactam Ring Records mt005, 2001 / 2006) €10.00**

Nachpressung der frühen Beta-Lactam Veröffentlichung von 2001, special priced!

"Re-release einer LP und 7inch von 1986 und 1990 (erschieden auf Illusion Production, dem DDAA -Label) dieser bemerkenswerten französischen Avantgarde-Band, wilder aber perfekt eingespielter meist atonaler „No Wave“ mit ungläublicher Dynamik und wahnsinnig wirkendem Gesängen..." [Drone Records info]

"This six piece French ensemble has been around since the mid-eighties, and operates in the area somewhere between Etron Fou axis and Neo-chamber styles, applying humor, avant-gardisms, ultra high energy theatrics, and a well rounded eclectism. They cover a pretty wide field of material within those realms, using guitars, bass, contrabass, drums, percussions, saxes, mallets and synths, plus a lot of unusual stuff like balafon and viola de gamba. Definitely EFL territory, and although vocalist Pascal Godjikian is nothing short of excellent in variety of styles, and musicianship is top notch all around, this is still fairly extreme music that is probably more excessive and explorative than most would be comfortable with in their daily musical diet. Still, for those who know this style of music and love it, STPO is the ticket. Recommended for the intrepid explorers, not the Marillion crowd " "...really there's not been many crazier bands! STPO are of that crazy RIO vein, a little like Etron Fou, Debile Menthol, Look de Bouk... except much more theatrical and schizoprenic, this a little like Albert Marcoeur too. Intensive, complexe and overloaded with French jabbering vocal theatrics." [reviews from label website]

*** LASWELL, BILL - City of Light CD (Sub Rosa SR154, 1997) €13.50**

Finally as re-edition available ! Featuring COIL, TETSU INOUE, HAKIM BEY, JANET RIENSTRA, etc..

"This album was recorded in Banaras, India, and mixed in Greepoint, N-Y. music composed by Bill Laswell, Coil, Trilok Gurtu, Tetsu Inoue, and features texts and vocals from Lori carson. City of Light is about Banaras, a city older than history, tradition, than legends. It is Shiva's land, founded at the dawn of creation. It is India's oldest and most fabled city. The Hindus call it Kashi, the luminous... The City of Light." [label info]

*** LASWELL, BILL - Hashisheen - The end of law CD (Sub Rosa SR154, 1999) €13.50**

Das beeindruckende Hörspiel-artige Werk über Hassan I Sabbah endlich wieder erhältlich !

"A long distance running project of Bill Laswell - after two years of work and strong collaborations with artists such as WS Burroughs, Iggy Pop, Patti Smith, Anne Clark, Jah Wobble, Paul Schutze, Techno Animal, Genesis P-Orridge...., Sub Rosa are proud to present you with the seminal Hashisheen." [label info]

"The work of William S. Burroughs and collaborator Brian Gysin is the main inspiration and key to the initiation of The Hashisheen project...their cut-up experiments changed the course of modern fiction and had a profound effect on film and contemporary collage music. Through immense exposure to their innovative experimentation I developed a strong interest in North Africa, Arab culture, Islam, the Tangier scene, the Master Musicians of Jajouka, Paul Bowles, Ritual Magick, drugs and travel (physical and otherwise) and discovered their obsession with the wild heretical actions of the Persian-Hassan-I-Sabbah, who claimed to be the incarnation of God on earth - Hassan, son of Sabbah, Sheikh of the mountains and leader of the Assassins. Hashisheen - The End of Law, like the spells cast by Burroughs/Gysin,

is a collaborative effort... Research and transformations by Peter Lamborn Wilson, spoken word produced by Janet Rienstra, with soundtrack contributions from - Paul Schutze, Techno Animal, Jah Wobble, Sussan Deyhim, Nicky Skopelitis and others. How Hassan-i-Sabbah came by his uncanny power and how his devotees struck terror into the hearts of men from the Caspian to Egypt, is one of the most extraordinary of all tales of secret societies. Today the sect of the Hashisheen still exists in the form of the Ismailis, whose undisputed chief endowed by them with divine attributes, is the Aga Khan." [Mektoub - Bill Laswell]

*** LASWELL, BILL - Lo.Def Pressure CD (Sub Rosa SR150, 2000) €13.50**

"some more bill laswell... yes indeed, with a massive masterpiece called lo def pressure remember the indian project 'city' of light', the drum'n'bass highlited projects oscillations 1 & 2, mix it together and add a massive killer-like dub bass and 70's jazzy fusion keyboard «riffs», you will be close to the final result...? what 'lo def pressure is about: no non-sense, no bullshit, straight devoted to jungle beats pieces respectively from 23 and 24 minutes. two invitations to cyber-ethnics anthems, no time to chill, this is a non-stop hard-kicking fusion for the new millenium. 'lo def pressure'is shurely what you always wanted to ask for ...without daring. from new-york to new delhi, kingston to london this is a virtual trip through space and time. fasten your seat belt, lo def pressure airline wish you a nice more or less 50 minutes fly !" [label info]

*** LEGENDARY PINK DOTS - Ancient Daze CD (Beta-Lactam Ring Records mt121a, 2006) €14.00**

Erschien zunächst als CDR auf dem Band-eigenen 'Terminal Kaleidoscope'-Label, ganz frühes unveröffentlichtes Material von 1980-1981 ! Jetzt in schöner gatefold-Aufmachung auf Beta-Lactam. "A collection of some of the earliest material recorded by the Legendary Pink Dots including three unreleased tracks. In 1980, the formation of The Legendary Pink Dots with Phil Knight & Edward Ka-Spel (together they have been the only immutable core of the band throughout its many line-up shifts) burst onto the British underground scene with a handful of private cassette releases appearing in their first couple years. Even early on it was clear that LPD's electro-psychedelia, though in step with the zeitgeist of the era, was never fully in phase with any given trend or genre. EKS' spare, somewhat mournful vocal delivery, paired with surreal, poignant lyrics, rich with imagery, driven home by a band that frequently sounded like acid on mushrooms, made LPD a truly acquired taste. That LPD still exist some 60+ official releases on (closer to 200 if you count collections and live recordings), is a testament both to the band's creative tenacity and to the increasing legions which have, in fact, acquired that rarified taste for LPD in the sky with diamonds. The group's minimalist aesthetic and use of electronics dovetailed nicely with the cold wave/post punk movements cropping up at the time, but also suggested something much deeper, much weirder and, in reality, not all that cold." [press release]

*** LETUM - Broken CD (Cold Meat Industry CMI.159, 2006) €14.50**

Second album of one of the best CMI-acts!
"Personal frustration has always been one of the most creative source of inspiration for artists, no matter what genre or art. The second musical offering from Mattias Henrikssons one-man project Letum shows no difference. From the calm and soft darkambient debut CD "The Entrance to Salvation" (CMI.95 - 2001), we found the new CD to be far from salvation! - the choral sounds are still there and the deep and darker sounds, mixed together with more harsh industrial ambient elements. The whole album has a beautiful atmosphere of a down dirty depressive feeling of hopelessness and despair. Some sounds are utterly beautiful, some plain mad, some martial powerful and some gritty industrial, all together another very enjoyable travel into the Broken wasteland, a personal hell, guided by Letum." [press release]

*** LOPEZ, FRANCISCO - Untitled (2005) CD (Anoema, 2006) €13.00**

„Auf seiner letzten Veröffentlichung „Untitled“ (2006) präsentiert Francisco López vier Stücke einer linearen und doch sehr intensiven Musik. Untitled # 177, 178 and 183 entstanden aus konkreten Klängen, wie er sie in Bangkok, am Amazonas und an verschiedenen Orten in Québec fand. López bleibt ziemlich nahe am Original der Feldaufnahmen und so findet sich der Hörer eingezängt zwischen singenden Zikaden, benetzt von Wassern schwallender Ströme mit Blick auf strandartige Wellen und umschwirrt von einer aassuchenden Fliege. So unsichtbar getarnt wie die Zikaden im Gesträuch sind auch die Fingerzeige auf eine Nachbearbeitung der Aufnahmen. Und wo man meint, López Hand am Klang wahrgenommen zu haben, singt die Fliege plötzlich metallene Schrapnells behaart. Die Stücke sind dicht

strukturiert und wirken wie Konzentrate einer an sich luftigen Naturwelt., der die Luft vollends entzogen wurde. Atmen ist nur noch mit den Ohren möglich. Unter diesen Bedingungen wirkt ein Faktor doppelt schwer: die Stille zu Beginn und am Ende der Stücke. Sie schwingt zu Höhenkollern – zwei Zentimeter über dem Boden. Das plötzliche Abreißen manch eines Stückes gibt den Rest. Die vierte „Untitled # 111 (For Jani Christou)“ wurde 2001 als Instrumentalstück komponiert und vom Zeitkratzer Ensemble im selben Jahr uraufgeführt. Die vorliegende Liveaufnahme zeigt den vollen López-sound auf konventionellen Instrumenten. Unglaublich elektronisch, man kann nur staunen. Christou ist daraus zu lesen, und ist nicht auch mit den singenden Zikaden einem weiteren, erst unlängst verstorbenen Komponisten die Ehre gegeben?

On his latest release Francisco López presents four pieces of linear but intense sounds. Untitled # 177, 178 and 183 are based on environmental sound matter he recorded in Bangkok, in the brazilian amazon and at locations in Québec. López is quiet near to the original sounds of these locations what makes that the listener finds himself between buzzing armies of insects but also on the beach, the waves are turning, sudden rain is falling like cascades. Densely worked out the pieces are static in a strong way as dramatically moments are created through sudden cuts into silense. Sometimes you hear the parts where López put his hands on it to abstract from ‚natural sounds‘ (this term: an illusion as soon as the material is recorded). A fly buzzing around seems like a bullet with hairs on it. Maybe it is just the fly itself but sounding strange while the ‚outside‘ takes place in a living room without the promise giving for some nice field recordings to listeners comfort. Untitled # 111 (For Jani Christou) is an instrumental composition performed by the Zeitkratzer Ensemble in 2001. This live recording is the full López sound, conventionally played but quiet electronically.” [Peter Schlewinski for Drone Records]

“On the new Untitled (2005) CD the Spanish composer Francisco López presents four recently composed pieces which span a broad dynamic as well as stylistic range. Together these constitute a fascinating and intense research exploration into the deep essence of sound. From sizzling jungle atmospheres to rumbling subterranean drones and microscopic details, this is a Francisco López tour de force. In addition to three pieces based on environmental recordings, Untitled (2005) features also an instrumental composition Untitled #111 (For Jani Christou) performed by the noted German Zeitkratzer ensemble. Unsurprisingly, either way the sound is 100% Francisco López. On this release Mr. López might be unusually forthcoming about the sound sources he uses (as specified on the sleeve) but the dedication for the creation of absolute music remains the same.” [label info]

*** FRANCISCO LOPEZ'S ABSOLUTE NOISE ENSEMBLE - same do-CD (Blossoming Noise bn012cd, 2006) €14.00**

Dokumentation einer Unmenge von LOPEZschen Kollaborationen 1992 bis 2003. Auf CD 1 "Untitled sonic metaorganism" diverse live-Aufnahmen, auf CD 2 "Untitled sonic microorganisms" sind es bearbeitete Gitarren-Sounds (nein, das kann man NICHT heraushören) von diversen bekannten und unbekannteren Noise-Tätern, die LOPEZ scheint im grossen Noise-Fleischwolf dreht. V.a. der lange one-tracker auf CD 2 ist von einer unerhörten Weite & fremdartigen akustischen Substanz durchtränkt, dass es einen leicht gefangennimmt und mitzieht in ein schwarzes Loch des Bewusstseins... dabei in mehrere sehr kraftvolle Teile geteilt..... bye bye.....

"francisco lópez's absolute noise ensemble 2CD set featuring: alain wergifosse, albert mestre, antón ignorant, carlos medina, césar góngora, christian dergarabedian, daniel menche, ferrán fages, francisco lópez, games addiction, ilios, io casino, joe colley, jorge haro, koji asano, masami akita, mego laptop orchestra, michael gendreau, michael northam, oren ambarchi, philippe faujas, roc jiménez, ruben garcía, russell haswell, shunichiro okada, victor nubla, zbigniew karkowski, zipperspy, alan courtis, amy denio, antonio garcía, audiopeste, bernhard günter, don campau, eliott sharp, eric muhs, frank koustrup, geoff dugan, gonçalo falcão, john hegre, john hudak, john wiggins, jon tulchin, jorge mancini, jørgen teller, lasse marhaug, ludovic poulet, mason jones, mike honeycutt, minuit, oren ambarchi, ralf wehowsky, reznicek, scott konzelmann, stephen fenton, steve peters, tetsuo furudate, wojciek. Deluxe gatefold packaging." [label info]

*** LOSCIL - Plume CD (Kranky KRANK096, 2006) €14.00**

"Plume ist bereits die vierte Platte des aus Vancouver stammenden Künstlers Scott Morgan, der als *Loscil* experimentelle Klangkunst ganz im Sinne Krankys fabriziert. Während ein paar seiner Kollegen hin und wieder mal Gefahr laufen, ihre dronigen Ambient-Landschaften doch ein wenig arg eintönig zu gestalten, gelingt es Scott, wundervolle Songs voll kompositorischer Dichte zu erschaffen, was nicht zuletzt an seiner Arbeitsweise liegen mag. Die Songs basieren auf einem Grundgerüst meist sehr verträumter, dezenter Ambient-Drone-Teppichen, die meist das Fundament für Live-Improvisationen diverser Special Guests

bilden. Meist sind das Josh August Lindstrom mit seinem Xylophon und Jason Anthony Zumpano am Rhodes Piano, die den ohnehin schon wunderschönen Sounds noch mehr Tiefe und Vielfalt verleihen. Scott versteht es, geschickt seine Kompositionen in Bewegung zu halten, nie lässt er einzelne Fragmente zu lange allein im Raum stehen, ständig kommen und gehen diverse Sounds und halten das Material am Leben. *Steam* zum Beispiel beschwört herrliche Sounddäther herauf, untermalt von einer wundervoll dezenter Rhodes und tollen Harmonien, und strahlt wie eigentlich die gesamte Platte eine ungeheuer positive Energie aus.

Highlights sind sicher die drei Songs mit Ebow Gitarren von Krista Michelle Marshall und Stephen Michael Wood. Einfach herrlich, wie dieses späherische Ebow bei *Zephyr* durch den Raum schwirrt, und auch *Rohrschach* mit seinem sanften Beat wird so zum echten Klanggenuss. Höhepunkt dann sicherlich *Charlie*. Scott hat diesen Song unter dem Einfluss der Ultrasound-Aufnahmen seiner Tochter noch im Mutterleib komponiert, mit der Intention, ihr dieses Gefühl damit auch nach der Geburt vermitteln zu können. Und der Song ist einfach nur wunderschön. Ambientöse Drones im Hintergrund, dezentes Xylophon und eine wundervolle Ebow-Gitarre tragen den Hörer durch grandiose Soundlandschaften.

Scott Morgan ist einer der ganz Großen seines Faches und *Loscil* sicher eine der besten Plattformen für schöne, experimentelle Musik im Hause Kranky. Wundervolle Songs mit Tiefe und dichten Soundkollagen; der perfekte Soundtrack, um einfach mal eine Stunde lang abzuschalten." [Tinnitus-mag]

Fourth album for this canadian project on Kranky, beautiful deep ambience with slow electronic pulses, e-bow guitars, xylophon-sounds played over... an ocean of calmness & endless gliding...

Scott Morgan notes: "Compositionally, many tracks on *Plume* are similar in approach to *First Narrows*; they started with a harmonic root from which sounds were processed into a loose structure over which the live players could improvise. There was substantially less editing this time around with the live tracks. I opted to choose the better improvised passes and merely mix them in and out rather than cut them up. I think this leaves a lot more natural space and balances the heavily structured and repetitive electronic elements with more organic performed layers. Thematically, I stuck with things that are quintessentially *Loscil*; flow, subtle movement, gradual transition, growth." [label info]

LULL / ORIGAMI ARKTIKA – Brook CD (Fario CD04, 2001) €13.50

Über eine Stunde trippen in SpaceKlängen kann man auf dieser CD von LULL in Zusammenarbeit (auf einem Stück) mit ORIGAMI ARKTIKA – die LULL - Stücke erinnern z.T. an moderne Neutöner wie ROLAND KAYN, viel elektro-akustischer angehaucht als früher; die ORIGAMI tracks sind dann viel ambienter & meditativer, kalt & klar.... Nr. 4 in the FARIO-series, the label of the french mag. FEAR DROP: each release shows "two halves created separately and a common track in the middle". New material by LULL, showing Mick Harris working in the electroacoustic field, and ORIGAMI ARKTIKA doing the "melancholic polar ambient" thing. Absolutely recommended!! back in stock few copies !

*** LUNAR ABYSS DEUS ORGANUM - Snovidenie CD (Biosonar Labyrinth 01, 2006) €13.00**

Finally new material by shamanic / archaic drone-ambient project from St. Petersburg, and its better than ever! Experience the beautiful female voice-mantras, the magic sound-loops & waving metal-oceans, ritualistic percussion, invocative voice-mantras and quite genius surreal sounds & effects.... it feels like being stuck in an endless dream ... all in totally handmade covers with ornamental drawing & pictures. For us, one of the Highlights of this list !!

"New full-length of famous Russian project L.A.D.O. contains reworked material from the ultra-limited mini-album "Sleeping In The Sleep" plus new tracks dedicated to the subject of dreams. Musical canvas of the album streams like a river, on which surface one can watch layers of droning ambient, voices of mermaids and forest spirits, ritual percussion, echoes of electronic impulses... Lots of authentic Russian folk instruments and field recordings were used on this recording. The CD is packed in handmade cardboard package - each copy is unique." [Zhelezobeton]

*** LUSTMORD - Place where the black Stars hang CD (Soleilmoon Rec. SOL 141CD, 2006) €13.50**

Remasterte Version des im Original 1994 auf SIDE EFFECTS erschienenen dark ambient-Klassikers !

"The Place Where the Black Stars Hang" was first released in 1994 on Side Effects, via Soleilmoon and while the earlier Lustmord album "Heresy" (Soleilmoon) gave birth to the "dark ambient" genre, it is "The Place Where the Black Stars Hang" that defines it. It's a work regularly cited by critics, audiences and musicians as being amongst the very

best and most influential albums of its decade . "Black Stars" has been unavailable since 2002. It has been re-mastered and given new artwork for this edition. The differences are subtle yet powerful, giving the album a more nuanced feeling of space and detail than ever before. Based on recognition established through recordings such as "Black Stars", Brian Williams, the man who is Lustmord, went on to provide music and sound design for numerous major motion pictures, with credits on over 40, including The Crow, The Negotiator, Pitch Black, The Saint and Underworld. He has also since scored music for video games and television, and provided sound design for commercials, including Nike and Budweiser. His resume includes work with Tool, Melvins, Chris & Cosey, Coil, Paul Haslinger (Tangerine Dream), SPK, Robert Rich, Current 93 and Nurse with Wound. He has done remixes for Jarboe (Swans), Venetian Snares, Lori Carson, Tool and Mortiis. From 1985 until 1999 he ran Side Effects Records, the label launched by SPK, releasing more than 30 albums. As Lustmord he has released 11 albums since 1981. Oft imitated, but never equaled, Lustmord: The Power of Sound. Lustmord website: <http://www.lustmord.com/> [label description]

*** LUSTMORD - Rising 06.06.06 CD (Vaultworks H12, 2006) €14.00**

Rising 06.06.06" ist eine einzige Beschwörung dunkler "Energien", ein grollendes und heulendes Ungetüm...
"...Die Klanglandschaften von LUSTMORD kann man durchweg als Forschungsreise im psychischen wie physischen Sinne bezeichnen. Es dreht sich bei Lustmord um das Hörbarmachen ultratiefer Frequenzen (meist unterhalb der 20 Hz Grenze), welche an sich für das menschliche Gehör nicht wahrnehmbar sind, dennoch aber Reaktionen im Organismus auslösen können – von Erbrechen bis Hörverlust und Tod ist da alles möglich, je nach Intensität. Nebst der Auslotung solcher Frequenzen baut BRIAN WILLIAMS auf verschiedene Effekte und Spielereien, was von Samples und Atmosphären aus/in Krypten (unterirdische Grabkammern in Kirchen), Höhlen und Schlachthöfen bis zu rituellen Beschwörungsgesängen und packenden Tönen tibetanischer Hörner reicht. Die arrangierten Soundteppiche und Klangfragmente samt dröhnenden Bassspuren besitzen einen einzigartigen Charakter, welcher in dieser Form seinesgleichen sucht. Über die Atmosphäre von LUSTMORD-Publikationen muss man an dieser Stelle wohl keine weiteren Worte verlieren, es gibt in diesem Genre keine dunkleren und geheimnisvolleren Klanglandschaften, die offenbar jede menschliche Seele zermürben können. Inhaltlich inspiriert zeigt sich LUSTMORD von verschiedenen Quellen, auf jeden Fall sollte hier der Autor H. P. LOVECRAFT (Wen wundert das?) genannt werden, ebenso UMBERTO ECO, oder HARUKI MURAKAMI. Auch widmet sich der Soundtütfler den Geheimnissen und Tiefen des Universums und auch – das bringt mich zur eigentlichen Rezension – antichristlichen Inhalten.

Das Album „Lustmord rising“ wurde am 6. Juni im Jahre 2006 live mitgeschritten. Dabei handelt es sich meines Wissens um die erste LUSTMORD-Performance in 25 Jahren. BRIAN W. präsentierte ausgewählte Stücke von verschiedenen Veröffentlichungen, selbstverständlich neu gesampelt, improvisiert und zeitgleich während der Performance auf DAT-Band mitgeschritten. Gewidmet ist das Album (Das Datum 06.06.06 lässt zwangsläufig darauf schließen.) bzw. der ganze Auftritt der CHURCH OF SATAN, welche dieses Jahr ihr 40-jähriges Bestehen feiern durfte - eher also ein Ritual als eine Performance... Über die COS möchte ich mich an dieser Stelle gar nicht auslassen (BRIAN W. grüßt und dankt im Booklet einigen Priestern dieser unheiligen Verbindung.), auf jeden Fall ist an der Musik trotz des COS-Kontexts nichts "witzig", ganz im Gegenteil, man neigt fast dazu, in den Fluten dieser pechschwarzen Klangwelten zu versinken. Ich beneide dieses Mal jeden Menschen, der dieser Performance beiwohnen konnte, es dürfte sich um eines der intensivsten Hörerlebnisse in diesem Musikgenre überhaupt handeln, live sicherlich noch wesentlich intensiver als auf dieser mir vorliegenden CD, wiewohl diese klanglich zumindest die reale Atmosphäre erahnen lässt. Vom Feinsten! Eruptionen aus tiefsten Tiefen, theatralische und majestätische Kompositionen zwischen schöpferischer Kraft und seelischer Zerrissenheit, ein Hokuspokus für die Sinne, eine metaphysische Erfahrungsreise in das innerste Selbst. Eine (anti-) musikalische Transzendenz zwischen dem Hier und dem Anderswo – es wird viele Reflexionen und Bilder geben, welche der LUSTMORD-Kosmos bei seinen Zuhörern bzw. Empfängern auslöst. Finster ist er vom ersten bis zum letzten Klangsnipsel, pathosfrei und ohne weitere künstliche Zutaten...." [Daniel V / nonpop.de]

"The Lustmord Album 25 Years In The Making. Lustmord: Rising was captured live at The Center for Inquiry, Los Angeles June 6, 2006, with no additional overdubs or production. The first Lustmord performance in 25 years, following an invitation from The Church of Satan to perform as live accompaniment to the church's first ever public Satanic High

Mass, given in celebration of their 40th anniversary. The performance drew on material from various Lustmord albums, melded and blended into new combinations, as well as new material and improvisation. The release of Lustmord: Rising also marks the 25th anniversary of Lustmord. Over the quarter century of its existence Lustmord has attained a legendary reputation, with numerous albums and collaborative recording partnerships with the likes of Tool, Melvins, Coil, Paul Haslinger, Tangerine Dream, SPK, Chris & Cosey, Throbbing Gristle, Clock DVA, Robert Rich, Jarboe (Swans), Current 93, Nurse With Wound and Lori Carson. Brian Williams, the man behind Lustmord, has furthermore made a name for himself in the last 13 years, while based in Los Angeles, with his sound design and music expertise for film, television commercials and video games. He has worked on more than 40 motion pictures, including Underworld, The Crow, The Craft, From Dusk Till Dawn, The Negotiator, The Siege Bride of Chucky and The Insider. Often imitated, never equaled. Lustmord live, the next chapter." [press release]

*** LUSTMORD - Juggernaut CD (Hydra Head Rec. HH666123, 2007) €15.00**

Nach der überraschenden Zusammenarbeit mit MELVINS "Pigs of the roman empire" (2005) ist JUGGERNAUT wieder mit Hilfe von KING BUZZO entstanden, der Gitarrenriffs & sounds und geisterhaft-verzerrte dehumanisierte Vocals zu den katakombigen, unheimlichen dark drones beisteuert..... vier lange tracks.

"With sound design & production by Lustmord and guitar & vocals by King Buzzo of the Melvins, Juggernaut unleashes four tracks word of menacing ambient tremors, boomeranged drones and ominous sonic moonscapes in swell after unsettling swell of creeping electronic deviance. Initially recorded for an art opening by hot-rod enthusiast / notorious tit man Chris "Coop" Cooper in August 2004, this version of the Juggernaut collaboration is a limited release and an updated version of the original recording." [press release]

*** LVN (LES JOYAUX DE LA PRINCESSE) - Aux volontaires croix de sang CD (Editions sang de France LVN IV, 2007) €14.00**

"Erik Konofals Musikprojekt Les Joyeaux de la princesse war immer ein eigenartiges Unterfangen: Seit über zehn Jahren nun hält er an einem selbstkreierten Stil fest, mittels dessen er bestimmte Abschnitte der französischen Geschichte zwischen dem ersten und zweiten Weltkrieg aufarbeitet.

Im Zentrum stehen dabei weniger die prägnanten melancholischen und schicksalshaften String- und Orgelmelodien, die hier erklingen und eine Art Klangteppich schaffen, sondern vielmehr die zeitgenössischen Samples und Schellack-Aufnahmen, die dazugemischt werden. Reden, Lieder und Geräusche der Zeit werden mit vertrautem Statikrauschen. Nun existiert besagtes Projekt ja nicht mehr offiziell, und die CD trägt den Bandnamen LVN, doch sowohl Sound, als auch Thema und Besetzung spechen für eine Rezeption im gewohnten Kontext.

Der Stil von LVN also könnte als Historical Ambient bezeichnet werde, den mit meist dezenten Mitteln wird hier die Atmosphäre eine bestimmten Zeit wiederbelebt, um einen Einblick in die Leidenschaften und Ideen derselben zu gewähren. Das ist auf vorliegendem Tonträger, der teilweise als streng limitierte Vinyl-Version bereits vorlag, durchaus abwechslungsreich und unterhaltsam, sogar melodios und düster-rhythmisch. Thematisch widmet man sich dem patriotischen Verbund des Croix de Sang, was im Booklet auf historischen Dokumenten erläutert wird, sich dem Französischkundigen jedoch kaum erschließen wird. Dass es um französischen Patriotismus geht, ist jedoch unverkennbar. Abgesehen von dem überbrodendem Booklet ist die Gestaltung edel, aber minimalistisch.

Wer historisch inspirierte Sphären schätzt, ohne martialischen Bombast zu erwarten, wird dieses Album als Offenbarung empfinden, zeigt es doch den Erfinder dieses speziellen Stil auf der Höhe seiner Kunst. Für ein spezielles Publikum..." [ikonon]

"the brand new LJDLP opus based on the obscure 1930's "Croix de Sang" movement. This album contains new material at the exception of a reworking track from the "Croix de Bois" 10", and is a masterpiece both musically and visually. Some material was used during the latest LJDLP concerts (Triumvirat festival). Limited edition digipack with copper debossed finition and 12 pages full color booklet. 15 tracks. 64mn." [LVN]

*** MACIUNAS ENSEMBLE - Number made audible CD (Het Apollohuis ACD 039211, 1992) €15.00**

Späte Entdeckung! Inzwischen rares Album des bereits seit 1968 bestehenden MACIUNAS ENSEMBLE, einer vierköpfigen Gruppe mit PAUL PANHUYSSEN, die 11 meist hochenergetische dronig-minimalistische Stücke mit einer Vielzahl von z.T. selbstgebauten Instrumenten ("Duo chords", Cello, Bass) und verschiedensten Spiel- & Aufnahmetechniken eingespielt hat. Kommt mit ausführlichem Booklet,

Infos, Fotos, etc.. wer auf "handgemachte", nicht-elektronische Drones steht, sollte hier zugreifen !

"11 pieces that investigate instruments and recording techniques. Scored variously for groups of duochords (2 string monochords played with motorised rubber bands, hurdy-gurdy style), aluminium monochords, played with felt hammers, guitars with tails (all explained in the excellent booklet with pictures and background on all the instruments and techniques), cellos - using extended techniques, spring strings, bottles (blown) and musical bows. Mostly species of drone, but careful, thoughtful, considered. 3-fold digipack and informative, illustrated booklet." [label info]

*** MACIUNAS ENSEMBLE & KANARY GRAND BAND - Live with the Birds CD (Het Apollohuis ACD 129615, 1997) €15.00**

"The third Maciunas Ensemble album to be released by Het Apollohuis and the second album on the label to feature the Canary Grand Band (installation of singing birds). The Maciunas Ensemble (Paul Panhuysen, Jan van Riet, Leon van Noorden, Jario van Horrik) perform on aluminum strips; "the material is suspended from a rubber band which, among other things, allows for pitch shifting. The aluminum instruments are bowed, stroked, tapped and caressed into producing a remarkably broad palette of textures and pitches. The resonant characteristics of piezo transducers are particular and provide for a certain timbral unity." Panhuysen: "The studio where the recording is made is the same room where the birds live in their aviary. The birds were so inspired by the sound of the aluminum strips, that they immediately joined the music as improvising musicians and continued to play with us in an often very loud and competitive way for more than an hour." [label info]

*** MAGIC CARPATHIANS & LECHISTAN'S ELECTRIC CHAIR - Mirrors CD (Vivo Records VIVO2006024CD, 2006) €15.00**

Quite pressing new material from the polish cult band that once was ATMAN, much more "industrialized" than other releases, impressive psychedelic noise with field recordings & use of many different instruments....

"Five brand new tracks of droning, hypnotic ethno/psychedelic/noise rock from Anna Nacher's & Marek Styczynski's The Magic Carpathians Project new incarnation named The Magic Carpathians & Lechistan's Electric Chair. Recorded this summer, just after their return from prestigious Terrascope / Terrastock6 Festival. Mesmerizing and surprisingly sounding ethno-core music from the darker side of the Carpathian Mountains. Anna Nacher – guitars, field recordings, banjo, loops, gamelan, angklung, conversations. Marek Styczynski – Badoog generators, field recordings, gamelan, loops." [label info]

*** MAHAPATRA, ASHIS - Orange of... CD (True-False 01, 2006) €12.00**

Himmelsche Melodien und perlende Gitarrenwände, digital verfremdet und bearbeitet, eine sanft entrückte Stimmung breitet sich auf 7 Stücken aus, auch field recordings & klassisches Material von PANDIT SHIV KUMAR SHARMA sind in den "harmonic drone"-Mix eingeflossen, der aber auch immer interessante Sounds & Klänge bereithält..... Schönes Debut von ASHIS MAHAPATRA mit Anklängen an MY BLOODY VALENTINE & FENNESZ & DUAL.

"Working with guitars, computers, samplers, field recordings, sinewaves and sculpted feedback, Orange Of was written and recorded over a four year period in New York, Berlin and Delhi. Orange Of is a collection of seven pieces of lush, densely layered drones. Frequencies modulate, bend and slowly arc over woozy melodies; phrases that at first seem repetitive slowly reveal themselves as multilayered, balancing the fine line between serene hovering and dynamic channel shifting that drops the listener into the wide open field of a surround-sound symphony for the 21st century. The result is a rainforest from another dimension; the sound of falling rockets, dancing bees and silent meadows deep within abandoned shadows, lost, finding their way amidst burning skies, chaos embracing, careening forth into oblivion. Most of all, it is the sound of Now." [press release]

"...Orange Of is an album that fans of Fennesz, Tim Hecker, and Keith Fullerton Whitman will drool over, densely packed with guitars blurred, fizzled, and refracted through the polygon abstractions of Max/MSP techniques. A beautiful shimmer of tapped guitar tones hovers above a thick pool of drone harmonics at the album's beginning, slipping and sliding through micro-glissandos before erupting in a dense Kevin Shields' explosion of narcotic distortion and tone-bending half-melodies. Mahapatra doesn't allow the computer to do too much of the talking for him, as he's certainly keen on grounding this album on the fundamentals of songwriting as swaying instrumental waltzes and elegant melodic phrases nestled in Mahapatra's vast oceans of post-shoegazing digitality. A highly recommended release from one code-slinging guitarist whose bound for great things." [Aquarius Records]

*** MAIN - Surcease CD (N-Rec N000005, 2006) €13.50**

Ein genialer Headtrip wie eine digitale Unterseefahrt, man fühlt sich wie hin- und hergeworfen von Frequenzen und starken Sound-Effekten, eingebettet in dunkle Drones & sanfte Sirenen-Flächen, dynamisch wie irgendwas, ständige Wechsel & Brüche, aber immer wieder wird man in den Maelstrom aus unidentifizierbaren Klangobjekten und mikrotonalen Fliess-Sounds zurückbefördert.... Tolle neues Album von MAIN aka ROBERT HAMPSON, kann man immer wieder hören und neue Details entdecken.... filed under: experimental digi-drone-maelstrom !
"A masterpiece of sound architecture. Robert Hampson's final Main statement expresses his passion for acousmatic sound and gathers all of Main's unmistakable footprints" CD / 2 tracks / 45min / 500 ex / Slim Jewel case" [label info]

*** MALCOLM, GREG & TETUZI AKIYAMA - Six strings CD (Brombron 12, 2006) €13.00**

"Das Gitarrenduo GREG MALCOLM & TETUZI AKIYAMA bringt ungewohnt harmonische Klänge in die Brombron-Reihe. Der Flow ihrer plinkenden Saiten auf Brombron 12: Six Strings (KP 3027) ist durchwegs pastoral, sonnenhell, so freundlich grün und orange wie die raffinierte Brombron-Hülle. Der dialogische Zusammenklang der beiden Akustischen zeugt von einer kongenialen Verbundenheit, wie sie auch im Extrapool nicht alltäglich gewesen sein dürfte. 'Strangers' bringt mit wehmütig gezogenen Noten einen Tropfen Vermut mit ins Spiel, der nach zwei süßen einen zartbitteren Akzent setzt. Wobei der Corpus Hermeticum-Macher aus Neuseeland und sein feinsinniger japanischer Partner in jedem ihrer 8 Spaziergänge und imaginären Tänze versuchen, den Klischees von abgedroschenem Lagerfeuergeklänge ein Schnippchen zu schlagen. Die Virtuosität von John Fahey oder Sir Richard Bishop und die Intimität eines John Bisset oder Manuel Mota paart sich hier zum einen mit sich selbst und zum andern mit einem Hang ins Sublime. Nennt es Schönheit, nennt es den Akkord von Geist und Seele. Mag Sound an sich geheimnisvoll sein, aber wie soll ich mir den Zauber erklären, der von dieser Folge von simplen (?), raffinierten (?), beircend suggestiven Harmonien und Wohlklängen ausgeht?" [Bad Alchemy]

"Since 2000 the Brombron project offers small groups of musicians the opportunity to become artists in residence in Extrapool, an arts initiative in Nijmegen/The Netherlands, and realize a joint-project there. The 12th and 13th installment from the series come from Tetuzi Akiyama and Greg Malcolm and Jon Mueller and Martijn Tellinga respectively. Akiyama and Malcolm go without any electronics, improvising on their guitars and almost literally weaving subtle acoustic meshes. Taking given as well as own themes and tunes as a basis, the duo creates music of a highly introspective character, utterly calm and filled with remarkable warmth and intimacy. They pluck their strings delicately, at times almost hesitatingly, gently entwining the individual notes, which seem to caress each other. According to its improvised nature, the music doesn't follow a linear logic, but its focus is rather smoothly shifting back and forth from melodic and repetitive patterns to free playing with occasional far away blues-reminiscences woven in. Along with the warm, full sound of their guitars, the balance that Malcolm and Akiyama achieve between these various aspects of their music is the most fascinating point about this release. Without ever fully entering into the territories of structured songs or free-form improvisation, they interlace melody, repetition and fragmentation and arrive at a rich and intense result, with a low key, laid-back character, yet fully absorbing." [Ios Smolders / Earlabs]

*** MANDELBROT SET - All our actions are constantly.. CD (Highpointlowlif HPLL021, 2006) €14.00**

Irgendwo zwischen GODFLESH YOU BLACK EMPOROR, MOGWAI, SLOWDIVE und MY BLOODY VALENTINE liegt der epische Sphären-Instrumental-Rock von MANDELBROT SET....

"MANDELBROT SET sind eine laute Band, sie lieben dröhnende Bässe, benutzen Samples und wechseln die Instrumente während der Songs, hauptsächlich sind sie aber gerne einfach nur laut. Gegründet von Ex-HENTAI Keung, komplettiert von Drummer Simon und Multiinstrumentalistin Melisa, vereinen die drei ihre Liebe zum Constellation Label mit elektronischem Equipment, Live Sampling und Effekten, mit einer aggressiven Rhythmik im Stile von SHELLAC und mit melodischem, epischem Krach (der sogar Kevin Shields neidisch machen könnte), zu einer gewaltigen, kreativen Energie, die man auf "All Our Actions Are Constantly..." um die Ohren geschleudert bekommt." [Cargo / press release]

"Mandelbrot Set are a loud band. They like their drones and their converse-gazing, they like to use sample pedals and to change instruments during sets, but mainly they like to be loud, and they like to do it differently. Formed by Keung, from the ashes of his previous band, Hentai, of whom Drowned In Sound remarked "It's a relief to know that not all angsty teenagers listen to Radiohead and spend the rest of their adolescence trying to emulate Muse. Some of them stick Boards Of

Canada stickers on their guitars, acquire DD-5 sample pedals and violin bows, and proceed to work the Mogwai-esque quiet / loud / louder / apocalyptic dynamic till their ears bleed." Mandelbrot Set take their love of all things on the Constellation label, their penchant for electronics, effects pedals and live sampling, their Shellac-esque rhythmic aggression, and combine it all into a wall of noise, melody and epic structure that would make Kevin Shields envious. Joined by Simon on drums and multi-instrumentalist Melisa, the disparate influences and creative energies of the three combine to create an inspired palette of sound and texture, a dense cloud of harmonic resonance, yet timed with enough space and clarity for all the individual elements to shine through." [press release]

MARANHA, DAVID – Piano Suspenso CD (Sonoris SON-21, 1999) €10.00

"OSSO EXOTICO-Mitglied DAVID MARANHA auf Solopfad: a single piece of beauty for about 71 minutes! Piano strings excited by four motors and violin, recorded in N.Y. at the electronic arts performance series. In allen Frequenzen ausschweifende, majestätische Drones, mit ständigen Interferenzen & Überlagerungen & Obertönen, ein Meer von Drones sozusagen, in das man hinabtauchen kann!!!" [old Drone Rec. info] **BACK IN STOCK !!**

"Reissue of this 1999 release and out of print since a long time. Some reviews at the time of release: 'After a tentative opening consisting of damp harmonic scrapes, the piece takes off like a single-engined light aircraft when maranha kickstarts his four-motored piano effect and then starts to tease single notes from the bubbling background with his bow. This is a great and physically affecting slab of sound, where the slightest minimal shift causes tectonic plates to groan. It's gravy train stuff for fans of Maryanne Amacher, Arnold Dreyblatt and Ð perhaps maranha's major influence Ð Phill Niblock.' david Keenan - The wire (aug. 99) 'david maranha, one third of Osso Exotico, recorded a hauntingly beautiful piece in New York, using four motors and a violin bow to play the grandpiano. The motors create rich textures of overtones that slowly go in and out of phase and make unknown harmonies audible. The bow plays something like the melody off and on. There is a very special thanks to Phill Niblock and if you know his music, then you know what to expect as it fits his tradition of minimal music very well.'" Frans de Waard - Vital weekly " [press release]

*** MARCHETTI, LIONEL - Noord Five Atlantica CD (Cesare 05/12/1/1, 2006) €13.00**

"A new piece from French composer Lionel Marchetti composed in 2003-2005. 'Noord Five Atlantica' is working around the world of the sea, animals and humans." [label info]

"On the same label is 'Noord Five Atlantica' by Lionel Marchetti, the self-taught master of musique concrete. Liner notes are all in French, and so is the labels website, which is a pity, since I am a bit in the dark what it is all about. It's a relatively long Marchetti piece, just over thirty three minutes, and throughout it breaths a solemn atmosphere. Its almost drone like, composed of sustained sounds from instruments or field recordings (the latter being more likely), but interrupted by spoken word (by people such as Yoko Higashi and Greg Kelley) which is likewise hard to follow what it is about and radios tuning in and out. Despite all this vagueness, there is a great deal of tension around this piece. It's like some anger is always lurking around the corner, waiting to attack. Sudden outbursts in sound makes this even more scarier. The whole piece is quite narrative, even without having an exact understanding what it is about. A powerful piece, almost hörspiel like. Great listening but be careful with it in a dark room at night." [FdW / Vital Weekly] Address: <http://www.cesare.fr>

*** MARHAUG, LASSE - Spaghetti Western Rainbow CD (Utech Records URCD002, 2006) €12.00**

"Hailing from the land of the rising snow, Lasse Marhaug has become one of the most commanding and respected sound artists in Norway. As a musician and composer he has contributed to cd, vinyl and cassette releases for labels throughout Europe, Asia and America. Aside from solo work, Marhaug contributes to several ensembles including Nash Kontroll (iDEAL) and a large Jazkamer unit (Smalltown Supernoise) with black metal legends Enslaved. Having collaborated with artists from varying fields of musik (Sunn O))), Aaron Dilloway and Maja Ratkje) Marhaug's reach extends into musik for theatre, installations and video.

A salvo to Ennio Morricone, *Spaghetti Western Rainbow* stands testament to the Italian composer's enduring influence. Morricone collaborator Sergio Leone established the spaghetti western genre in 1964 with *A Fistful of Dollars*. The director used Morricone again to score the remaining two films in his three-part account of greed and violence (*For a Few Dollars More* and *The Good, The Bad and the Ugly*). Leone's critics were struck by his brutal depiction of an unromantic West, but his singular style, camera angles and extension of time made his work different from any western that had come before. Lasse Marhaug exacts Leone's slow, beautiful power and love for expanse with shades of Morricone's subtle witchery to create what will

inevitably be considered one of his masterworks. Harsh, dry passages blend with drifting soundscapes, bird calls and an asseverate guitar figure that promotes an invigorating context for film musik.

Issued on Utech Records [001] as a micro pressing of 100 cdr copies in the winter of 2004. Lasse Marhuag first performed this music as an improvised laptop work for Chicago radio station WNUR. This edition finds the original piece remastered and divided into two tracks that open and close the album. Two unreleased tracks have been added to complete the disk. Artwork inspired by the film *The Great Silence*." [label description]

*** MASTER MUSICIANS OF JOUJOUKA - Boujeloud CD (Sub Rosa SR243, 2006) €13.50**

Neue Aufnahmen der Sufi-Trance-Musiker aus Nord-Marokko, von dem jährlich stattfindenden "Boujeloud"-Ritual (Aufnahmen von 1994-1998). Herrlich treibend und pur akustisch, aber man muss schon Flöten mögen, die nach Flöten klingen (das sind kleine Bambusflöten namens "liras"), und die typisch quäkenden Tröten ("Rhaitas")... SUFI-FOLK at its best !!

"In the mythology of the village of Joujouka, Boujeloud is a half-man/half-goat creature who bears a great resemblance to the ancient god Pan. Each year for a week following the Islamic festival of Aid El Kebir (the Big Feast) the musicians enact the pagan-like ritual of Boujeloud. A man sewn into black goat-skins dances wildly while the musicians play a suite of music to both calm the beast and to scare him away. Joujouka music is played on either small bamboo flutes called liras or on the loud oboe-like rhaita and is backed by their primal drumming. The Masters Musicians utilise circular breathing to play long notes over which the lead pipers play melodies and solos. This CD demonstrates the trance inducing sounds of Joujouka." [label description]

*** Sebastian MEISSNER / Ran SLAVIN / Eran SACHS - Presence/absence:::Into the Void CD (Sub Rosa SR215, 2006) €13.50**

Eine Art "Hör-Film" dreier Audio & Video-Künstler aus Israel & Österreich basierend auf einer Spurensuche im jüdischen Viertel in Krakau... besonders das 11teilige "Into the Void" von SEBASTIAN MEISSNER ist sehr hörensenswert: field recordings & Erzählungen werden verwebt mit dunklen Drones, Piano-tunes, Klezmer-Fragmenten, teils in langen sphärischen Stücken, teils cut-up mässig...

RAN SLAVINS "Segments from the Snow" klingt Electronica-lastiger, aber auch bedrückend atmosphärisch & voller interessanter Sound-Arrangements & stakkatohaft-mechanischer Samples & Volksmusikverfremdungen...

ERAN SACHS (u.a. Mitgleid bei LIETTERSCHPICH) schafft mit "Memory Gaps" einen geräuschaft-melancholischen Raum, basierend auf zwei traditionellen jüdischen Klarinetten-Stücken, field recordings & Interviewfetzen...

kommt mit Booklet und ausführlichen Liner-Notes....

"**presence/absence:::into the void** is a reflection upon the history and the recent changes in the krakovian neighbourhood of Kazimierz. The center of this meditation is the seemingly contradictory development of the last few years, which is showing that the attempts to re-animate jewish culture. The piece is working on the basis of an attempt of reversing the seasons: from summer to winter the 700-year-old Jewish district of Krakow. What struck Meissner at first sight, was the glaring contrast between the rich though often neglected presence of the material culture and the dreadful absence of the community exterminated during the Nazi days.

Four months later, on 26 June 2003, at Krowoderska52 club in Krakow, Sebastian Meissner, Ran Slavin and Eran Sachs offered the final effects of their research in the form of series of pieces. They carefully crafted crunchy steps, freezing wind, cracking ice and conversations into a mesmerising film for ears'. The imaginative power of the music was reinforced by Slavin's video impressions — equally apt in conjuring up desolate though meaningful a digital environment referring to Nowa Huta —the empty large defunct metal industry zone....

Sebastian Meissner: works as music composer, sound designer and photographer in Vienna. Over the years his audio-visual works has been presented by curators of prestigious festivals and exhibited in international galleries such as *Transmediale*, *Sonic Square*, *Podewil*, *Portikus Frankfurt*, *Schirn Kunsthalle Frankfurt*, *Goethe Institute Buenos Aires*, *Kulturhuset Stockholm* and *Forsythe Ballet*. His music and sound compositions - as Random Inc. - are released on music labels *Mille Plateaux*, *Ritornell*, *Kompakt*, *Crónica* and *Beta Bodega*.

Ran Slavin: Works as film-maker and as audio-visual artist from Tel Aviv. His last opus in video is one of the most brilliant films that came from Israel during the last years : *INSOMNIAC CITY*. Premiering with the first part at the Venice Biennial of Architecture in 2004 and continuing with part 3 at the Tel Aviv Cinematheque and international venues. Working with experimental cinema, digital and acoustic music, video art and live video/sound performances. Operating between

contemporary art and new music, his visual work has been described as intense urban surrealism. His audio visual work is a culmination of balanced relations between sound and video, their interconnections. His work has been shown at the *Pompidou, Jeu De Paum, Transmediale, Istanbul Biennial*, Cinematheques in Israel and Paris, festivals in Berlin, Slovenia, Amsterdam, Austria, New York, China, Israel, London, Ukraine. His music and videos released on the music-media labels *Mille Plateaux, Cronica, Sub Rosa*. www.ranslavin.com
Eran Sachs: works as composer, improviser, sound-artist and curator in Jerusalem. He plays this machine regularly in the Doom-Dub-Noise outfit Lieterschpich and *John Zorn's "Cobra"* improvising ensemble in Israel. His works have been released on Mille Plateaux and various labels in Israel. As a sound-artist his works tend fuse the sonic with the political, as in the case of "*Yannun Yannun*", which portrays the harrassment of Palestinian villagers by fanatic settlers. He founded and managed the *Yad-Vashem* bookstore - the only holocaust dedicated bookstore in Israel." [press release]

*** MELOCHE, CHRIS - Impossible Shapes CD (English Electric Records CSA 302, 2004) €13.00**

Retrospective 1982-2002 from this Canadian Musician, somewhere between daring Electronica and wonderful dream-ambience with mysterious effects...

"Probably best known for his CD releases on the FAX and Silent record labels in the 1990s, Canadian composer Chris Meloche has had a long and diverse musical career. For nearly 25 years, Meloche has carved out a unique niche for himself in many different areas of sound creation. The relative isolation of London, Ontario, Canada has long proved to be an inspiration for his creative process. Located half-way between Toronto and Detroit, the distractions of either major center can easily be ignored or embraced.

In the early 1980s, Meloche composed and performed live electronic music soundtracks to classic silent films such as *Nosferatu* and *Metropolis* with M104 musical partner Werner Albert. His subsequent projects led to collaborations with fellow musicians Gerry Collins and Brian Lambert as well as work with sound-poet bill bissett. He has also had a long association creating sound-design for the Governor General Award winning visual artist Jamelie Hassan.

In the mid-1980s, Meloche was one of the original group of members of the Canadian Electroacoustic Community - an organisation based in Montreal and a recognised leader in the promotion of electronic music. Over the years, his work has been featured in concert settings and radio broadcasts around the world including the UK, USA, France, Russia and the Netherlands. In 2001, he was commissioned by BBC radio to compose a work for the special radio series "The Alternative: The Shock of the New." Among the three other composers featured in this series was German musical icon Holger Czukay." [website info]

MENCHE, DANIEL – Vent CD without a cover (OR, hold 5, 1998) €13.00

...hier geht es insgesamt doch ruhiger zu als auf den vorhergehenden CDs, atmosphärisch – konkrete Body-sounds, die auf mehreren Ebenen stattfinden. Manchmal leicht rhythmisch-pulsierend, meist jedoch gefährlich schwebend, raw ambience, oder gar konkret-still. Musik wie ein Drogenrausch. BACK IN STOCK this work from 1998 which is more eerie and silent than others..

*** MENCHE, DANIEL - Jugularis CD (Important Records IMPREC 103, 2006) €14.00**

Die JUGULARIS-Venen sind zwei Adern im Halsbereich, die bis in den Schädel laufen.... und klingt nach tiefgestimmten Trommeln & Becken-Kaskaden und hellen Gläser- & Glocken-Pulsationen, wobei das Ganze irgendwann eine ritualistisch-schamanistische Komponente bekommt, als wenn sich die Sounds in Stammestrommeln & Grillenzirpen verwandeln, und sich alles in hypnotischen Klangblöcken auflöst... Great stuff again vom Power-Drone Magier !!

"Imagine yourself riding on cells coasting through your body's veins. The sound of the heart grows stronger like a beating drum as you're pulled closer. Suddenly, you're embraced by this giant pulsating muscle and when you're finally released back into the veins you can hear it's sound fading slowly, but still growling with the same intensity that it has beat with for eternity. Jugularis is the soundtrack to this ride and like your heart it's packaged in blood: the ultimate symbol of life and intensity. Recently Daniel Menche has embraced more percussion based sound to create music that manipulates the listeners blood flow and intensifies the listening experience. Jugularis still contains a distinctly Menche sound yet being that it's intensely rhythm and percussion based it's extremely different from anything that he has created prior. Never before has Daniel Menche's mantra of "If Music is like blood then make the speakers bleed" been so appropriate." [press release]

*** MENCHE, DANIEL – Concussions do-CD (Asphodel ASP2031, 2006) €17.50**

Mächtige Klangschwälle aus ratternder Perkussion umtosen einen wie ein Ozean, polyrhythmisch verzwirbeltes Stakkato-Gedröhn zwingt in die Knie. Das ist frisch und klischeelos, MENCHE erweitert wieder seinen eigenen und unseren Horizont ! 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]

*** Daniel MENCHE - Creatures of Cadence CD (Crouton No. 32 / Longbox Recordings No. 40, 2006) €14.00**

"Kreaturen der Kadenz" entwickelt MENCHE diesmal ausschliesslich aus instrumentalen Klangquellen, wie Cello, Stimme, Zither, Klangstöcken... dabei entstehen meditative Tänze aus Frequenzen und Pulsen, mal sehr sanft, mal mehr Druck & Lautstärke entwickelnd, auf seine unnachahmliche Art wie besetzt von Klangkraft....
Spezielle Artwork mit gemalten Vogelabbildungen, nur 500 Stück!

"Despite what the title might suggest, "Creatures of Cadence" is not about endings, completion, or finality. Instead we find Menche inviting a slew of new mediators into his cathartic miasma. The medium now extends beyond the rich and unfathomable depths of somatic sound. His ongoing dialogue between body and mind has found sympathetic resonators in a myriad of instruments (percussion, cello, horns, and zither) that have proven through the ages of being capable of channeling both our most ecstatic joy and profoundest grief. "Creatures of Cadence" finds Menche in full exploratory mode;

excavating well-concealed networks of sonorous information through a systematic deconstruction of drone and pulse. In the process, he further erases any perceived division between hearing / feeling and performer / instrument. The result, if consumed at the appropriate amplitude, is nothing less than a sixty minute journey through a voluptuous and pristine mania.

"Creatures of Cadence" is a work commissioned by Crouton and Longbox Recordings and published in conjunction with Menche's first Midwest U.S. concerts: in Chicago and Milwaukee, September 29 and 30, 2006. Released in an edition of 500, including three full color inserts and overwrap with images of detailed bird drawings peppered with a whisper of the disturbing by Eric Stotik. It is our sincere hope the listener will find the packaging for this release a fitting visual analogue to the vehement beauty of the aural." [label press release]

*** MERZBOW / SHORA - Switching Rhetorics CD (Bisect Bleep Industries Dr.H.006, 2002) €13.00**

"An interesting and eclectic split, featuring a meeting (hybrid new human) between the sonorous chaos led by guitar/bass/drums and a blasphemous Armageddon orchestrated by a man and its machines. Merzbow is a killer-reference in Noise and Extreme electronic music, more than 200 records released on such different labels as Extreme Records, Relapse, Tzadic, Ipecac, OHM, Vinyl Communications... Shora has been touring with Dillinger Escape Plan and Botch and are one of Europe's most fierce and energetic live bands." [label info]

*** MERZBOW & THE HATERS - same CD (Banned Production, 2006) €12.00**

Wiederveröffentlichung der wohl bisher einzigen Collaboration dieser beiden Noise-Legenden, die 1987 als MC erschien! 3 lange Stücke elektro-statisch aufgeheizter Lärm mit Kaskaden und Schichten von Feedback und schlingernden Krach-Effekten, tiefbassigen Dröhn- und Sirenen-attacken und auftauchenden obskuren found sounds. Wahnwitzige Loops bilden quasi-rhythmische Elemente, geschredderte Sprach-schnipsel drängen nach vorn. Absolut kurzweilig und ungewöhnlich, eine eigene Sprache aus reinen Geräuschen. Listen with new ears, create your own new neurons !

"First released on cassette in 1987 it became a noise classic. out of print for almost 10 years it is now been resurrected to it's full digital glory by john wiese. featuring a remixed version of jopa by gx and using all the original artwork from the cassette" [label info]

*** MERZBOW vs NORDVARGR - Partikel II CD (Cold Spring Records CSR73CD, 2007) €13.00**

Wir brauchen einen neuen Genre-Begriff: "Intelligent Noise Trip"-Music (INT) wäre wohl passend für diese zweite Collab., die Geräusch- & Kraftelemente in sehr ungewohnte, z.T. rhythmische Kontexte setzt und ungeahnte Sounds & Strukturen erschafft...

"The second part of the Partikel trilogy is finally here! Another beautifully constructed collaboration from the two noise giants - Japanese King Masami Akita (aka Merzbow) and Swedish Lord Henrik Nordvargr Björkk (MZ.412, Folkstorm, Toroidh etc). The styles on 'Partikel II' range from total noise barrages to more subtle dark ambient pieces. Essential! Presented in a luxurious matt laminate digipak." [label press release]
"...Strange bedfellows maybe, but the results here, as on the first installment, are pretty mind-blowing. Akita generated the sounds, Nordvargr took those sounds and twisted them into completely new forms, the result some strange noise/drone/rhythm hybrid that is WAY more listenable than it has any right to be...[...] Partikel II is IDM for the demon set, a blackened noise drenched skitter, an abstract metallic free-electronica, and a definite droney dancefloor filler, that is if you want your dancefloor filled with shuffling zombies, growling beasts and unspeakable denizens of the underworld...And who doesn't?!" [Aquarius Records]

*** METALLIC FALCONS - Desert Doughnuts CD (Voodoo Eros VE003CD, 2006) €14.50**

Unsere Lieblings-CD der letzten Zeit aus dem Bereich der eher songorientierten Bands... Ähnlich variantenreich und ätherisch wie THIRD AND THE MORTAL; etwas morbide, bezaubernder Eifengesang, der aber auch eine sehr dunkle Färbung annehmen kann, einsame Gesänge und Rauschen zwischendurch, eine unglaublich dichte nostalgische Stimmung breitet sich aus... das ganze ist sehr sparsam instrumentiert, das klingt nach gezupften Saiteninstrumenten oder alten Pianos... eine Atmosphäre, die in den Bann schlägt!

"...'*Desert Doughnuts*' ist das geheimnisvolle und zutiefst finstere Werk von Sierra Casady (CocoRosie) und Mattheah Baim (VoodooEros). Ein Album, welches wahrscheinlich seine größte Wirkung erzielt, wenn man es laut auf nächtlichen Fahrten über kaum befahrene Landstrassen hört. Denn dieses musikalische Epos, an dem auch namenhafte Musikerfreunde wie Antony (Antony & The Johnsons), Greg Rogove (Tarantula A.D.), Jana Hunter und Devendra Banhart beteiligt waren, schmeißen die ursprünglichen Hörgewohnheiten völlig über den Haufen. Sanfte, schmerzbetonte Melodien, leise dröhnende Gitarrenriffs, emotionale Gesangsspuren und sparsame Rhythmen sind die Grundelemente der Metallic Falcons. Das alles sagt aber natürlich so gut wie nichts über die musikalische Wirkung dieser Platte aus. Denn es ist fast unmöglich diese 14 Songs in Worte zu fassen. Die Metallic Falcons schicken den Hörer in dunkelste Soundgefilde und schaffen es, mit ihnen dennoch sehr schlicht gehaltenen Songs, tiefste Emotionen zu erwecken. Man wird diese Platte entweder lieben oder hassen. Ich habe mich hier schon entschieden und verbeuge mich vor diesem großartigen Werk." [mb / musique deluxe]

"THE METALLIC FALCONS (SIERRA CASADY OF COCOROSIE and MATTEAH BAIM of Voodoo-EROS) are two soothsayers of nocturnal activities, bound together by fate and blood and a lifetime of musical collaboration. They produce a sound most simply described as "soft metal." A lyrical song cycle, *Desert Doughnuts* is an emotional journey of Dungeons & Dragons proportions, delivered with saintly melodies, secluded drums, and incisive guitar riffs. Features guests GREG ROGROVE (TARANTULA A.D.), ANTONY (JOHNSONS), JANA HUNTER, and DEVENDRA BANHART." [press release]

*** METALUX & JOHN WIESE - Exoteric CD (Load Records LOAD 082, 2006) €13.50**

SUNN O)))-Mitglied JOHN WIESE zusammen mit dem US-Noise-Duo METALUX: free form floating Industrial-Noise der aufregend-besseren Sorte, fragmentiert, abgehackt, dynamisch, hektisch, fordernd...

"Wenn man sich in der Gesellschaft des Elektro-Duos METALUX und des Soundmagiers JOHN WIESE auf eine Reise begibt, sollte man sich warm anziehen. Gesangslinien werden gnadenlos in kleine Würfel gehackt und großformatige Schwingungen werden auf die Stärke von Taftschleifen ausgerollt. Der kleinste gemeinsame Nenner dieser Kollaboration ist ein kühles Pochen, das Fans von rhythmischem Lärm, wie ihn die WOLF EYES oder FORCEFIELD produzieren, gefallen wird. Die sieben Tracks auf "Exoteric" sind kein Noise im eigentlichen Sinne und fließen ohne Barriere ineinander, ohne den Groove in den Füßen zu vergessen, während sich verzerrte Vocals und gemartertes Equipment im Großhirn bekriegen. Für lange Nächte, die in Tageslicht übergehen." [Cargo]

"A brand new collaboration between electronic duo METALUX and sound levitator JOHN WIESE (BASTARD NOISE, SISSY SPACEK). Seven seamless tracks that mix throbbing rhythmic noise with chopped vocals, oscillation wave forms, and groans. For late nights and early mornings." [label info]

*** Christoph MIGONE - South Winds CD (ORAL 03, 2003) €14.00**

Weird conceptual release using the sound of farts only, with interrelations between Joseph Pujol and his "Le Petomane", his birth place Marseille (which is also the birthplace of A.Artaud) and path of the Mistral... 9 pieces were created which are not sounding like farts at all, and also don't resemble winds at most times, but are much more concrete, digitalized, crackled & granulated.

"South Winds est le résultat d'une session d'enregistrement entamée par Christof Migone avec le Petomane (Joseph Pujol 1857-1945); et des extraits furent ensuite assemblés à Montréal. Le Petomane était artiste au Moulin Rouge à Paris et présentait des spectacles où, avec sa "deuxième bouche", il imitait des instruments de musique ainsi que des airs connus. Pour le projet South Winds, Pujol et Migone ont exploré ces vents somatiques en réponse à l'énoncé ontologique d'Artaud: "le fond de mon être c'est le volume de mon corps". Artaud et Le Petomane sont tous deux originaires de Marseille, ville qui est sillonnée par le Mistral, un vent qui "a la mauvaise habitude d'éparpiller les tuiles des toits, d'écrouler les cheminées, de souffler les enfants dans les canaux, d'effondrer les murs sur des habitants qui ne se doutaient de rien". South Winds aura le même effet impétueux et il confirmera que le corps est un lieu bruyant. Le corps émet et transmet, il ne peut pas se contenir. South Winds est un essai sur le flatulent et l'incontinent." [press release - sorry we couldn't find an english version of this]

*** MLEHST - An old broom knows all the dirty corners CD (Belief Recordings brcd003, 2006) €13.50**

Das MLEHST-Comeback nun auch auf CD; diese Klänge sind wirklich unangenehm und regen auf, ohne harsch noisig zu sein, ein schräger Tanz von Radiosinustönen, low-fi-Geräuschen und Rauschen, fast jegliche musikalische Grundkonzepte und Bestimmungsparameter sind hier ausser Kraft gesetzt!

"Mlehst returns after years of silence, along with his unique (and prolific) experimental noise. As a bonus this digipak album has some alternate mixes of material from two recent LPs, but they fit well here and will seem like part of the whole work to most listeners. Commencing with noisy drones and reverberating percussive noises, the album takes a really varied journey through all kinds of noisy experimental, weird electronic, feedback, and droney sounds. There is a really unsettling and disturbing element to the music throughout the CD, which seems more controlled and natural than I had remembered in previous works. As intense as the sounds on CD can get, it is by no means a typical static harsh noise release. Everything has its place and is totally under control, being precisely manipulated. Just how I like my noise... An incredibly solid and enjoyable release, through and through." [Diophantine Discs Top Releases of 2006]

"Whether or not its because I am in the process of giving up smoking I don't know, but this album leaves me anxious and on-edge. Fantastic! So many recordings just leave you cold. An emotional conduit!" [METAMORPHIC JOURNEYMAN]

*** MNORTHAM - Go mCD (Ferns Recordings Rhizome 02, 2006) [lim. 500] €8.00**

A beautiful drone-one-(drone-on)-tracker with 20+ minutes length, which could simply go on forever and forever, you can listen to tiny details but also just let it go as an atmosphere in the background. Has lots of mechanical "surface"-scratch noises in it, but its all very soft... Great stuff.

"This new work by Michael Northam (aka mnortham) is a humble attempt to represent in sound the inner force of his recently deceased father's life-long passion for machines and long career as a driver of 3/4 midget and sprint race cars. Where during his 16-year career (from 1949 until 1965) he gained some status as a pioneer of the sport and a national champion. For Michael this period remained a mysterious time of legend as it was some years before his birth. This composition therefore is a journey into the heart of these legends. A portrait of a spirit struggling to keep focus while riding a massive force of machine. An interpretation of the experience that his father must have been undergoing in the midst of a race. Based on various sources including spring cars themselves recorded at the Terre Haute Raceway September of 2005. This work is a monolithic testament of the force of life of a man who lived it fully until the end. As well, a meditation on the samasarcic metaphor of the oval track—the circle of life we are all riding along and are bound to GO "the only constant is change" Richard Northam [1926-2005] [press release]

*** MNORTHAM - Automnal 2003 CD (AND/OAR and23, 2006) €12.00**

Selbstironisch zählt Aural-Nomade MICHAEL NORTHAM in den credits auf, an welchen 13 Orten er von August 2001 bis Herbst 2003 sein Studio betrieb & wohnte (darunter Wien, Grenoble, Indianapolis, Montreal, London, Aachen..). Die drei Stücke auf AUTOMNAL 2003

sind von drei verschiedenen Orten während dieser 'Tour' des Sound-Globetrotters par excellence. Zu hören sind

....wunderbar feine Licht-Drones, immer auf der Kippe zur Übersteuerung, in denen sich sowas wie Klang-Inseln bilden, die sich gegenseitig umtänzen & durchdringen...

.... sehr volle & dunkel-dichte Klangnebel, in die sich leise Naturgeräusche mischen & andere kurz auftretende Klangobjekte als Kontrast

.... sehr sanfte Sphärendrones, hauchzarte Streichelklänge, die Resonanzen zu atmen scheinen...

Fazit: Meisterhafte field-recording drones, unsere wärmste Empfehlung! "Highly indicative of the nomadic life that international sound artist Michael Northam has come to know over the past 5 or so years, this release represents a sonic recollection of his life dispersed across a vast geography, pinpointing three specific locations and moments from his long journey:

- Glacier du Trient, Switzerland / France

- Eagle Creek, Indianapolis

- Ils Grosbois, Montreal

At times, this hypnotic release presents meditative, invigorating, and eerie translations of places and experiences in ways that only Northam can poetically convey.

Originally dispersed among friends in 2003, as a limited edition "spontaneous document" CDR, this work is now re-issued on CD so it can finally be enjoyed by more people. And deservedly so." [label description]

*** MUSIQUE CONCRET - Bringing up Baby CD (Fractal Records 026, 2004) €14.00**

Wiederveröffentlichung der lange vergriffenen LP auf United Dairies (1981), dem Nurse With Wound-Label (UD 010) !! Mit Bonus-Tracks ! "Reissue of a rare UK album from 1981. Musique Concret were an obscure London duo composed by Jim Friedman & Michael Mullen with a short lived musical history : their sole album "Bringing up baby" was originally released on Steven Stapleton's label United Dairies and there is also one short track on compilation. This is a great experimental power electronics works with the use of many delay and echo, tape recorder manipulations, collages, rhythms box, noise, and others studio trickery, naturally close to Nurse With Wound first period, Faust or others german 70's innovative bands. Completely forgotten nowadays, "Bringing up baby" is really much more than just an interesting curiosity, it's a true highly original recordings from the early 80's. A lost jewel !" [label description]

*** MUSLIMGAUZE - Ingaza CD (Staalplaat, 2006) €15.50**

Wiederveröffentlichung eines Albums aus der "Box of Silk and Dogs" von 1999 (die es nur via Subskription gab), im schmucken Dreiecks-Klappcover!
"We are proud to announce the re-releases out of the legendary Box of Silk And Dogs. It is now split up into 9 single releases. Each release comes in a deluxe Staalplaat packaging, a triangular foldout cardboard cover. Each will be limited to 1000 copies." [Staalplaat announcement]
"Perhaps the most conventional in terms of structure, this disc contains glorious riffage, Aphex and Oval nods, and (even) near-songs!" [Other Music]

*** MUSLIMGAUZE - Hafaz al Assad CD (Staalplaat, 2006) €15.50**

Wiederveröffentlichung eines Albums aus der "Box of Silk and Dogs" von 1999 (die es nur via Subskription gab), im schmucken Dreiecks-Klappcover! Sehr kraftvoll, elektronisch, noisy, rhythmisch. 18 tracks!
"We are proud to announce the re-releases out of the legendary Box of Silk And Dogs. It is now split up into 9 single releases. Each release comes in a deluxe Staalplaat packaging, a triangular foldout cardboard cover. Each will be limited to 1000 copies." [Staalplaat announcement]
"Radio Muslimgauze. Short sound bites meld into passive-aggressive soundscapes held together by traditional instrumentation and more disembodied voices." [Other Music]

*** NADJA - Touched CD (Alien8 Recordings ALIEN CD 67, 2007) €14.00**

Neuestes Werk (es handelt sich dabei um neu bearbeitetes älteres Material einer vergriffenen CDR - Deserted Factory von 2003) welches überall hochgelobt wird, 'record of the week' bei Aquarius Records, etc. NADJA sind in Europa auf Tour im Mai 2007, u.a. mit FEAR FALLS BURNING & TROUM: !
"NADJA ist das Seitenprojekt von AIDAN BAKER, der sich hier seinen doom/drone-,Rock"- Gelüsten hingibt. Vier lange Stücke mit ultra slow-core, schwer und monumental & monoton, im Grenzbereich zwischen erkennbaren Strukturen und der reinen sinistren Drone-Klangwalze. Irgendwo in diesem sphärischen Sumpf stecken verzerrte Vocals & andere Höllenschlund-Sounds. Wer auf mächtige Oberton-sphärische

Gitarrensounds steht, muss hier einfach zugreifen!" [Drone Records 2004]

"In letzter Zeit schwappt erstaunlich viel schleppende, dröhnende Musik an die Oberfläche, was nicht zuletzt an der wachsenden Popularität einer Band wie *Sunn O)))* liegen mag. Drone gibt es zwar schon seit Dekaden, aber gerade in seiner "rockigen" Version scheint es so vermehrt seine Liebhaber zu finden. Einer der großartigsten Neuerscheinungen auf diesem Sektor waren sicher *Nadja*, in Person Aidan Baker und Leah Buckareff. Neben diversen, streng limitierten Veröffentlichungen gibt es nun das dritte offizielle Album, und es hat sich zum Glück nix getan am wohligen Sound der zwei. Ausuferndes, zwischen Noise und Ambient tänzelndes Gedröhne, schleppende Drumbeats und ein ebenso schleppender, tiefer, ins unendliche verzerrte Doom-Bass, garniert mit mitunter auftauchenden Vocals, mal beschwörend abgehoben, mal bitterböses Growle, aber doch eh er selten und eben dort wo es passt. Ihr Songwriting und Zusammenspiel haben die beiden inzwischen nahezu perfektioniert. Es gibt einfach keine zweite Band die es schafft ein derartiges Gefühl zu vermitteln. Es brummt, es schwirrt und zirpt, es wogt Auf und Ab, und trotzdem ist da immer Struktur, ein Rhythmus, ein Riff, eine Linie. Unvergleichlich ist diese Kombination von diesem tiefen, verzerrten Dröhnen und dem wohligen Ambientklang dahinter, Harmonien zum dahinschmelzen, und selbst im größten Getöse immer noch eine erkennbare Melodie. Die vier Songs auf *Touched* ziehen einfach von Anfang bis Ende in ihren faszinierenden Bann. Sei es das schleppende *Mutagen*, das erhabene *Stage Demons* oder das lange, mit toller Vocal-Arbeit garnierte *Incubation/ Metamorphosis* - jeder einzelne Song schwebt nur so dahin, fasziniert mit tiefem, melancholischen Melodieteppichen und pulsiert und lebt, Stillstand ist den beiden ein Fremdwort.

Ein einziger Rausch, Musik zum dahinschmelzen, ein völlig einzigartiger Klangkosmos. In den Kompositionen der beiden steckt so viel, sowohl auf musikalischer als auch auf emotionaler Seite. Mitreißend, faszinierend und gewaltig. Ende Mai kommen die beiden für ein paar Dates nach Deutschland, also Augen aufhalten und im Fall der Fälle die Ohrstöpsel nicht vergessen, es dürfte laut werden." [Tinnitus-Mag]

"The latest from Canadian outsider metal duo NADJA--AIDAN BAKER and LEAH BUCKAREFF. Mixing the heavy dronedelics of Earth, Sunn O))) and Boris with influences from the dark ambient and electronica scenes, the band mix beauty and heaviness with masterful results." [label info]

"While not a 'new' record per se, *Touched*, by AQ dreamdoom faves Nadja is in fact their newest release, a collection of older tracks, from a long out of print cd-r, reworked and retooled into arguably one of the prettiest, heaviest, most blissed out doom records of recent memory. Which makes sense when you consider the fact that Nadja mastermind Aidan Baker, spends the rest of his time creating gorgeous, fuzzy dark ambient soundscapes, all of which end up informing his more metallic alter ego, turning what could have been a run of the mill funereal downtuned trudge, into a mind bending, ear melting psychedelic drift. Quite possibly the heaviest Nadja record yet, this is a serious slab of spaced out, acid fried, FX drenched doom, all wrapped in thick swirls of soft fuzz, and dense clouds of blurry buzz, a monstrous caveman plod through a thick, smeary sonic storm. It's like Godflesh wrapped in My Bloody Valentine filtered through some Wolf Eyes, or the Swans covered by the Jesus And Mary Chain, remixed by Tim Hecker. Or even Mogwai's Young Team run through a bank of effects pedals and played back at 16rpm. Heavy and pretty, punishing but strangely serene. And then there are the vocals, soft and lilting and dreamy, fluttering and floating amidst the crash and cacophony, like mysterious spectres, an amazing juxtaposition of industrial throb and glistening shimmer, which ends up sounding almost more Jesu than Jesu. The guitars are massive, but instead of sounding like the black tar rumble of impossibly downtuned strings, or the jagged crunch and black buzz of other purveyors of metallic slowmotion, Nadja transform their guitars into thick washes of textured sound, constantly pulsing and throbbing, changing shape and color, thick and dense and suffocating, like being submerged in some strange viscous liquid, warm and syrupy, heard from inside this strange sonic cocoon, the outside world becomes a buzzy blur, all the beats and vocals, when they finally make it to your ears, are dull murky plods, or distant wisps of melody. Each track, at its center, contains a perfect little pop core, some gorgeously melancholy melody, a seriously sublimated hook, which is summarily stretched and twisted into long black stretches of blown out sound, an impossibly heavy slowcore, the poppiness, all but totally obscured by the coruscating sheets of sonic rumble and whirl, the pummeling pound, and the gauzy swaths of dreamy shimmer. A never ending (we wish) trudge through epic landscapes of black beauty and bleak mystery. Doom was never meant to sound this pretty, but we're sure as hell not complaining!" [Aquarius Records]

*** Seth NEHIL / JGRZINICH - Gyre CD (Cut Records 018, 2006) €15.50**

"Wieder eine geniale CD vom widerborstigen Schweizer Label cut: »Gyre« ist die dritte Release aus der Zusammenarbeit von John Grzinich und Seth Nehil, die sich seit über zehn Jahren in einem kreativen Dialog befinden. Als dessen Basis dienen Field Recordings, gemeinsame Auftritte, Workshops und Performances sowie nachträglicher Austausch der Ergebnisse und Bearbeitung im Studio – geographisch haben sich die Wege der beiden nämlich schon seit einiger Zeit getrennt. Musikalisch bewegt man sich im subtilen Segment elektro-akustischer Kompositionen, im ersten Stück »Cast« von einem wunderbar entrückten Transatlantik-Drone eingeleitet, der sich, von Haken schlagenden Subbassfiguren unterlegt, mittels einer langsam aufbauenden Geräuschmelange aus Knarzen, Schaben und Plätschern zu extrem spannenden Klangtexturen verdichtet. Das folgende »Weald« widmet sich der rhythmischen Bearbeitung verschiedenster – wie schon zuvor zum Großteil nicht mehr identifizierbarer – Quellen; auch hier scheinen die monotonen, abwechselnd links und rechts im Hörfeld auftauchenden Klopfergeräusche anfangs weit entfernt und erfolgt über eine viertel Stunde Spieldauer ein stetiges, herrlich entspanntes aufaddieren verschiedenster Soundlayer zwischen Vogelgezwitscher und Hohlrumpfen. In ein eben solches entschlummern im abschließenden »Glaze« die zwischen fragilen ambienten Klangflächen auftauchenden mikroskopischen Knarzskelette, ein Stück, das ganz besonders gelungen die beiden Hauptthemen des Albums, die kontemplative, beinahe nicht greifbare Andeutung sowie eine – wenn auch mittels Dekonstruktion und Abstraktion entkontextualisierte – physische Direktheit, miteinander vernäht." [Tobias Bolt / Quietnoise]

"The three compositions on gyre were formed from varied location-based sound actions, which were then processed and composed in the studio. These acoustic recordings bear the trace of empty barns, forests, fields and hills. Material origins of wood, glass, air and metal are transformed into abstraction. The result balances tangibility with disassociation, focused microscopy with breathy expanse, and raw physicality with ghostly glimmer.

John Grzinich is a mixed media artist who has been working mainly with various aspects of sound experimentation since 1994. He has performed and worked extensively throughout Europe and the US and has published a number of CDs on such labels as Staalplaat (NL), CMR (NZ), erewhon (BE), Intransitive Recordings (US), Elevator Bath (US), Pale-Disc (JP), Cloud of Statics(CH), and SIRR(PT). These works consist of solo and collaborative productions of experimental electro-acoustic sound pieces that result from studio and performance activity. Currently John is a project and media lab coordinator for MoKS - center for art and social practice, an artist-run international residency center and project space in southeast Estonia.

Seth Nehil is a sound and visual artist. He has composed sound works for CD, multi-speaker installation, solo and large-group concerts, dance, theater and multi-media performance. Published recordings include collaborations with jgrzinich and Olivia Block and solo works such as Tracing the Skins of Clouds (Kaon FR); Uva (20City JP); and Umbra (...edition US), among others. He has performed throughout the US, in Europe and Japan. Seth Nehil is also co-editor and designer of FO A RM magazine, a journal of arts and research with a focus on sound art. He currently lives in Portland, Oregon.

Seth Nehil and John Grzinich have worked collaboratively with sound and sonic performance since 1994. While their artistic paths have taken different geographical trajectories, a creative dialogue remains active. Their long-term exploration of resonance as both a physical and social medium led to a pair of releases in 2002, 'Stria' (erewhon) and 'Confluence' (Intransitive Recordings). In the autumn of 2005, the two spent several months working together in Estonia, Finland and Italy, continuing their open process of sonic exchange through a series of residencies, performances and sound workshops for youth." [label info]

*** NID - Plate Tectonics CD (Auf Abwegen AATP13, 2007) [lim. 500] €13.00**

Aufnahmen eines Konzertes aus Arnheim, Niederlande, vom Dezember 2002, in Studio-Qualität. Allertiefste dumpfe Dronescares & verlangsamte Stimmen, Klassik-found sounds, glockige Klänge, obskure Vinyl-loops, immer dunkel & ominös & in einem dynamischen Feld voller unerwarteter Sounds. Eine recht einmalige Verbindung von Vinylloop-Plunderphonics, tiefbassigen Dronescares und Geräuschen von selbstgebauten, oft ober-obskursten Gerätschaften und Objekten. "Crawling back into the wound: NID 1995 – 2007. NID is an experimental group whose aim it is to challenge conventional concepts and structures of electronic music by experimenting with the source of sounds. The music is created on the spot, making each performance a genuine and unrepeatable event. It has been described as moving sound-objects, improvised electronic noise, or brooding ambient music. It has been compared to an underwater-journey, a

pathway to the inner self. Given enough volume, it certainly affects the body as well as the mind. In which way remains open to the listener's psyche. NID was formed in 1995. Over the years the core-members have performed in art-galleries, rock-clubs, bars, water-reservoirs, cinemas, as well as at industrial and electronic festivals and in record shops. In 1998 they were invited to play onboard the MS Stubnitz when it was anchored in the harbour of Stockholm as part of the "European Culture Capital" activities. They were also involved in the 2001 Six And More & R:IP jubilees, improvising with 30 other electronic free-jazz musicians. As for the group name... A "nid" is a curse or insult with homosexual connotation that was frequently in use in the Viking age. It brought a depth to the concept of honour and shame. It could be used as a challenge or simply to ridicule another (which was a challenge per se). It could reveal anyone else to be no better than he was, and it undermined social structures. NID disbanded in 2006. Chris Sidgell continues in various projects, most notably his solo project B-Tong. Jürgen Eberhard releases music under the name Feine Trinkers Bei Pinkels Daheim. This is NID's one and only proper CD release. The sound on this work may appeal to fans of Lustmord, New Blockaders or collage post-industrial in general/experimental ambient. The music on this CD was recorded live in Arnheim by Mars Wellink (Vance Orchestra). The cover was done by Katja Wahl..." [band info & press release]

"While not new, we only just discovered NID, and our discovery came about in a very random manner, considering various related works were right under our nose. We listed a killer 4 way split 12" a while back called One Man Drone, and our favorite track from the split was a piece by a group called B(degree)Tong. We later discovered that the man behind B(degree)Tong was previously a member of German experimental sound-collective NID. But what we did not know was that NID was sometimes also known as Feine Trinkers Bei Pinkels Daheim, a group who had various releases on the Drone Records label, one of which is included on the recent tUMULt collection of out of print Drone singles. So now it's sort of come full circle and we have this, the only proper full length recording (as far as we know) from the group NID, aka Feine Trinkers Bei Pinkels Daheim and it's pretty amazing. Pretty bizarre too, but then with a (sometimes) name like Feine Trinkers Bei Pinkels Daheim, what else would you expect?

Three looooooong tracks. Each an epic, incredibly varied soundworld, blending found sounds and field recordings with drones and intense blasts of layered sound. The opener begins with a muted cacophony of birds and crickets, before disappearing into a roiling black cloud of rumbling low end and distant droning guitar buzz. It almost sounds like sticking your head out of a speeding car, the wind whipping by and causing all sorts of distortions, but blurred into an impressively massive wall of sound. Within all this whipping sonic wind and rumbling whirs, are strange bits of percussion, the clang and bang of metal on metal, shakers and simple rhythms, they drift briefly in the eye of the storm, before the drone drops again, even more furious than before, until it fades out amidst the dreamy shimmer of female vocals and haunting minor key melodic buzz. Really intense and strangely beautiful.

The second track is another deep cavernous roar. A bit smoother than the previous number, but not for long, bit of metallic buzz surface amidst the undulating rumbles, with some serious dynamic spikes, some of which sound like brief bursts of SUNNO 0))), and others are even lower and more aggressive bits of low end exploration. There are bits of static and random buzz here and there, but mostly it's black and dark, a massive growling beast, slowly uncoiling into a monster that blocks out the sun. Near the end of the track, the darkness abates and in its place is a strange skipping stuttering snippet of music, wrapped in hazy distortion and looped into a mesmerizing rhythm, repeated over and over and over, gradually crumbling and becoming more and more distorted before erupting into a final burst of chest rattling low end, finally slowing down and sputtering to a halt.

The final track is over twenty minutes and is the most melodic of the bunch. Beginning with a looped cycle of xylophone melody, over a throbbing low end pulse and streaks of keening distant guitar and bits of operatic female vocals. Very ominous and mysterious sounding. When suddenly everything stops, and there's a guy with a British accent ranting over someone ransacking a kitchen, breaking glass, clanging cutlery, and suddenly it's gone, and we're back in some new dronescape, a mumbled voice looped into a haunting mantra, beneath distant thunder like rumbles, and little blurs of high end melody, indistinct, but gradually building in intensity. The drones drift away leaving birds and voices, and some strange bits of hiss and skree, before transforming into a plodding doomdrone beast. A simple stretched out rhythm over cavernous thrums and the sound of subway cars, everything pulsing and throbbing, a bizarre bit of dark collage, that manages to be strangely musical and completely hypnotic.

An amazingly weird record, and absolutely essential listening

for the drone obsessed, which we would assume should be most of you..." [Aquarius Records]

*** NILSEN, BJ & STILLUPPSTEYPA - Drykkjuvisur Ohljodanna CD (Helen Scarsdale HMS008, 2006) €13.00**

Zweite Zusammenarbeit der Skandinavier, und wieder wird eine geheimnisvolle, einsame & endlose Soundwelt erschaffen, die seltsam entrückt wie frühe WERKBUND-Sachen auf uns wirkt....

Wie DEUTSCH NEPAL oder KARJALAN SISSIT scheinen auch der ex-HAZARD- (und die Isländer von STILLUPPSTEYPA sowieso) eine geradezu obsessives Verhältnis zum Alkohol zu besitzen, die in diese Aufnahmen mit eingeflossen ist; wie der lange Absturz nach der rauschvollen Ekstase, surreal halluzinierend und beklemmend...

"In Scandinavia, it's not uncommon to hear of someone's mother, grandfather, uncle, or plumber who drank him-or-herself to death at an early age; and the Swedish drone artist BJ Nilsen has felt the alcoholic pangs which may foreshadow his own demise. In recent years, Nilsen has turned to his Icelandic neighbors Sigtryggur Berg Sigmarsson and Helgi Thorsson (collectively known as Stilluppsteypa) in existential sympathy over the problems of their collective lust for alcohol. *Drykkjuvisur Ohljodanna* marks the second collaborative document of abject minimalism that these three have composed; and like its predecessor *Vikinga Brennivin*, this album is spiked with drunken thought. Any alcohol induced euphoria has been tempered by perturbing blackouts, moments of cruelty, and an all-consuming nihilism. Beyond their shared Scandinavian heritage, their expressionist urge for the frigid drone, and their penchant for drink, BJ Nilsen and Stilluppsteypa intend this recording as an open ended experience, wandering through their sound without the burden of any exegetical text that may get in the way.

Drykkjuvisur Ohljodanna resolves itself as a grim kaleidoscope, where the bleakness of the wintry Scandinavian landscape and the languor of a drunken escapade constantly mutate through the highly refined sensibility of dronescaping. Sonar pings announce the beginning of this album, with its echoes returning as an amorphous fog and locating little but a gloomy pall upon the event horizon. Clattering electronics scurry across the barren sounds like death-watch beetles upon the tundra; and creaking doors offer something much more foreboding than what Pierre Henry envisioned for musique concrete. *Drykkjuvisur Ohljodanna* adheres to the psychological dis-quiet through sound design that Alan Splet provided for *Eraserhead* or that Nurse With Wound achieved on *Salt Marie Celeste*. Yet for all of their tendencies for brooding and desolation, BJ Nilsen & Stilluppsteypa retain a compulsion for a glacial beauty through their intoxicated visions of the sublime...." [label info]

"...On the same Helen Scarsdale Agency label the second collaboration between B.J. Nilsen and Stilluppsteypa. One perhaps wondered if the latter were still around, because the last thing we heard was the previous work with Nilsen (see *Vital Weekly* 460) and again alcohol abuse in the Scandinavian territory is the main theme here. It's a firm continuation of the previous album. Using also field recordings this is much along similar lines of the Jim Haynes album and far away from the last thing we heard from Stilluppsteypa (which was close to being a disco band). A winter landscape, frozen roads, empty swirling through a desolate country is what is on this album. They captured the stale wind and put it to music. If the term Isolationist music hadn't been invented before, it should be done for this album. Droning landscapes, quietly humming, and even at times using a faint trace of a melody, such as in 'Undir Ahrifum/Sunderlaus' (all credits are in Swedish and Icelandic - two entirely different languages) with something that might very well a guitar. And sometimes it seems nothing is happening at all, such a breeze, such as in 'Supbröder/Drykkjufelagar', humming quietly. This album is a great one, excellently produced, but perhaps not holding something that is entirely new to the world of electronic music, but rather carries on a tradition, which sometimes is fair enough." [FdW / *Vital Weekly*]

*** NITSCH, HERMANN - Harmoniumwerk Vol. 9, 10, 11, 12 do-CD (Cortical Foundation ORGAN OF CORTI 20.3, 2000) [lim. 500] €24.00**

"3rd double CD in this series, limited to 500 copies. The music documented on this incredible series is deep, intensely psychedelic; there are also the first cultural artifacts to really seem 100% worthy of the cosmic Hubble space photographs that grace their covers.

'Cosmology and empirical science come across the cosmic background noise. The radio telescope still registers the immediate and extreme impact of the big bang today. Black holes represent the abyss without limits. Suns are swallowed, simply sucked up. In the midst of these empty and crowded worlds (anti matter), this sucking silence manifests itself. These harmonic pieces are harmonic meditations, variations of certain colors of sound. Like a kaleidoscope elating, ripe, sweet glowing splendor. Tulip colored silky chasubles transform into notes, sweet must. Fermented sounds mix with strains of hot and cold incense

soaking the gorgeous old vestments. This music has ceremonial character. Ceremonial repetitions as if telling ones beads and callings of the cosmos, of infinity and eternity are carried out. The speed of light and the relating (unimaginable) distances are marked off with notes. The depth of the universe is the depth of space withering endlessly. Endlessness. This eternal repetition paints the picture of life into eternity, and the eternal repetition establishes within eternity itself life. If there would be no eternal repetition of time there would be nothing to talk about. The infinite ticking of time, the chain of appearances of life (of beings) puts together what we call being. The happening of the worlds should transform into sounds. The boom, the coming into music of the basic processes of the world of stars should enrich the visual perception of creation.' - Hermann Nitsch, Oct. 1986. " [press release]

*** NOEXIT - One Step maxi-CD (1000+1 Tilt Rec., 2006) € 7.00**

Over 30 minutes of excellent fully effected Sax & String Bamboo-delay-ambience (& female singing in the last piece), at times quite distorted, dynamic & hypnotic & raw. Very self contained & worth to discover.

"No Exit is the work of Swiss saxophonist/string bamboo player, Joseph Frusciante. These tracks are comprised of sax and bamboo sounds processed (via pedals I assume) to make the sounds collide and pile up on each other. No Exit is the perfect name for this project as the listener is met with a pretty claustrophobic sonic environment. The final track (in which Frusciante is joined by vocalist, Myriam Boucris) brings a small relief to the listener with more gentle, ethereal environment is created, but even this builds into what sounds like Diamanda Galas & James Plotkin squaring off. This is great stuff!!! Recommended for sure! Released by Greece's 1000+1 Tilt label." [Public Guilt]

*** NO-NECK BLUES BAND - Letters from the Earth do-CD (Very Friendly VF031CD, 2006) €17.50**

Wiederveröffentlichung des ersten Albums von 1996 - Wegbereiter für die heutige wyrd-Folk Bewegung mit Gruppen wie SUNBURNED HAND OF THE MAN oder SIX ORGANS OF ADMITTANCE... wilde, noisig-perkussive Schamanisten-Folk-Psychedelia..

"Die NO-NECK BLUES BAND war schon immer eine willkommene Abwechslung in dem Einheitsbrei, zu dem die New Yorker Loft-Szene zum Ende der 90er Jahre abstieg. Die Multiinstrumentalisten waren rätselhaft, unergründlich und absichtlich weit vom schnöden Kommerz entfernt, wozu das Beharren auf Anonymität der Bandmitglieder beitrug. "Letters From The Earth" bedient sich munter im Gemischtwarenladen zwischen Folk, Drone, Psychedelia, Free Jazz und Noise und dokumentiert damit das erste Open-Air-Konzert von NNCK. Im Laufe von 111 Minuten blöken die Schallwellen, zerreißen Kabel, proben Trance-Elemente den Stammestanz und erleben Drones Ästhetik-Nachhilfe. Aufgenommen auf einem Dach in NY stört zwar kein Wind die Aufnahmen, was jedoch nicht heißt, dass nichts in Bewegung gerät. Als Obelisk der Szene kommt "Letters From The Earth" im stylischen Slimcase mit einem Booklet, bei dem einem wörtlich die Augen übergehen." [Cargo - press release]

"A reissue of the 1996 favorite from NYC merrymakers NO NECK BLUES BAND--the band's first digital release. A document of the group's first ever outdoor Orthodox Easter concert, Letters From The Earth features nearly two-hours of drone-on trancedelics, tribal psych, buzz malfunctions, and head-spinning sound warpage." [Midheaven]

*** NULL, KK - Ergosphere CD (Blossoming Noise bn009cd, 2006) €12.00**

Sometimes the music of KK NULL is the best that can happen to yourself at certain moments, with its high tension-high pitched-and highly artificial sinustone sounds, miles away from the usual harsh noise.... this sounds like spreading Adrenaline, but it's pressed and forced into steel-forms. NULLS sound never loses a kind of futuristic atmosphere, an almost floating character and quasi-composed developments.... Maybe like MAIN on Speed.. or sometimes it feels like being the witness to an intergalactic cosmic WAR, or like being involved in an utopian pinball-machine.....

"Ergosphere was recorded live during Kazuyuki Kishino's (Zeni Geva, etc.) tour of Russia in late 2005, specifically on his only two solo dates, live at Moscow Palace of Youth in Moscow Russia October 5, 2005 and 'Festival Hea Uus Heli' Kanuti Gildi Saal in Tallinn Estonia on October 7, 2005. An uneasy balance of lull and divide." [label info]

*** KK NULL + DANIEL MENCHE - Raijin CD (Asphodel ASP 2035, 2006) €13.00**

Hier ein paar schnelle Assoziationen aus dem auditiven Netzwerk des Barakah-Schädels während des Hörens: "...5 tracks, furiose Zusammenarbeit, geniale Trompetensounds von KK NULL, MENCHE weiter auf Perkussionstrip, wenn diese auf NULLS Fräselektronik trifft wirds heftig, aber insgesamt ist die CD sehr ausgewogen, auch ruhigere Momente & Passagen kommen vor. Unglaublich dieser SOG

den beide erzeugen, RAJJIN ist der japanische Gott von Blitz & Donner, das passt, auch die Spannung ist da..."

"*Raijin*, five untitled tracks constructed by noise artists Daniel Menche and KK Null, hit like a violent storm in this electrically charged collaboration by two masters of dense sound sculpture. Like Raijin and Fujin, Shinto Gods of thunder and lightning, Menche and Null command attention with the ability to create a powerful sensory presence. Their treatment of drum, voice, trumpet and electronics roars and tumbles through these collating waves of noise and electro-acoustic ambience. Menche's thunderous drums resonate like a shockwave as Null's lightning sheds lights upon those seeking shelter on land. Each armed with a penchant for sonic destruction and a massive discography, Menche's concussions pound between Null's electronic noise terror. These five unnamed and unstable atmospheres manifest absolute pure thunder." [press release]

*** NULL, K.K. - Kosmista Noisea CD (Important Records IMPREC 111, 2006) €14.00**

Live-Aufnahmen aus Europa von 2003 & 2004 (von 3 Locations), aus denen 2 Stücke geformt wurden. V.a. im zweiten Stück sind auch sehr ruhige Passagen vorhanden, das erste wird durch die Zusammenlegung zweier live-Aufnahmen auf Kanal A & B noch dynamischer und druckvoller...

"*Kosmista Noisea* is a brand new full length from Japanese legend K.K. Null. Packaged in a jewel box with a metallic print on a vellum tray card, this was lavishly designed by Stephen O'Malley (Sunn O)))/Khanate). *Kosmista Noisea* (Finnish for Cosmic Noise) consists of live recordings from 3 different locations during the European tour in 2003-2004. 'Kosmista Noisea 1' is taken from 2 separate live recordings and uniquely combined in the studio into one piece with Talcent, Italy on the left channel and St. Etienne, France on the right channel. This technique is designed to give more depth and multiple dimensions. *Kosmista Noisea 2* is a 45 minutes long non-edit of an entire live performance in Antwerpen/Belgium, showing the diversity of KK Null's music from intense clashing waves of noise to structured electro-acoustic ambience, droning isolationist material." [press release]

*** NULL, K.K. - Fertile CD (Touch TO:74, 2007) €14.50**

"Mit über 100 Veröffentlichungen ist Kazuyuki Kishino aka KK Null einer der etabliertesten Avantgarde-Musiker Japans, der unlängst einen internationalen Ruf genießt. Eigentlich ein klassisch ausgebildeter Butoh-Tänzer, arbeitet er seit 1985 als Improvisations-Gitarrist, sowohl Solo als auch mit seiner Band Zeni Geva. Für fünf Alben hat er dabei zusammen mit der Produktionslegende Steve Albini gearbeitet (Big Black, Nirvana, Joanna Newsome), weitere Kollaborationen für etliche weitere Alben beinhalten Zév, James Plotkin, Jim O'Rourke (Sonic Youth), und John Zorn. Für "Fertile" bewegt sich KK Null auf neuen Pfaden. Eine Kombination aus spontanen, sogenannten "field recordings" (den Aufnahmen in der freien Natur) und elektronisch manipulierten Sounds aus dem Studio, geben gleichsam bewegte Kompositionen wie Klanglandschaften wieder. Dabei stammen die Natursounds aus dem japanischen Kakadu National Park und reichen von Buschfeuern bis hin zu den Klängen der Insekten. [Cargo press release]

"The veteran Japanese noisician (and guitarist of heavy prog act Zeni Geva) K.K. Null is back with his first solo album on the Touch label, and it's one of KK's best solo efforts we've heard to date. Perhaps inspired by labelmate Chris Watson (with whom he collaborated a few years ago, in conjunction with Z'ev), K.K. has brought some field recordings (birds, bugs, frogs, fire...) he made on a trip to a national park in Northern Australia to this project, mixing those with his own studio-conjured electronic sounds. No wonder, then, that Fertile is a spooky soundscape of nocturnal hiss and buzz, parts of it sounding like video games played by insects, others ominous with ghostlike voices buried beneath... chattering rhythmic components underlie what sound like shortwave freakouts, tracks often building to staccato-y explosiveness, droning and noisy, extremely dynamic and distorted. You could almost imagine that this is what a hybrid of a John Carpenter soundtrack and a Japanese noise record would sound like. Null calls it "cosmic noise maximal/minimalism." We don't know what to call it, exactly, but we like it" [Aquarius Records]

*** NURSE WITH WOUND - Automating Volume 2 CD (United Dairies UD054CD, 2002) €16.00**

Few last copies back in stock of this re-release of the LP from 1989, which was a collection of formerly issued rare compilation-material. "...The tracks on 'Automating Vol 2' run the gamut of Stapleton's various styles. The first track "The Strange Play of the Mouth" is a good example: It begins with a woman singing, her voice being distorted and phased into psychedelic oblivion. Then the track suddenly shifts into an industrial drill attack along the lines of 'Thunder Perfect Mind', then the

voice returns and is placed into a sound patchwork featuring old records and wacky sound manipulations a la 'Sylvie and Babs.' All in the span of eight minutes. "Elderly Man River/Dance of Fools" is a Jacques Berrocal-style free-jazz improvisation, with one of the most absurd takes on the old standard "Old Man River" that you will ever hear. The absurdity quickly segues into an aggressive Whitehouse noise attack, then a chorus of girls saying some deeply weird things about a hobby horse. "Lonely Poisonous Mushroom" (a collaboration with Organum) and "Lea Tantaaria" (renamed as "Wolfi") are eerie, atmospheric sound collages, featuring bell tones, randomly plucked guitars and nonsense piano. "Human, Human, Human" is my favorite on the album, utilizing the mutated sounds of a typewriter behind a truly odd New Age cult indoctrination record. A male and female speaker read a text aloud that is so full of psychobabble, twisted logic, and space cadet reasoning, it puts Heaven's Gate propaganda to shame. Although it's far from a great Nurse With Wound album, the variety of music on this disc might be a pretty good place for NWW novices to get an idea of the breadth and scope of Stapleton's oeuvre." [Jonathan Dean / Brainwashed]

*** 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. 500] €28.00**

Sammlerstück! 3 lange tracks mit 50 Minuten Material aus den Sessions die zum 1996er Album führten! Klänge so verwunschen und absonderlich dass es noch niemand geschafft hat, eine anständige Rezension zu schreiben... filed under: "unhörbare Musik" ! "A Collection of Musical Debris from the Original 'Who Can I Turn to Stereo' sessions. A one time CD edition of 500 numbered copies in a full color mini-LP gatefold sleeve with insert. This is a mailorder only release on BIRR and will not be available elsewhere." [label info]

*** NURSE WITH WOUND – Rock'n Roll Station CD (Beta-Lactam Ring Records mt094a, 2006) €14.00**

Wiederveröffentlichung eines der wohl bekanntesten und zugänglichsten NWW-Alben (von 1994); neues schmuckes mini-gatefold-Cover und ein Bonus-Remix. Krautig-psychedelisch-trancig/rhythmisch und voller genialer Soundeffekte... musikalisches LSD! "Deluxe 5 color gatefold boardstock sleeve. New artwork and a bonus track from Second Pirate Sessions. "This album arrived somewhere after a dream meeting of several individuals, Graham Bond, Joe Meek, Jacques Berrocal and myself. After a few beers and a heated discussion of puncture repair we all lay down in a circle and point our penises at Venus, telepathic messages are sent out to Colin saying he can use the two golden microphones. He did, and here we are. Steven Stapleton, 17.1.94. What a strange story." Deluxe CD reissue and first time on vinyl of NWW's proto-hip hop album." [label info]

*** NURSE WITH WOUND - An awkward pause. Special edition do-CD (United Jnana 1921, 2006) €19.00**

Wiederveröffentlichung des 99'er Albums inkl. einer ganzen Bonus-CD (13 Stücke, fast 69 Minuten!), die auch spezielles Material zum remixen bereithält! "Durtro Jnana is pleased to re-release one of the most popular albums in the Nurse With Wound discography. Originally released in 1999, An Awkward Pause adds David Tibet (Current 93), Christoph Heemann, Colin Potter and Petr Vastl (Aranos) to the mix, resulting in an extremely unique sounding and dare we say, rocking release. The two-CD set features a deluxe six-panel digipak and adds to the the original recording an entire disc of previously unreleased material. Most interesting for Nurse fans may be the bonus version of "Two Shaves and a Shine" which contains all the elements listeners will need to take and create their own mix. Absolutely essential!" [press release]

*** OBJECT4 - Her Face among the Shadows CD (Ravenheart RAVEN43, 2006) €12.00**

A new name for us from Sweden with haunting & soundscaping dark ambient with dubby rhythmic & ritual elements, excellent sounds in an ultra-isolationistic & melancholic atmosphere. Worth to discover. 8 tracks, 50+ minutes.

"Swe. Next dashing dark ambient album from Objekt4 "Her Face Among the Shadows" including new never released 4 bonus songs" Each track starts with gently undulating tones, building on that base and adding swirling mists of sound and menacing atmosphere that ultimately increases in anxiety. Dark horror, thriller soundtrack and combination of menacing atmosphere...drones build before crashing beast and heavy bass. Rhythmic and frame-chaotic and desperate trip to other side of light!" [label info]

*** OBLIVION ENSEMBLE - Seraphim Hallucino CD (Malignant Records TUMORCD28, 2007) €13.00**

Nach langer Wartezeit endlich ein neues Album für das US-amerikanische Projekt um BRANNON HUNGNESS und JOHN BERGSTROM, die vor Jahren auch eine EP für Drone Records eingespielt haben. SERAPHIM HALLUCINO ist ein erdrückend intensives, dunkles Werk basierend auf Instrumental-Improvisationen, die später im Studio ausufernd bearbeitet wurden... mit elektroakustischer Finesse ausgestatteten Drones, die geheimnisvoll & geräuschhaft tönen, man scheint wie in einem surrealen (Alp?)-Traum gefangen zu sein, immer wieder schlittern diese Sounds am Bewusstsein vorbei, um dann in überraschenden Arrangements wiederzuerstarben... eine einzigartige, filmische Atmosphäre wird erschaffen. Grossartiges Album!

"The music of Oblivion Ensemble remains as elusive and surreal as the ever-shifting cast of musicians and performers who participate, knowingly, or unknowingly in their work. Founding members are John Bergstrom and Brannon Hungness (aka Figure). Hungness is a virtuoso experimental guitarist and composer and a former member of the Glenn Branca Ensemble. Bergstrom is a computer-music gearhead and a film composer with a classical music pedigree, and mastermind behind the industrial-noise assembly Torse. Seraphim Hallucino is Oblivion Ensemble's fifth full-length release, the first since the virtual opera "Nightmare: Sinistrotorse" (Complacency, 1995). At Seraphim Hallucino's source are strange, electro-acoustic improvisations of percussion, trumpet, voice, synthesizers and guitar. These improvisations are sculpted and sampled, twisted and turned, shaped into building and diminishing moments, and, at times appearing alone, pure and unmodified. Deeply imbedded in the music and fragmented lyrics are secrets, intertwining themes, voices, and imprinted messages. All come together to create an enormously complex, mercurial mix of surreal, dynamic and dark sounds. To fully appreciate the scope and intricacies of Seraphim Hallucino, headphones in a darkened room are highly recommended.

"The band most likely to compose a fitting soundtrack for the end of the world." [Sorted magAZine]

"Visionary gothic psychedelia. [The Wire]

"the most undefinable gorgeous musical anything that I have ever witnessed ... a beyond great performance, chilling and anxious.

[Best of Times]. In superb digipak, with artwork by Matt Vickerstaff of darkwaveart.co.uk." [press release]

"... Eerie textures are easily combined with chaotic and hectic movements. I am not sure whether we should see all twenty-two pieces as part of the total, or whether they are all separate, I rather believe the first, since some parts do flow nicely into each other, thus making the greater picture. There is a darker undercurrent on this CD, which doesn't make it easy to grasp, but it unfolds great beauty when explored in depth (and in dark, I presume)." [FdW / Vital Weekly]

*** OLIVEROS, PAULINE - Lion's Eye for Gamelan CD (Deep Listening DL28, 2006) €14.00**

"Bang a gong! Or something similar... Our Gamelan loving friends from Berkeley spend 45 minutes striking serenity into the hearts of men. This magnum opus wends its subtle way along, carrying you with it, until you find yourself pretty much back where you started - in other words, it's great Gamelan music. The synthesizer blends in nicely, using Gamelan sounds, but sometimes at very quick tempos. Lion's Tale sounds less traditional, but is still a nice piece. A pleasant soundtrack for meditative contemplation." [IOUN for KFJC 89.7 FM]

"Lion's Eye for Gamelan was commissioned in 1985 by Barbara Benary for Gamelan Son of Lion. Lion's Eye for Synthesizer was commissioned concurrently by Neil Rolnick for iEAR Presents at Rensselaer Polytechnic Institute. Both versions were performed in 1985. The intention to combine both pieces in order to expand the tempo range of the Gamelan was first realized in May of 1989 in performances by the Berkeley Gamelan in Oakland and San Francisco, California under the direction of Daniel Schmidt. This version of Lion's Eye is recorded on this disc. The duration of "Lion's Eye" is forty-five minutes. "Lion's Tale" (1989) is composed of layered polymetrical, polyrhythmic patterns. The patterns are played at speeds ranging up to 1800 per minute. The composer designed patterns are generated by the computer program. "Lion's Tale" may be created in a new version every time the program is run. "Lion's Tale" also exists in a MIDI version for a keyboard performer. Both versions are available from Deep Listening Publications. Known internationally as a composer, accordionist and teacher, Pauline Oliveros's work in improvisation, electronic techniques, teaching methods, myth and ritual, and meditative and physical consciousness raising has changed the course of American music. She left the University of California at San Diego in 1981, at the rank of full professor, in order to support her ideas, creative projects and collaborations. All of her work emphasizes attentional strategies, musicianship and improvisational skills. Oliveros' compositions have been performed worldwide." [press release]

*** OOPHOI - Dreams (part one) CD (Faria Records FAR-06, 2006) €12.00**

Wiederveröffentlichung der 7er mCDR-Serie inkl. einem Bonus-Track, für jedes Stück gibt es zum luzidem Versinken und "wachem" Halluzinieren eine 3D-Postkarte mit Autostereogramm! "...Each track - is a one "dream". When you listening such track you will immersed in a state of a light slumber, lucid imagination. This is a dream! For full perception, to each "Dream" was created a special SIRDS (stereo) picture, which will open world of Oophoi's dreams for the listener.

First edition of "Dreams" series was released on a mini-CD under limited edition of 70 pieces only. Immediately sold out, of course. But a lot of people ask it still now and we decided to release a new series from 3 full CDs. Here you will find replayed and remixed versions of first edition of "Dreams" and new unreleased material. This is a first CD from our series. Limited edition 500 pieces." [label description]

*** OOPHOI & PAUL VNUK JR. - Distance to Zero CD (Hypnos Recordings, 2006) €13.00**

Organische Zeitlupe-Ambience, voller dunkler Magie... OOPHOI steuert seine betörende Synth-Klänge bei, während VNUK daneben auch noch Theremin, Stimme, Mandoline und nicht näher bestimmte Klangobjekte benutzt... 3 long tracks, almost 59 minutes playtime "This recording works in roughly the same "slow drone" territory explored by Vnuk and Oophoi on their solo Hypnos releases, Silence Speaks in Shadows and Athlit, respectively. At the same time, it has a different sonic character, at times slow and dark and smooth, but at other moments bright and modern and metallic. Distance to Zero could fairly be described as some of the most daring and experimental work by either artist... a true surprise to these ears when the demo arrived here at Hypnos HQ. It definitely has an "edge" to it, though it's still definitely easy and smooth listening. I have no doubt this will be a much-loved and much-discussed Hypnos release, and a significant milestone in the discography of both Vnuk and Oophoi. Vnuk's Silence Speaks in Shadows and Oophoi's Athlit are two of the best-loved releases on Hypnos, and now these two great artists have combined their creative and sound-sculpting powers for a new work!" [press release]

*** ORATORY OF DIVINE LOVE - Purgatorio CD (Waystyx Records 29, 2007) [lim. 225 copies] €13.00**

KIRCHENKAMPF - sideproject, lim. 225 in oil-smelling "special two-paper coverage, made of rarest pergamin paper". Totally black with golden print and embossing, great & unique design.

*** ORBIT SERVICE - Songs of Eta Carinae CD (Beta-Lactam Ring Records mt100, 2006) €13.00**

"The first 1000 are in a 5 color gatefold boardstock sleeve. What if the star baby at the end of '2001: A Space Odyssey' was the product of Thom Yorke and Roger Waters? Orbit Service at your service. Wish you were here... An altruistic dark side of the moon proposition, Eta Carinae is a star 120-150 times the size of our own sun that lies a mere 7000+ light years from this island Earth. Discovered by no less than Edmond Halley his bad self in the late 17th century, Eta Carinae has been observed to fluctuate between telescopic and naked eye proportions over the past 3 centuries. Eta Carinae is in the last throes of its long life, with only about another 100,000 or so years to go before a likely supernova. It seems fitting that one of the most majestic and awesome of the celestial bodies should be serenaded by someone. Orbit Service have certainly taken space, the atom mother, to heart in this progressive ode. And like the star in their eyes the album expands and contracts from white hot to blue cool. The resultant cosmic astro-didge howls in a bubbly flurry of electro-buzz and slowly pulsing drumbeats. Vocal whispers rise into muted wails, pushing against the very fabric of firmament itself before being drawn back into the gaseous miasma of the star-field. Violence and silence interlaced, as in the life of a sun. Or in the life of a son. The lyrics cast shadows on the stuff of terra firma and of the heart as well, making this just as much about inner space. Orbit Service's cris de coeur is a shaded psychedelic paralletrogram that almost answers the question: what if the star baby at the end of '2001: A Space Odyssey' was the product of Thom York and Roger Waters?. Orbit Service at your service. Wish you were here..." [press release]

*** ORGANUM - Amen CD (Die Stadt DS95, 2006) €15.00**

Zwei lange, kräftige transzendental-meditative Stücke, wohl durch das "So sei es" der christlichen Liturgie inspiriert... wunderbar, wie hier kurze Chor-Phrasen mit mächtigen Gong-Schlängen kontrastiert werden, während alles auf Orgeldrones davonschwebt... Musik für tiefe Erfahrungen & Kontemplation! "The second installment of a short series begun with the 'Sanctus' album issued by Robot Records (RR-35) in January of 2006. 'Amen',

'Unto the Aeon of Aeons', is a work of two parts using: grand piano, Hammond organ, tower bell, gong and voices.
The CD is pressed in a first edition of 600 copies in digipack.
Playing time: 40:08 min. Track listing: 1.'Amen 1' 20'04
2.'Amen 2' 20'04" [press release]

*** O'ROURKE, JIM & MATS GUSTAFSSON - Xylophonen Virtuosen CD (Incus CD38, 2000) €16.00**

5 pieces / almost 42 minutes of delicate impro studio-sessions.
"Mats Gustafsson (tenor sax, fluteophone, flute), Jim O'Rourke (guitar, junk)." Studio sessions recorded in Chicago, 9/23/99.

*** OSSO EXOTICO / VERRES ENHARMONIQUES - Folk Cycles CD (Phonomena PAAM-030CD, 2006) €13.50**

Drone Records-artist OSSO EXOTICO is back, with a great collaboration-project formed by SOPHIE DURAND and EMMANUEL HOLTERBACH. Organic drone-beauty improvised in real time.
"....Humming, sustained sounds, working the overtone area of the sound spectrum, with minimalist changes, make this a through delight to hear. As said, one could only wish some tracks to be longer, to let the full beauty come, but it's throughout a great CD. And let's hope this is a true come-back, and that there is more to come in a shorter time span." [FdW / Vital Weekly]

'It was a funny encounter back in 2002. At the end of the year I was in Krotrijk, Belgium, for some work, and Osso Exotico were playing live there. By the time I was really into Church Organ Works and Circumscriba. The big surprise was that they did a show with glass instruments : tuned wine glasses, glass table, etc As Sophie and I had just started to work on our enharmonic glasses*, it was a beautiful coincidence. Soon after the show we start talking, they seemed to be curious about our instrument, so I gave them some recordings A few months later we were in Lisboa, starting to work on some collaboration work. Lisboa is the only european capital city so close to the Atlantic ocean. The gigantic mouth of Tage river opens an amazing flat landscape at its shore. Seen from the hills of the town its giant horizon is overwhelming, and looking at clouds drawing moving shade shapes on its surface was my favorite contemplative game.

More obviously, the 25th of April bridge spanning the river produces this enormous drone miles around its architecture that no one could miss, and airplanes are constantly flying over the city. To my ears, Lisboa was really droning and inspiring Our collaboration work started with David's obsession with Möbius stripe, inside surface becoming outside, circular paradoxe It slowly became a composition process, made out of concentric time cycles. Playing the music was like throwing stones on a quiet water surface, playing circles within circles, within circles, etc What we were strongly sharing was this fascination for acoustic phenomenons, beatings, harmonics This is an important part of our work on enharmonic glasses, and, as usual, what did Osso Exotico with classical and exotic instruments still sounds amazing to us. In some of these pieces, one could hear things like electronic treatments, but in fact there are none. To my opinion experimental music isn't a fantasy of imagination, or a quest for new sounds or æsthetic. Neither is it an edge of western culture. It is a major aspect of western culture. Mass media and the conservative forces of our civilisation have totally fucked up the perception of our culture, discharging continuous flows of shiny colorful lies. Very often the sincerity of certain experimental work in music sounds like evidences. If we compare certain aspect of what we call sometime avant-garde to extra-occidental musical traditions, nothing sounds that strange or provocative. Moreover it seems like this interest for continuous sounds form, harmonics contemplation, glissandi, non-chromatic tunings, non-chronometric rythms is like a common poetic basis for the whole humanity, and appears in different kind of shape in so many musical traditions all over this globe.

Western minds are obsessed with logic, rationality, measure, control but more and more all this sounds like death, and seems to lead us to disasters. While composing this music we never tried to control the sounds, we just choose our favorites and gave them a frame for us to be able to play and listen to them carefully. It was a surprise when the music that appeared then was almost like songs, and from the drones were emerging unexpected melodies. May be were we playing, without knowing it, a secret, real, folklore of our strange time All this happens back between april 2003 and september 2004, by the time we choose the name of our instrument as a band name: Verres Enharmoniques. Since then we have found a name that sounds perfect for our work: Orbes, where it's still question of cycles." [Emmanuel Holterbach, August 2006]

*** OVRO - Mosaick the Serpent / Vipera Aurea CD (Some Place Else SPECD06038, 2006) €13.00**

Zwei OVRO-Werke auf einer CD, mit zwei aufwendig gestalteten 12-teiligen Vollfarbbooklets (Fotos, Lyrics, Zeichnungen, Infos). Die

finnische Sound-scaperin arbeit vorwiegend digital und zersetzt v.a. ihre eigene Stimme / Gesang (aber auch e-bass, field recordings) und schafft faszinierend mikroskopische Klanggebilde, unheimlich & surreal; das alles wirkt wie eine beängstigende Reise in das Unterbewusste eines Menschen, voll von den abgespaltenen und verdrängten Details, die das Alltagsbewusstsein nicht erreichen.... von der Stimmung ähnlich intensiv wie z.B. OBLIVION ENSEMBLE, unsere wärmste Empfehlung!

"The new Ovro album consists of two distinct parts, each independent yet linked to each other. Ovro started working on *Mosaick the Serpent* already in late 2003. In the early stage it was to become an independent EP, but the appearance of *Gegendurchgangszeit* delayed its release. Meanwhile, a companion EP started to take form, namely *Vipera Aurea*. These two EPs, *Mosaick* and *Vipera*, are twins – independent yet entwined like the snakes of a caduceus. They support and compliment each other and form a new whole, a third being that contains both its makers and in itself is something more. *Vipera Aurea* is 'coagula' to *Mosaick the Serpent's* 'solve'.

Some of this material has been performed on Ovro's live performances in 2005/06. Those lucky to have witnessed any of these will know the album is calm yet intense, vocal-flavoured Dark Ambient mindscapes in the highly regarded Ovrian style. *Mosaick the Serpent / Vipera Aurea* features contributions from Massimo of Black Sun Productions, Niko Skorpio and Mockingwyrd (Kaaos in Eccentris etc). *Mosaick the Serpent / Vipera Aurea* CD comes with two gorgeous 12-panel foldout sleeves, full of lyrics, liner notes, photos and artwork all created by Ovro herself. " [press release]

"...Ovro started her career as one of the few female exponents of the microsound/glitch music, but throughout the few years being active inside experimental music, she developed her personal style. Sampling plays an important role, and the main instrument to sample is her voice. This she feeds through endless amount of sound effects and comes with a rather dark, atmospheric sound that is less ambient than before, certainly on 'Vipera Aurea' where it reaches almost industrial like peaks. Fans of Coil should be definitely drawn into this." [FdW/Vital Weekly]

*** PAIUK, GABRIEL // JASON KAHN - Breathings CD (Cut Records CUT017, 2006) €15.50**

Konkrete Geräuschmusik und "konkrete Stille" auf diesem Piano/Computer-Improvisationsalbum, welches "organisch" wirkende akustische Räume schafft... wieder ein starkes und volle Konzentration erforderndes Album mit Beteiligung von JASOH KAHN !

" 'Breathings' was recorded one afternoon at Gabriel paiuk's house in Buenos Aires on November 30, 2004. The recording and its title can best be summed up with Gabriel's thoughts, 'I felt many times that the whole disc created a feeling of continuity in which each piece seemed to me like an extended 'breathing,' each piece as one single breath. Even a feeling of something in which one experiences the music through breathing.'

Gabriel Paiuk: As a composer Gabriel paiuk works within the exploration of conventional instruments, extended techniques as well as with electronics, focusing on concrete sounds and the exploration and co-existence of different electronic and acoustic 'registers'. As a pianist he is particularly focused on improvisation, performing regularly in Buenos Aires since 2000, with other concerts in Berlin, Brussels, Barcelona, London, Paris, Amsterdam, Lisbon, Fresnes-en-Woevre and New York. He has performed with Andrea Neumann, Jason Kahn, Axel Doerner, Burkhard Beins, Rhodri Davies, Keith Rowe, Lucio Capece, Robin Hayward and many others.

Jason Kahn: Grew up in the United States and moved to Europe in 1990. He performs both solo and together with musicians like Arnold Dreyblatt, Dieb 13, Steinbrüchel, Kim Cascone, John Hudak, Steve Roden, Brandon Labelle, Günter Müller, Kevin Drumm, Voice Crack, Toshimaru Nakamura and many others. He has given concerts in Japan, Korea, Lebanon, Europe, Australia, North and South America, Turkey, Israel and Russia. Various solo and collaborative recordings released on Cut, the label he started in 1997, as well as SIRR, For4Ears, Brombron, Rossbin, Antifrost, Domizil, ATAK, Table of the Elements, Creative Source, Formed and Crouton. He has exhibited numerous sound installations in North and South America and Europe. Kahn lives in Zürich, Switzerland." [press release]

*** PALESTINE, CHARLEMAGNE – Godbear / Jamaica Heinekens in Brooklyn do-CD (C.P Records CP002/003) €22.50**

Die ursprünglich auf BAROONI erschienenen Werke gibt es jetzt über Alga Marghen wieder.... 500 Stück.

"Originally released on the Barooni label and sold out since a long time. Charlemagne Palestine and Alga Marghen have decided to make the two cds available in a new 2cd set edition. The cds are a new print of the original ones, both included in a newly designed slipcase. godbear. Flying. In the stratosphere of the overtones. Turn out the lights. Close your eyes. Trance out. Into

SONORAMAGNIFICATALAND. Pushed by Remy Martin cognac, the piano would replay the encoded performances exactly in three parts. Strumming. Lower Depths. Timbral Assault. A re-evaluation of work from the seventies, recorded in the eighties, released in the late nineties and available on CP Records now. A long fuckin' journey, don't cha think? Nuf said!

Jamaica Heinekens in Brooklyn. Charlemagne Palestine recordings on the 5th of September 1997, on Eastern Parkway in Brooklyn, of the Jamaica Day Parade. With a small Sony DAT player and a small stereo microphone, Palestine walked throughout the festival very slowly for several hours to let the ambient sounds of each block naturally change in real time. The 60+ minutes segment on this record is played without any editing. Superimposed upon this extract Palestine has composed three series of drone textures for Yamaha organs, 16 Serge & Rubery oscillators with bandpass filtering, and a thick Arp Synthesizer texture using oscillators, filters and other sound modulation devices. All together this work creates a dialogue between pure and mixed electronics and the real-time ambient sounds of a traditional urban ethnographic popular festival. Edition of 500 copies." [label info]

*** PALESTINE, CHARLEMAGNE & TONY CONRAD - An aural symbiotic mystery CD (Sub Rosa SR204, 2006) €13.50**

"Der Titel ist Programm: keine Absprache, keine Probe, nichts dergleichen, obwohl die beiden alten Helden der minimal music seit über 30 Jahren nicht gemeinsam auf der Bühne standen. Am 7.9.05 im Brüsseler Mercelis Theater war es dann soweit: Piano und Violine finden sich im Handumdrehen, bewegen sich aufeinander zu, kümmern sich um einander und halten stetig einen gesunden, hell leuchtenden Fluß an Sound im Gleichgewicht. Zwar oft schräg gekratzt, dafür durch unendliche Wiederholung und unnachahmliche Ausdauer zu voller Blüte gespielt. Gesund wie Honig und tiefer als gestern Nacht - brillant!" [Erik Benndorf]

"An Aural Symbiotic Mystery is a live recording made on October 2005 at the Mercelis Theatre in Brussels on "Luc Ferrari Day" (the day that the Pompidou Center in Paris presented an entire day in honor of the French composer who had just recently died). That evening Charlemagne Palestine and Tony Conrad were together on the same stage, and the resulting experiment was named An Aural Symbiotic Mystery. "More that 30 years had passed since our last experimental duet. Tony arrived and decided he could stay for several days in Brussels and we casually started to play together one afternoon. Aude, my wife, remarks about that special moment that in 5 minutes if not less, she heard a natural musical chemistry of beauty and power that greatly impressed her. Tony and I hadn't played, discussed or conversed about sound or anything in over 30 years. Nonetheless, the results were totally surprising, dazzling and deeply satisfying ... How is it that Tony and I can play so magically together without ever discussing or planning or anything? I have no idea! It's an aural symbiotic mystery!" --Charlemagne Palestine. Charlemagne Palestine wrote intense, ritualistic music in the 1970s, intended by the composer to rub against audience's expectations of what is beautiful and meaningful in music. A composer-performer, he always performed his own works as soloist. His earliest works were compositions for carillon (both church bells and tubular bells) and electronic drones, and he is best known for his intensely performed piano works. Palestine's performance style is ritualistic; he generally surrounds himself (and his piano) with stuffed animals, smokes large numbers of kretek (Indonesian clove cigarettes) and drinks cognac. Tony Conrad is an avant-garde video artist, experimental filmmaker, musician/composer, sound artist, teacher and writer. Along with John Cale, Angus MacLise, La Monte Young, and Marian Zazeela, Conrad was an early member of the Theater of Eternal Music, which utilized Just Intonation sustained sound to produce what they called "dream music." This group performed compositions by La Monte Young in which the other performers would sustain certain harmonically related pitches determined by Young for the duration of each piece. Conrad and Charlemagne Palestine reunite for this performance with as much meaningful intensity and symbiosis as ever." [press release]

*** PALESTINE, CHARLEMAGNE - A sweet Quasimodo between black Vampire Butterflies CD (Cold Blue Music CB0025, 2007) €13.50**

"A Sweet Quasimodo is a piece for two pianos played simultaneously in a tremolo style that Palestine calls 'strumming', a technique that has defined his piano music since the late '60s. It spins out its sonic tapestry in surges and ebbs, and dense sonorities with hypnotically dancing overtones grow from its few opening pitches. This live recording from the Maybeck recital hall also contains Palestine's short comments about his life in California in the '70s and, accompanied by a rubbed brandy snifter, his singing of a few very short 'ritual' songs in his unique falsetto vocal style.' Recorded January 7, 2006." [press release]

*** PAN SONIC - Live in London 1995 CD (Jenny Divers JD99, 2001) €18.50**

Back in stock few copies of this rarity!

"This live set by Pan Sonic was recorded at the Garage in London on 5th of October. By then Pan Sonic had slim down to a duo: Mika Vainio, Ilpo Vaisanen and where still known as Panasonic. This is the 2nd offering on Jenny Divers, a new label dedicated to release a series of limited edition CD's, mostly from the artists live archive, in a unique generic stark minimalist package." [label descr.]

*** PANTALEIMON - Cloudburst maxi-CD (Durtro Jnana, 2007) €10.00**

"Pantaleimon (pronounced 'Pan-ta-lay-mon') is the adopted moniker of vocalist and composer Andria Degens. Sometimes collaborating with friends, though often alone, she creates beautifully haunting and meditative music. *Cloudburst*, her first recording as Pantaleimon since 2002's *Change My World*, features four tracks of hypnotic vocal passages that together form a long conceptual piece, which, Degens says, "...is symbolic of the journey every human being makes in a lifetime... the transformation, transfiguration, the state of being, the space between heaven and Earth." Initially packaged with a limited, hand-printed edition of Degens's poetry and drawings, *Cloudburst* is now available as a proper CD release." [press release]

"Pantaleimon is the work of Andria Degens, who may be best known as the wife of David Tibet from Current 93; and she, like many of Tibet's friends and partners, has contributed on occasion to the Current 93 cause. It goes without saying that the Pantaleimon project shares plenty of Current 93's inspirations from British folk music; but where Tibet uses those musical archetypes as a medium for mystical revelation, Degens' approach is far more impressionistic and delicate. Given song titles such as "Crystalline Rain," "Ascension of the Sun," and the title track of this 20 minute EP, the splendor of nature springs from her elliptical guitar instrumentals that draw favorable comparisons to the likes of Marissa Nadler and Steven R. Smith." [Aquarius]

*** PANZAR - Pratomypon CD (Old Europa Cafe OECD 078, 2006) €13.00**

Neben STRATVM TERROR hatte PETER ANDERSSON noch ein zweites Ventil für seine dunkel-aggressiven Obsessionen: PANZAR. Hier dokumentiert: Ein Live-Mitschnitt aus Schweden von 2005 (tracks 1-5), Studiomaterial von 2000 + 2001, sowie ein FOLKSTORM-remix. Dronig-noisig & wummernd, dunkel & böseartig; zermürmender Industrial bei der die Erde erzittert....

"OEC was since ever the home for the more harsh & battling Peter Andersson aka Raison D'etre side projects ! OEC was releasing the debut Stratvm Terror CD & 2 other very acclaimed ST followers ... Now we like to go with this new disc by Peter which will be the very last one for his other 'harsh' project : "Panzar" ! World War II has ended and so will Panzar

Including a unique live performance from the hot summer desert war 2005 and a number of early prototypes never released before. Also included is a Panzar hit re-mix of the FOLKSTORM track 'Victory of Death' !!! 'Pratomypon' contains all you need: harsh and growling electronic sounds, distorted and transformed beats, danger and blood from the battlefield. Comes in jewel case with artwork filled with early tanks. If you have a CD-player in your armoured vehicle this is the definite music to play, or why not : "buy a TANK !" Standard Jewel-box" [label info]

*** Nick PARKIN - Island of Dust CD (Soleilmoon Recordings SOL81CD, 1999) €12.00**

Das zweite Album von PARKIN von 1999, auf dem er mit vielen von Hand eingespielten Instrumenten eine Art experimentellen Ethno-Ambient entwirft, irgendwo zwischen TUU & ALIO DIE & OOPHOI vielleicht, wobei eine mysteriös-geräuschmusikalische Note stets sehr präsent ist. Anmutig, meditativ, und nicht von dieser Welt. 9 Stücke, 64+ Minuten.

"Second solo album by TUU and Stillpoint collaborator. Using acoustic instruments and electronic recording techniques Parkin has crafted an album evoking dark textural soundscapes and desolate windswept places." [label info]

*** PARLANE, ROSY - Jessamine CD (Touch TO:68, 2006) €14.50**

"Wie schon am ebenfalls bei Touch verlegten Vorgänger »Iris« finden sich auf »Jessamine« lediglich drei Tracks, nach der Betitelung wohl als Teile eines großen Ganzen zu hören, die vom Umfang her wieder eine Spieldauer von fast fünfzig Minuten erreichen. Dabei weisen deren durchwegs von Rhythmus und Melodie befreite Konturen recht eindeutige Züge klassischer Drones auf, die in den entscheidenden Momenten von monolithischem Dröhnen weg in Richtung konzentriert geschichteter Textur-Overloads tendieren und großzügig angelegte

Spannungsbögen vornehmlich aus gekonnt inszenierten Intensitätsverläufen zwischen Loslassen und Verdichtung rekrutieren. Das dazu notwendige Instrumentarium ist zum Großteil akustisch und reicht von Gitarre und Piano bis hin zu Field Recordings, Radios oder verschiedenen Haushaltsobjekten. So bleibt auch nach dem digitalen Reißwolf eine, durch die glasklare Produktion eigenartig verstärkte, organische Grundstimmung erhalten, die durchaus im Widerstreit zur fokussierten, geradlinigen Ausrichtung der Tracks steht. Da gibt es kein Ausfransen, kein flächiges Abschweifen; Parlane entwirft einen beeindruckend konsequenten, fast schon ökonomischen Flow, zurret die unruhigen Kleinstbestandteile, knackend, knisternd und Obertonfunken schlagend, zu drei hypnotischen HighTech-Ambient-Monstern zusammen und setzt auf die Dramaturgie der Dynamik. Oder umgekehrt? Während jedenfalls der erste Track noch vor dem Klimax ein trotzdem versöhnliches Ende findet und die große Erlösung im folgenden lediglich spärlich angedeutet wird, eigentlich nicht mehr als ein digitales Bäumchen darstellt, explodiert das beinahe zwanzigminütige Schlussstück aus mittels Kaminfeuerknistern geerdetem, euphorisch verstrichenen Klanglayern zu einer wahrhaft infernalischen Wall of Sound, aufgezogen mit Hilfe von acht Gastmusikern, die ihre elektronisch verstärkten Streich- und Saiteninstrumente hier zu einem Crescendo auflaufen lassen, das seines Gleiches sucht. Die Sicherheit und Konsequenz, mit der Parlane seine Soundskulpturen bearbeitet, sowie eine herbe, oft schwer fassbare Schönheit, die sich gleichermaßen durch harsche Noisewälle und entschlackte Ambientpassagen streckt, machen »Jessamine« zu einer enorm intensiven Erfahrung und darüber hinaus zu einem der besten Alben an den Outskirts elektronischer Avantgarde des vergangenen Jahres." [Tobias Bolt / Quietnoise]

"This is New Zealand-based (and former Thela member) Rosy Parlane's second full-length release on Touch. His previous album, Iris (2004), was hailed by Jim Haynes in The Wire who wrote: "Jon Wozencroft's impeccable photography and design packages Rosy Parlane's Iris inside a predominantly blue package, inextricably linking the music to the emotional resonance of the color... He flushes his soundfields with cascades of digital fragments which he separates into two distinct compositional categories. On the one hand, Parlane stretches sounds from guitar, piano and organ into unrecognizable drones that swell into dense layerings, every once in a while coalescing into fluttering half-melodies. On the other, he emphasizes the textural qualities of those digital fragments, simulating the natural acoustics of ice crackling from trees in winter or the gentle patter of rain on a windowsill. When fusing these together by placing the textures against the backdrop of the drone, Parlane effectively builds pointillist sound environments with a profoundly human melancholia." With Jessamine, Rosy develops these themes, and continues to incorporate new musical elements from unconventional as well as orchestral instrumentation. To him, everything is an instrument: from household objects to nature sounds. But it is the human element which gives his work such a distinctive sound. Ranging from ambient to noise, he gives full rein to textures of living; to start, languid and mournful; later harsh and assertive. Jessamine is a magnificent follow-up to a classic Touch debut. Rosy Parlane: electric and acoustic guitars, piano, melodia, accordion, violin, trombone, snare drum, shimsaw, amplified sawblade, bowed metal, household objects, contact microphones, field recordings, radio, computer. Additional contributions by Marcel Bear, Tetuzi Akiyama, Lasse Marhaug, Anthony Guerra, Michael Morley, Donald McPherson, Matthew Hyland, David Mitchell, Stefan Neville and Campbell Kneale." [press release]

*** PARMEGIANI, BERNARD - Chants Magnetiques CD (Fractal Records 180, 2006) €15.00**

"Bereits 22 Jahre haben diese raren Tape-Kompositionen des französischen Akusmatikers auf dem Buckel (einst Kollege von Xenakis, Henry und Ferrari im INA-GRM Studio). Es handelt sich keinesfalls um schnell geschluckte Musik. Die Geräusche entfalten sich nach Parmegiani parallel und im Gegenüber des konkreten oder hyperkonkreten Kopfkino. Beide bedingen sich und können einander erhellen, natürlich überwiegt beim Musiker die Hingabe zum Ohr, speziell zum sehenden Ohr, das neben dem hörenden Auge, den Zugang zu diesem schwierigen, verknoteten Werk erleichtern kann. Metallisch und paranoid schwingende Verschiebungen und post-pataphysische Metamorphosen, gewunden und in Vibration gehalten von glasklaren, auf den Punkt gebrachten Geräusch-Ereignissen. Komplex gewölbte Strukturen erscheinen, lassen ihre Energie ab, verstummen. Todd Dockstader, Hecker und Farmers Manual kommen in den Sinn, aber auch die Raumverschiebungen vom Hafner Trio und die sich nach Außen abkehrenden Synthstrukturen Peter Christophersons werden vorweg genommen. Endlos spannend, saugut." [Erik Benndorf]

"French musician Bernard Parmegiani has composed 'Chants magnétiques' in 1974, one of the most sought after Bernard

Parmegiani's album - a monster rarity which is almost impossible to find. This obscure album was composed around the same time as 'De natura sonorum' during the mid-seventies, a particularly important and effervescent era for Bernard Parmegiani. Indeed, as if one can say that 'De natura sonorum' is one of the best Parmegiani's 'serious' works in terms of technics-sound-harmonic-tone, then there is no doubt that 'Chants magnétiques' is his chef-d'œuvre on his 'dark side', the 'Parmegiani's hidden face' that few peoples knows nowadays. A collection of 10 united tracks under the title album name 'Chants magnétiques-magnetic fields' - titled before Jean Michel Jarre's album - and musically, in summary, more experimental, more organic, more spacey in compare to his famous INA-GRM works." [press release] "...Favoring an acousmatic strategy that reveals sound in a manner that sublimates its origins, Parmegiani is best known for his grandiose 'La Creation Du Monde' whereby the composer attempts to address the sound that predates the Big Bang, as well as its polyphonous explosion through a constantly spiralling thrum of electronic vibration. Chants Magnetiques (which translates as Magnetic Fields, and Fractal is quick to point out that this album precedes the Jean Michel Jarre album of the same name by several years) is easily the darkest album in Parmegiani's body of work; and perhaps, the paranoiac qualities of Chants Magnetiques were the reason for its obscure status for so long. The opening round of erratic electric squiggles slides into a languid drone of sustained strings, whilst a robotic hammering strikes against what sounds like springloaded doors. Occasionally chipper but usually damaged electronic percolations and atonal blasts of prog organs intermingle with sheet metal cacophony and convulsive buzzings, only to sulk into subterranean layers of sound haunted by mad scientist chords on the organ and spooky atmospherics that never sound cheesy in spite of the references. The entire composition is executed with an incredible precision and complexity, easily positioning itself as a clear influence upon the later work of Autechre. One not to miss." [Aquarius Records]

*** PHILLIPS, DEAN / DEAN KING - A travers le bord CD (Nonvisualobjects NVO 007, 2006) [lim. 300] €14.00**

"The product of a definite convergence of ideas as well as my own nascent french, the title *À Travers le Bord* can be interpreted as both a 'crossing through' a material edge or border and a liminal move from exterior to interior, or vice versa, in terms of, for example, flesh, or more generally, selfhood. A happy accident. Though I would never presume to attribute any central meaning to music, such border crossings are a constant in my life and most likely inform my composition process as it unfolds in front of the laptop, moving or being still, listening, inside or out. It's a delightful paradox, the ongoing flux that finds its faithful correlate in the pull towards a relative silence and calm. Also delightful was my good friend and collaborator dean king's willingness to contribute sound material for this piece, in addition to a much needed critical ear. After a few limited edition cd-r releases as Eto Ami, we were due a joint project. Many of these sounds I processed further and set about composing *Ð* a long and sometimes arduous course that prompted its own numerous excursions through borders. Most importantly, however, I was reminded of the pleasures of camaraderie, even at a distance." [Tomas Phillips]

*** PHONOPHANI - same CD (Rune Grammofon RCD2054, 2006) €15.00**

Amazing Ambient-Electronica from Norway, harmonic & atmospheric but experimental enough to keep your attention. Fans of BIOSPHERE should check this out definitely.

"Auch wenn die erste Auflage des Albums bereits von 1998 stammt, wo sie auf 500 Stück limitiert auf dem Biophon-Label von BIOSPHERE veröffentlicht wurde, steht "Phonophani" von PHONOPHANI auch im Jahre 2006 noch als eine der besten Electronica-Platten da, die jemals in Norwegen das Licht der Welt erblickten. Schon damals brachte das Album mit seiner gekonnten Struktur, seine überbordenden Ideen und einzigartigen Windungen frischen Wind in eine Szene, die ihn gut gebrauchen konnte. Espen Sommer Eide macht es einem nicht einfach, Referenzen zu nennen; sein anderes Projekt ALOG und BOARDS OF CANADA liefern an dieser Stelle naheliegende Vergleiche.

"Phonophani" enthält in dieser Version drei Bonustracks. [press release / Cargo] "Phonophani is Bergen-based multi-instrumentalist and digital electronics expert Espen Sommer Eide. Originally released in 1998 as a limited edition (500 only) on Biosphere's Biophon label, and a true breath of fresh air at the time, this excellent debut from Phonophani still stands as one of the very best electronica albums ever released in Norway. Well-crafted and full of ideas and original turns, it has a rare timeless quality that makes it sound as fresh today as it did back then. It's difficult to come up with comparisons, but certain aspects of Alog and Boards Of Canada can serve as references. This issue includes three bonus tracks from the same period. As Phonophani Eide has

released two albums on Rune Grammofon, *Genetic Engineering* (2001) and *Oak Or Rock* (2004), and as one half of Alog the albums *Red Shift Swing* (1999), *Duck-Rabitt* (2001) and *Miniatures* (2005), the last one being awarded the first Norwegian Grammy for the Rune Grammofon label. Espen Sommer Eide: all instruments, programming, sampling." [press release]

*** PICCHIO DAL POZZO - Abbiamo tutti i suoi problemi CD (Recommended Records ReR PdP, 2006) €14.00**

Wiederveröffentlichung der zweiten (und letzten) LP von 1980 von dieser legendären italienischen ProgRockExperimental-Band, die komplexe und unerwartete Arrangements und Strukturen, perfekt eingespielt, nur so aus dem Ärmel schüttelten... Anklänge an HENRY COW, ZAPPA, etc..

"One of the most original, impressive and highly respected of all the experimental groups to have come out of Italy in the 1970s, Picchio dal Pozzo were also one of the early invitees to the canonical 'Recommended Sampler', and would have been in RIO, had RIO lasted another year - and had the group not folded up and disappeared before anyone had realised it was there. In the last decade the record was reissued briefly in Japan, then it disappeared again. We have now remastered it and put it back into the public domain, where it belongs. Copying no one, though there is some Zappa influence - Picchio had a unique and highly developed style of composition that was not only out of step with its own time but which sounds contemporary still. Highly composed and devoid of jazz phrasing and riffs with solos, this record achieves maximum musical effect with minimum instrumental means through close attention to timbre, dynamics and expressed tempi and a kind of deep complexity that sounds simple but changes with each listening. A lot of ideas subtly developed - rather than experimented with; a one-off classic." [label description]

*** PIPELINE ALPHA - Evocation of Seth CD (Triage Industries, 2007) [lim. 222] €10.00**

Erstes (?) Album eines deutschen Projektes mit dunkel-tribale Sounds & ethnischen Gesängen, was eine rituelle Atmosphäre heraufbeschwört; viele Sprachzitate / verzerrte Lyrics tauchen auf, wodurch das Werk mitunter einen Hörspielartigen Charakter bekommt und wie ein verwunschener, hitziger Fieber-Traum wirkt. Titel wie "Tanzende Skorpione", "Pesthauch in der Oase" oder "Wüstendämonen" verweisen auf oriental-okkulte Phantasien. Hörenswert und eigenständig, dabei aufwendig aufgemacht im Pappschuber mit Postkarten, etc. "PSYCHEDELIC SUSPIRIA DRONE. comes in a lavish and handmade style. Limited Edition 222 / 8 TRACK 69:44min.CD. Label: Triage Industries. Pipeline Alpha gives you sophisticated psychedelic Drones originated in psychotic ethnic Ritual-Livesessions with analog effectmachines, his voice and primitive synthesizers. His unique Low-Fi sound is his organic vision of music, which try to combine archaic dreams of nature with the synthetic world of matrix. For him every session is a evocation. Pipeline Alpha aka the mighty alpha-whale is also a filmmaker and poet, who likes to tell you stories about men living in bardo dealing with sinister old gods to free their beloved or to ruin fiends and nature." [label info]

*** PLOTKIN, JAMES - Kurtlanmak / Damascus CD (Utech Records URCD001, 2006) €13.50**

Nach langer langer Zeit wieder ein Solo-Album des innovativen Gitarristen und LOTUS EATERS-Mitglieds. Es hat alles was ein innovatives Album braucht: Rückwärts-Gitarren, betörende Drones, ominöse Harmonien, Geräusch-Kaskaden die fremdartige Muster bilden, gewagte Perkussions-Parts, und und und ... obwohl live aufgenommen, wirkt das ganze sehr auskomponiert ! "James Plotkin began his musical career as the guitarist for metal band OLD with vocalist Alan Dubin. The two would cross paths again under the guise of Khanate. In the interim Plotkin would become involved in projects ranging from guitar bent soundscape and grind to free improvisation. His body of work spans format and label, recording for Avant, Hydra Head, Asphodel, Earache, Southern Lord and Archive among others. Whether writing, performing, or producing, his output has been invariably unique and extreme. Kurtlanmak/Damascus is no exception. Recorded live in New York and Buenos Aires respectively the tracks show a side of James Plotkin rarely seen. That of the solo artist. Plotkin utilizes two distinct setups for each performance and channels the sound of acoustic instrumentation through the hum of electronic sorcery. Released on Utech Records [022] as Kurtlanmak in the fall of last year, the limited cdr was sold at dates on the Khanate "It's Cold When Birds Fall From the Sky" tour. The music on this edition has been remastered and the packaging expanded. A second, unreleased recording from Argentina is added to complete the disk." [press release]

*** PRUDITSCH / ROWENTA - Orion und Kassiopeia CD (Jeans Records 03 / Dachstuhl 11, 2006) €12.00**

Surprising dada / plunderphonic / cut-up collaboration by the man behind TARKATAK, Lutz Pruditsch, and FRANK ROWENTA, known from releases on DOM ELCHKLANG. They mix here together different found sounds (from german earplays, oriental folk-music, classic orchestral and religious preachers, strange lectures, radio-interviews & adverts, field recordings, etc etc) and electronic samples & sounds in an unusual way, it begins quite dark & melancholic but with a very bizarre touch, but after a while total weirdness takes over, without losing a dark undertone... similar to H.N.A.S., BROKEN PENIS ORCHESTRA, NEGATIVLAND.... the build an obscure & wonderful dimension of their own, with thousand details and highly bizarre arrangements.

*** PSYCHIC TV - Those who do not CD (Cold Spring Records CSR10, 2006) €13.50**

War damals mit die beste PTV-Platte & erschien als do-LP 1984, das vierte von 23 live-Alben, mit Material von einem Konzert aus Reykjavik, November 1983 ! Überwiegend dunkel-rituell, produziert von HÖH und mit illustrem line-up.

"Reissue of the classic album, first released in 1985 by the Icelandic label, Gramm. Remastered from the original reel tapes, with new text by Genesis P-Orridge and never before seen photos of the group from that period. Features a line-up of Genesis P-Orridge, Peter Christopherson and Geoff Rushton (COLL), Hilmar Orn Hilmarsson, Alex Fergussun and John 'Zos Kia' Gosling" [label info]

*** RABELAIS, AKIRA - InvalidObjectSeries (void) mCD (Fällt F.0014.0022, 2000) [lim. 250] €11.00**

Very last copies of RABELAIS fabulous part in the Fällt mCD-series!! "What is called the spirit of the void is where there is nothing. It is not included in man's knowledge. Of course the void is nothingness. By knowing things that exist, you can know that which does not exist. That is the void. People in this world look at things mistakenly, and think that what they do not understand must be the void. This is not the true void. It is bewilderment. In the Way of strategy, also, those who study as warriors think that whatever they cannot understand in their craft is the void. This is not the true void. To attain the Way of strategy as a warrior you must study fully other martial arts and not deviate even a little from the Way of the warrior. With your spirit settled, accumulate practice day by day, and hour by hour. Polish the twofold spirit heart and mind, and sharpen the twofold gaze perception and sight. When your spirit is not in the least clouded, when the clouds of bewilderment clear away, there is the true void. Until you realize the true Way, whether in Buddhism or in common sense, you may think that things are correct and in order. However, if we look at things objectively, from the viewpoint of laws of the world, we see various doctrines departing from the true Way. Know well this spirit, and with forthrightness as the foundation and the true spirit as the Way. Enact strategy broadly, correctly and openly. Then you will come to think of things in a wide sense and, taking the void as the Way, you will see the Way as void. In the void is virtue, and no evil. Wisdom has existence, principle has existence, the Way has existence, spirit is nothingness. Twelfth day of the fifth month, second year of Shoho (1645)" [Shinmen Musashi]

*** RADULESCU, HORATIO - Intimate Rituals CD (Sub Rosa SR248, 2006) €13.50**

"Horatiu Radulescu : a sound icon. Horatiu Radulescu born in Bucharest, 1942, is a noted composer, having developed his spectral technique of composition in the late 1960s. This technique "comprises variable distribution of the spectral energy, synthesis of the global sound sources, micro- and macro-form as sound-process, four simultaneous layers of perception and of speed, and spectral scordatura, i.e. rows of unequal intervals corresponding to harmonic scales. The first work to result from these new ideas was Credo for nine cellos, composed in 1969. Radulescu developed these ideas further in a large catalogue of works (now spanning more than 100 compositions), including six string quartets, five piano sonatas, a piano concerto, and many works for unconventional ensembles. In 1974, Radulescu became a citizen of France, having lived in Paris since 1969. He presently lives in Switzerland." [label info]

"In 2003, I composed Intimate Rituals XI (a work for viola) using the tape of the pre-recorded sound icons with a viola in a spectral scordatura, a very special tuning-chord; the open strings simulate the 3rd, 4th, 13 th and 20 th harmonics of an F monesis, giving C half-sharp, F half-sharp, a slightly lower D, and A half-sharp. With this scordatura you have also the presence of the 7th harmonic in the air; the 3rd and 4th harmonics in sum give 7, and the 13th and 20th harmonics in difference also give 7. So the 7 th is there too, in the subconscious, even though it is not directly present. The piece is dedicated to Vincent Royer; it was composed in Clarens / Montreux, in

2003 and premiered by him in Chicago. The timing is very strict; the techniques are those already known from Das Andere and Lux Animae but otherwise activated; the macro-form is also directed by the Fibonacci proportions. The viola is in a constant dialogue with the sound icons (I don't like to think of the piece as viola and tape; ideally the sound icons would be live). The viola and the sound icons are dependent on each other, sometimes crossing, sometimes not. There are very intense moments as the sound icons describe a high register climax at the Golden Section; the viola attains its highest sounds there too and then decays, very strangely, reaching again in the low the richest timbres. Intimate Rituals are very private, maybe even erotic, situations. From the original recording of the sound icons in the Lucero studio in Versailles in 1986 to the premiere of Intimate Rituals XI with the viola in 2003 is a big span of 17 years, but the same atmosphere should be achieved, a sort of spiritual intimacy." [Horatiu Radulescu, Amsterdam]

*** RAPOON - From Shadows Sleep CD (Essence Music ESS006, 2006) €14.00**

RAPOON schafft es, auch beim x-igsten Album nicht zur Kopie seiner selbst zu werden: "From Shadows Sleep" ist von der Stimmung viel dunkler als gewöhnlich und setzt auf viele ominös verfremdete Sounds, wie betäubender Nebel senken sich die Klangwolken herab... herrliche Bläser-Schichten verlieren sich ins Unendliche...

"An unique masterwork of mysterious dark and droney sounds! Less rhythmic than previous efforts, From Shadows Sleep sees RAPOON visiting ancient temples, moving between shadowy labyrinths of meticulous drones, echoed tones and distant rumblings, building a hypnotic sonic ritual that brings traces from a distant past in form of atmospheric, spiritual mantras of a possessive power. Ominous and bleak, yet wondrous, Robin Storey's trance-inducing soundscapes swirls around majestic droning tape loops, patterns, ethnic samples (especially tablas) and other secret devices masterfully arranged to mesmerize the listener. There's no light in here – you will be guided by RAPOON's brooding and extremely detailed sonic imagery. Some bits of these recordings were initially conceived during the urban riots of the Thatcher years in Great Britain and were wisely put to rest until now. As Mr. Storey says, "From Shadows Sleep refers to the fact that the music hibernates in shadows, unformed until it is heard as if in sleep and visits one aspect of the creative process in particular: the idea that a piece is never finished. Taking elements from old recordings and adding new material I have tried to re-visit old spaces with fresh ears and a contemporary take on old sounds. Rediscovering for myself an interaction with the sounds that are essentially lost after the creative process is 'finished". Robin Storey is a founding member and the real creative force behind the legendary, influential experimental collective :zoviet*france: and has been actively recording and performing for more than 25 years – since 1992 under the RAPOON banner –, always keeping an extraordinarily high quality control based in his very own trademark - the creation of mesmerizing ethnic based soundscapes. We are pleased to offer the album housed in an old-fashioned letterpress embossed mini-box packaging with a set of cards printed on quality recycled paper stock showcasing 11 exclusive paintings by Robin Storey! Limited edition of 800 copies." [label description]

*** RAPOON - Church Road CD (Tantric Harmonies TANTRA X37, 2006) [lim. 500] €13.00**

Document of a private show done for a friend with exclusive material. Poetic ethno-ambience, trancy loops, multi-layered percussive samples, a surrealist atmosphere... this is unique RAPOON pure!! 4 tracks, 56+ minutes, only 500 pressed.

*** REED, STAN / GREGOR JABS / FRANK ROWENTA - Apoplexia 1973 CD (Jeans Records 01 / Psychform Records PFR07, 2006) €12.00**

Schon fast sowas wie ein geräuschmusikalisches Hörspiel über Schizophrenie, ein einziger verstörender Psychotrip! Interview-Stücke mit Psychiatrie-Patienten (von 1973) werden verwebt mit Bombardements von akustischen "Alltagswelt"-Informationen, TV, Film & Radiofetzen & Musikphrasen, vokales Material, und elektronischen Sounds, alles heftigst effektiert und übereinandergelagert zu einer überwältigenden Schizophonie, die das Wesen dieser Krankheit spürbar & erfahrbar macht!

"Based on the reel to reel tapes from Klinischen Anstalten Aachen from 1973, this collaboration explores the intimate nature of several patients diagnosed with schizophrenia and their journey through the surreal mental landscape that a diseased mind finds itself lost in so many times. Interviews with patients are woven into dreamscapes of sound, some nightmarish, others almost childlike. Ironic samples scattered throughout the work create a beautifully disturbing listen. What movies will play in your own mind? What voices will speak to you from the inside? Stan Reed is the owner of PsychForm Records & PsychoChrist

Productions. His own recording projects include PLETHORA, The Broken Penis Orchestra, The Broken Human Machine, and Blue Sabbath Black Cheer. Gregor Jabs is a new and upcoming German sound artists who records with the psychedelic outfit known as Grillhaus. His first solo CD, Stamen, is also now available on Jeans Records. Frank Rowenta has been involved with surreal sound projects since the early 90's. He is one half of the super group Rowenta/Khan, formed Grillhaus with Mr. Jabs, has recorded several solo CDs and has now started the Jeans Records label out of Aachen Germany, which promises to yield many more audio oddities in the future" [press release]

*** RESIDENTS - Eskimo CD (Euro Ralph) €10.00**

Nice price re-issue of the great album from 1979 !

"Für dieses nicht gerade leicht verdauliche Album erfanden The Residents einige bizarre Gebräuche und Glaubenssätze (hier eine der harmloseren "Weisheiten" als Beispiel : "Women cannot go out in the moonlight. Eskimos believe the moon is male and will impregnate women"), die sie einfach für die Zwecke dieses Albums dem Eskimo-Volk unterstellten. Dadurch ist erst einmal gewissermaßen drehbuchartig eine fiktive, unheimliche "The Residents' Eskimo"-Welt geschaffen worden, in der uns alles fremd und (hoffentlich) gleichzeitig faszinierend erscheint.

Als Hörer lauschen wir beispielweise einer von Beschwörungen begleiteten Geburt, des weiteren wird mit rituellen Gruppengesängen versucht, eine Eskimo-Dame vor der "arktischen Hysterie" zu bewahren. Auf "The Angry Angakok" hört man, nicht ohne eine gewisse humorige Komponente, einen Konflikt zwischen dem Schamanen und seinem Volk ausbrechen. Das alles wird von gelegentlichen sparsamen Rhythmen, von allerlei geheimnisvollen Geräuschen, darunter den Walgesängen, sowie von dem allgegenwärtigen Polarwind begleitet. Auf "The festival of death" werden die ethnischen Elemente mit dekadentem mehrstimmigem Gesang vermischt. Zum Abschluß erklingen helle Synthie-Passagen : das ist die Sonne, die nach mehrmonatiger Polarnacht durchzuschimmern beginnt. Leider, wie The Residents bitterböse im CD-Heft anmerken, wurde das Eskimo-Volk schließlich von der Regierung "zivilisiert" und verbringt nun seine Zeit "watching reruns on TV".

"Eskimo" ist ein minimalistisches, archaisch konzipiertes Werk, eine Art Avantgarde-Hörspiel, bei dem die lautmalerische Musik zusammen mit den im Booklet festgehaltenen Beschreibungen erst das Gesamtbild ergibt.

Die CD-Ausgabe beinhaltet als Bonus vier Avantgarde-Pop Songs, die The Residents für eine der Stadt San Francisco gewidmete Kompilation eingespielt haben. Diese Gelegenheit haben die Künstler dazu genutzt, eine vierteilige Kurzgeschichte über Entfremdung und Verlustängste aufzunehmen." [Babyblaue Seiten]

*** REUTOFF - Three withered Souls do-CD (Ewers Tonkunst HHE 010CD, 2006) [lim. 500] €16.50**

Wiederveröffentlichung der ersten beiden bahnbrechenden REUTOFF-Tapes "Das Absterben" und "Three Souls for a reasonable price" von 1998, die bei uns damals Begeisterungsreaktionen auslösten, da REUTOFF einen ganz eigenen melancholisch-depressiven "russischen" Stil ausbildeten, irgendwo zwischen Post-Industrial, dunkler Elektronik und Drone-Ambience. Damit waren sie neben CISFINITUM Pioniere für eine ganze Welle von russischer Experimental-Bands. Das ganze re-mastered, mit 3 Bonus tracks und auf 500 Stück limitiert.

DAS ABSTERBEN: „Russisches Trio aus dem unglaublich trostlosem Moskauer Vorort REUTOV, die hier die Stimmung und Atmosphäre ihrer Umgebung adäquat umsetzen. Symphonisch-apokalyptische Synthiefächen, mächtige Rhythmen, tieftraurige Melodien, aber auch Atonales, Sprachsamples, Neo-Klassik... Anklänge an härtere RAISON D'ETRE, ACTUS, IN SLAUGHTER NATIVES maybe... qualitativ hochwertig produziert. The Soundtrack of a dying country.

Russian trio coming from the dreary suburb of Moscow named REUTOV, who transfer here the mood and atmosphere from their environment in an adequate way. Symphonic-apocalyptic synth-areas, mighty rhythms, very sad melodies, but also atonal elements, voice-samples, neo-classics... reminds on harsher RAISON D'ETRE, ACTUS, IN SLAUGHTER NATIVES maybe." THREE SOULS: "Schon der Titel verweist darauf, daß REUTOFF auf ihrem neuen Tape ihre Seele hingeben. Auf diesem Tape machen sie einen riesigen Sprung nach vorne, die neoklassizistischen Einflüsse sind fast verschwunden, dafür herrscht eine extrem düstere und intensive Atmosphäre vor, musikalisch bewegen sie sich zwischen death industrial-Einflüssen, synthetic dark ambient und harscheren Passagen, aber ihre Stücke offenbaren stets eine sehr traurige und bedrohliche Grundstimmung. Ihr Thema scheint das Leiden und die Qual der menschlichen Seele in der heutigen Gesellschaft zu sein. Das mag manchem zu klischeehaft erscheinen, aber die Musik ist so ehrlich & aufrichtig, daß sie einen

trotzdem sofort gefangenzunehmen vermag." [original Drone Records info 1998]

"This 2CD-set is a reissue of the first two Reutoff albums – "Das Absterben" and "Three Souls For A Reasonable Price". Both albums have been released as C60 tapes back in 1998 on their own private label House Of Mirkmoon and later re-issued as very limited CDRs in a special package by Blade in Italy. This CD edition contains all the original tracks newly mixed from original sources and then carefully mastered. The result sounds quite different from the original mixes, giving the chance to hear finally the full complexity of the initial ideas of this early Reutoff material. Four bonus tracks – new versions of the compilation tracks from same period including remix of the famous "Black Mirror" – have been added to complete the whole new look on the very roots of the most well-known Russian industrial band on today's international scene. The sleeve design is again made by smart who is responsible for the great artwork of "Regno di pianta" CD and "Kreuzung" LP. The 2CD-set comes in a full-colour fold-out digisleeve and limited to 500 copies." [label info]

*** RAINEY, BOB & RALF WEHOWSKY - I don't think I can see you tonight CD (Sedimental SEDCD47, 2006) €13.00**

Schon lange nicht mehr hat man RALF WEHOWSKY (aka RLW) so höchst verzückt abstrakt, sphärisch & dröhnminimalistisch erlebt. Seine Collab. mit BOB RAINEY lebt von sirrenden, flirrenden, kurz unbeschreiblichen Soundeffekten, die in eine Drone-Geäst gewebt werden, dass es eine reine Freude für den brachliegenden Geist ist. Mitunter werden field recordings und benutzte Instrumente erkennbar.. Daneben gibt es eine Fülle von auch sehr konkreten Geräuschen, Wendungen, cut-ups, etc.. hier kann man sich nicht einlullen lassen, diese 3 Kompositionen erfordern (& erzeugen?) höchste Bewusstheit und Konzentration !

"The Bhub Rainey/Ralf Wehowsky collaboration overcame many gruelling attempts, musical dead-ends and a five full years to realize its outcome and man, was it worth the wait! Both artists sit firmly in their unique and highly regarded (and earned) musical positions these days and are both truly fearless in attempting and pursuing new musical activities for themselves. Here are three powerful, often hair-raisingly intense pieces that allow no room for complacency on the part of the listener.... at all. Here is what Dan Warburton says in the newly posted February issue of Paris Transatlantic: 'Listen to how the title track emerges slowly from a shell into which fragments of recognizable noises are being sucked as backwards sound files, taking nearly seven minutes to reach the open air, where distant sounds of children at play, footsteps and tiny smears of saxophone multiphonics and all manner of sonic building blocks both recognizable and tantalizingly inscrutable are gradually brought together to construct the musical equivalent of a Gothic cathedral... from where I'm sitting this is one of the most important works of electronic music (or musique concrete, if you prefer) to appear this decade.'" [label info]

*** RED SPAROWES - Every red heart shines toward... CD (Neurot Recordings NER45CD, 2006) €13.50**

"Das zweite Album der Klangcollageure aus Los Angeles. Ursprünglich gegründet als ein Sideproject von Gitarrist Bryant Clifford-Meyer und Bassist Jeff Caxide (beide ISIS) haben sich RED SPAROWES mittlerweile zu einer komplett operierenden Band gemauert. Mit Greg Burns (HALIFAX PIER) und Dave Clifford (THE VSS, PLEASURE FOREVER) haben sie zwei Mitstreiter gefunden, die ihre Ideen kongenial umzusetzen vermochten: Ausufernde Soundscapes von nahezu bedrohlicher Schönheit. Wer bei dieser Beschreibung an Bands wie MOGWAI, OSTINATO oder MY BLOODY VALENTINE denkt, liegt goldrichtig. RED SPAROWES sind ein weiterer Stein in der Mauer aus Sound, die in den letzten Jahren um uns gewachsen ist und sie vermögen es, dem Trend eine eigene Note hinzuzufügen:

Klanggemische, die ebenso dunkel wie mächtig sein können, nur um sich im nächsten Augenblick in gleißendes Licht mit der Gewalt eines Sonnensturms zu entwickeln." [Cargo - press release]

"The highly anticipated new album from this Los Angeles band comprised of members from ISIS, NEUROSIS, and HALIFAX PIER, along with new drummer DAVE CLIFFORD (VSS, PLEASURE FOREVER). Eight tracks of dark and focused rock recorded and mixed by TIM GREEN. Gorgeously packaged with five-color artwork and an O-card designed by JOSH GRAHAM." [press release]

*** REYNOLDS, ROGER - Process and Passion do-CD (Pogus Prod. P21032-2, 2004) €14.00**

From the liner notes: "...the serpent-snapping eye (1978) was composed for trumpet, percussion, piano and 4-channel tape. The work is twenty minutes long, divided into three roughly equal sections. In the first, the primary aim of the performers is to match, submit to and intensify the taped sounds. The second, in which the synthesized sounds are sparse, introduces a felling of independence as the

performers respond, reflecting on models provided by the tape. In the final section, the live performers complement and elaborate upon -- they attempt to augment -- the synthesized sound. Ping and Traces were composed to complement one another. Ping represents a continuing interest in theater and intermedia running through Reynolds' compositions since The Emperor of Ice Cream (1961-62). In live performance the three strands of events occur simultaneously but are not synchronized. As a recorded performance, Ping is a self-sustained composition of instrumental improvisation over taped and electronic music. Traces was written for the composer-pianist Yuji Takahashi. Scored for solo piano, with flute, cello, ring modulator, signal generator, and 6 independent channels of taped sound, this work is concerned not only with events but their residues (traces)."

*** RILEY, TERRY – Poppy Noogood's All Night Flight CD (Elision Fields EF103, 2006) €14.00**

Wiederveröffentlichung der Cortical Foundation-CD mit einem live-Mitschnitt (man hört nicht dass es live ist, die Soundqualität ist perfekt!) vom 22. März 1968 aus Suny, Buffalo, USA. Polymorph tänzelnde Sopran-Saxophon-Schlangen, Orgel und "Time-Lag Accumulator" sorgen für wunderbar komplexe, dronige, höchst schwebende Minimal-Musik, die alles andere als statisch ist.

"The live recording of Poppy Nogood and the Phantom Band All Night Flight taken from a 1968 concert titled "Purple Modal Strobe Ecstasy with the Daughters of Destruction" is the perfect trigger for what anthropologist Jean Rouch called 'The Strange Mechanism,' the trance state which most of this decade's electronic music aspires to induce. The immediacy and the spectral filigree--the dervishes summoned during Riley's nocturnal concert--have been faithfully preserved on this CD." [Richard Henderson, The Wire]

*** RM74/ RLW - Pirouetten CD-Box (Crouton Music 33, 2006) [ed. of 300] €13.50**

"RM 74: organ, accordeon, piano, cello, (bass-) guitar, harmonica, transformations, composition. RLW: gamelan, sitar, paper, guitar, trombone, chimes, recordings of populated fields, transformations, composition. 'pirouetten was started in September 2003, when Reto Mder a.k.a. RM74 wanted to visit Ralf Wehowsky a.k.a. RLW in his solid green middle-class garden. On his way to RLW's single-family-house, RM74 became a victim of the german control paranoia, as embodied by a sturdy female Karlsruhe tram-warden. Influenced by the folkloristic stubbornness of present-day control authorities, a sustained penance resulted in mutual musical pieces. Early results of the RM74-RLW collaboration can be found on the 'Epitaph For John' CD ('Seeking Perfection - Somewhere Else' on Korm Plastics KP3016), the Wire's website ('Zungenschlitz & Spontane Deflagration' www.thewire.co.uk) and on the 'Fireproof In 8 Parts' CD by RM74 (Scharlach In Saldo on Hinterzimmer hint02). pirouetten exploits the authors' long-lasting dedication to the unpure tradition of centurial folkways. The 8 pieces were developed by juxtaposing crude instrumental raw materials under strict electro-acoustic control. They are songs of songs about loyalty to the grey area between music and noise, Lacan and Freud, stubbornness and penance, grey burgundy and Rolf Benz. Recorded March 2004 - May 2006 in Bern-Switzerland and Eggenstein-Germany.' Released in a numbered edition of 300 with 8 photographic printed cards housed inside an oversized clear plastic display box." [press release]

"...The music has been through improvisation, but in the end it comes down to hours and hours of editing. They did a wonderful job. It's experimental but light and they never loose 'music' out of sight. In 'Abwege' an organ plays a shimmering tone amidst a bed chirping insect like sounds and the accordion takes over. Each of the eight moves gently back and forth between the unknown landscape of the digital terrain and more familiar music terrain. In all it's experimentalism actually quite an accessible CD" [FdW/Vital Weekly]

*** Steve ROACH / Loren NERELL - Terraform CD (Soleilmoon Recordings SOL 143CD, 2006) €13.50**

Ambient der Sonderklasse, "with the big A", dieser (erste) Zusammenarbeit der beiden US-Atmosphäriker... während ROACH für seine ethnoartig angehauchten Musiken bekannt ist, benutzt Gamelan-Fan LOREN NERELL vor allem field recordings aus Indonesien.

Vier "movements" sind hier enthalten mit hochatmosphärischen, fließenden Drones und Mikrosounds, die in der Tat sich bewegende Muster & Formen auszubilden scheinen, ein feines Wechselspiel auch von Obertönen und tieferen Drones... Sehr ruhig & meditativ aber nie langweilig, und sehr schön designed im DVD-digipack, mit Postkarten-inlays, die entsprechende Erd- und Bodenmuster zeigen ...

"Terraform" is the first full collaborative album for longtime friends Steve Roach and Loren Nerell. The two composers met in LA in 1981, back in the early days of the electronic music scene. It was a time when like-minded musicians who understood the importance of emerging

technology were coming together in local clubs and performance venues to share what they knew and learn from one another. After years of friendship and occasional musical collaboration the two decided to convene in a relaxed setting to see what they could distill from a blending of their collective talents and individual styles to accomplish common aims. Terraform emerged from their mutual desire to create an organic, surreal and deeply ambient environment of languorous humid soundscape environments. Through a labyrinth of studio techniques, a kind of audio terraforming was developed. Heavily textured and mood altering, the long uninterrupted flow seemingly slows time down by way of the surreal dark ambient soundforms found in much of Roach's work. Nerell brings the steamy, evanescent blend of his mutated Indonesian sources, a signature sound that defines his previous releases for Amplexus, Side Effects and Soleilmoon. As a pioneering cornerstone of ambient-atmospheric-electronic-shamanic music, internationally renowned artist Steve Roach has spent the last three decades exploring myriad soundworlds that connect with a timeless source of inspiration. From the expansive, time-suspending spaces reflecting his spiritual home in Arizona to the fire breathing, rhythmic shamanic expressions woven from all things electric and organic, Roach has earned his position in the international pantheon of major new music artists through a long list of groundbreaking recordings, fueled by his prolific nature and uncompromising approach. The core of this innovative world of sound has been nourished by years of intense live concerts in many extraordinary settings worldwide, further enhancing the emotive, cinematic soul-stirring depth of his music. Loren Nerell has studied gamelan music for the last 25 years, expanding and fine-tuning his mastery of Indonesia's unique indigenous musical traditions through performances and field work. During this time he has accumulated a large number of field recordings, many of which he uses in his compositions. This has evolved from simply using the material as-is, to an elaborate processing technique in which the material is taken to a point so far from its original source as to be unrecognizable. "Lilin Dewa" (Side Effects DFX 26) and "Taksu" (Soleilmoon SOL 125 CD) best showcase this style, while "Indonesian Soundscapes" (Soleilmoon SOL 82 CD) presents a selection of his field recordings. "Terraform" is presented in a tall (DVD-style) digipak, with three postcards and cover photographs by Brian Parnham. Initial impressions from several listeners have referenced Brian Eno's seminal "On Land" recording, a comparison with which we wholeheartedly agree." [press release]

*** Frank ROWENTA - Weingüter CD (Dom Elchklang 022, 2006) €12.00**

"Frank's newest output on DOM ELCHKLANG features music that he originally composed for an exposition of french architecture in Bordeaux, France. "Weingüter", a quadrophonic piece in 4 parts (for 4 tube amplifiers) was actually never performed, as his concert at the exhibition had to be stopped when Frank began to throw grand crus at the audience. 10 years after this "event" the original composition is available to the recordbuyer for the first time (carefully mixed down to stereo by Achim P. Li Khan). Compared to its predecessor "Schuss in den Ofen", "Weingüter" shows Frank in a more "power-electronics" mood, featuring some adventurous use of synthesized amplifier sounds." [label description]

*** RUHR HUNTER - Moss & Memory CD (Glass Throat Rec. 013, 2006) €13.50**

.... Und plötzlich geht die Sonne auf! Das dritte Album von RUHR HUNTER markiert einen Stilbruch, denn die sechs Stücke auf "Moss & Memory" haben einen viel stärkeren Folk & Psychedelic-Einfluss als zuvor und gar etwas "märchenhaft"- verwunschenes... vieles klingt heller, verträumter, mysteriöser, es gibt herrlich melancholische Abschnitte, field recordings von Tieren, aber auch schamanistisch-rituelle Parts... alles verschmilzt gekonnt zu einer Reise in ein Wunderland, ein kleines Meisterwerk!

"In the spirit of shamanic transcendence through ritual composition, an epic & surreal audible journey unfolds. Marking RUHR HUNTER'S (Chet W. Scott) 10 year anniversary & 3rd full length album! The "Moss & Memory" collection features an archive of personal cleansing & inner growth, sharing six eclectic & deeply personal rituals, that keeps RUHR HUNTER'S heart ever closer to Nature!" [label description]

*** SAFFRON WOOD - Platonica Filosofia della Temperanza CD (Hic Sunt Leones HSL 039, 2006) €13.50**

Erste Solo-CD dieses Projekts, bisher bekannt von zwei Kollaborationen mit ALIO DIE. SAFFRON WOOD evoziert eine ethno-folkloristische Atmosphäre, viele Originalinstrumente wie Bambusflöte, tibetanisches Horn, ägyptisches Rabab, etc.. werden eingesetzt, dabei oft geloopt & und in repetitive delay-Kaskaden verwandelt... sehr konkret und doch zart, schwebend und melancholisch schön, kommen die Kompositionen fast ohne Reverb

aus. Das Ganze hat was natural-magisches... ein Album das mit jedem Hören wächst..... TIP!

"First and new solo cd by Lorenzo Scopelliti, alias Saffron Wood. An important page full of incosscious characters and sonorous pigments bring in a evocative context where differents acoustic instruments from the Mediterranean the japanese, the indian traditions, and not only.. are translate in the sound of the "Platonica Filosofia" creating a possible prophecy between soul, earth into a nocturnal and peacefull path." [label description]

*** SAMARTZIS, PHILIP / KOZO INADA - H [] maxi-CD (Room 40 EDMR 406, 2006) €11.00**

"Australian electro-acoustic composer Philip Samartzis is an increasingly vital presence in the Australian sound community. His work over the past decade and a half has offered a prophetic vision for each of his chosen formats and aesthetic approaches. On h [] Samartzis is joined by minimal Japanese composer Kozo Inada, who brings with him an equally refined and austere sound sensibility. Between them, these two composers collaborate to produce a highly detailed work that juxtaposes, obscures and ultimately unites pure electronics with environmental recordings. These elements are set to work against and within one another, the results causing the listener to reconsider which sounds are emanating from the interwoven tapestry of source materials. Celebrating the rich tradition of acousmatic sound and musique concrète, this composition provides a potent reminder of the potentials of sound as a transformative and (imagined) narrative medium." [press release]

"....Electronic and environmental sounds are manipulated, at times flowing into one another, other times providing a jarring contrast. The trance produced is both meditative and playful, as if implying that any mix of source materials can be both united and broken apart, and still work as a sustained groove. Though obviously composed in sections, with some improvised links, this is a piece that needs to be swallowed whole, as it was ultimately constructed to be whole, despite its sonic dualism. Ambient is everywhere today, silence is music, and found recordings are a new source of rhythm and structure. While this has made for a lot of redundant shit—malaise is not ambient—Samartzis, solo and in collaboration, has been one the best at using all sounds to create a new harmonic vocabulary. Here, his ideas work with and around those of Inada to create a rich, deep piece. 10/10 " [Mike Wood / Foxy Digitalis]

*** SAMARTZIS, PHILIP - Unheard Spaces CD (Microphonics 02, 2006) €14.00**

"Absence and Presence (2006): Absence and Presence was originally written for five musicians and four loudspeakers positioned throughout the site of performance in order to explore the traction between amplified and acoustic space. The performance was predicated on a set of directions that determined the combination of musicians at specific times and the duration of their performance. Within these structural parameters the musicians chose what they played and how they responded to one another. The idea was to create a series of exchanges between two or three musicians at any one time but never have all musicians sounding simultaneously. Therefore large tracts of action and inaction inform the composition as each musician waits their turn to shape the trajectory of the piece. The recorded version of Absence and Presence uses a non-linear recording methodology that places each musician in a separate physical location so as to incorporate the specific acoustics generated by the diverse spaces in which the musicians found themselves. I then requested each musician recreate their performance from memory without hearing the other musicians play. The musical and spatial results were used to form the basic structure of the piece, whilst editing, layering and over dubs were utilized to forge a more cohesive result from the constituent components. Finally I invited Michael Vorfeld to improvise to certain sections of the piece to add a further layer of complexity to the arrangement in order to blur the distinction between the constructed and the improvised.

Unheard Spaces (2006): Unheard Spaces comprises field recordings of Venice conducted over a three-week period in March 2000. The focus of the composition is on the way sound permeates Venice to highlight the specific acoustics that characterize the aural dimension of this labyrinthine city. As one of the most recognizable cities in the world, and the subject of countless artistic works, I was interested to know whether it was possible to portray Venice in new and innovative ways by focusing exclusively on its sonic character. Inspired by Luc Ferrari's Presque Rien), as well as Luchino Visconti's Death in Venice, Nicolas Roeg's Don't Look Now and Paul Schrader's The Comfort of Strangers, Unheard Spaces uses narrative to locate the listener within a set of complex sonic interactions resounding within the myriad of passageways, piazzas and canals that constitute the lugubrious city. The composition was originally arranged and mixed in eight-channel

surround sound for the La Costruzione del Suono Festival staged in Mestre, Italy in 2004. This CD contains a stereo mix down derived from the eight-channel surround mix." [press release]

*** SCIANJO, DOMENICO & RALF WEHOWSKY - Gelbe Tupfen CD (Bowindo Rec bw07, 2006) €13.00**

Zum Weihnachtsfest 2003 erschien in der (Anti)-Xmass-7"-Reihe von Meeuw Muzak eine kleine wahnsinnige Single von RALF WEHOWSKY mit Bearbeitungen von IHR KINDERLEIN KOMMET, basierend auf Original-Aufnahmen des RLW-Töchterchens Sonja. Dies führte dann sukzessive zu weiteren Bearbeitungen anderer Klangforscher (und zur RLW-CD "I.K.K.-Purpur" auf SIRR) und einem sehr langen (34.30min) Stück des italienischen Bassisten DOMENICO SCIANJO, welches hier verewigt ist. SCIANJO hat das Material bis zur Unkenntlichkeit auseinandergenommen und ein spannendes Geräuschmusikstück kreiert, welches durch stete Wechsel der "Weite" der Klangräume, von ganz nahen konkreten granularen Sounds bis hin zu weitflächigen dreidimensionalen Hallen, besticht.

RLW führt in der nachfolgenden Bearbeitungen das ganze noch weiter, wenn er sich selbst bei der Bearbeitung des Stückes im Studio aufnimmt und dieses wieder einarbeitet - einen endlosen Zirkel von Rückbezüglichkeit schaffend. Seine 22 Minuten (in 3 Teilen und mit einem Schlussteil) präsentieren feinste "RLW"sche konkret-Atmosphären mit unglaublichem Detailreichtum, das gebanntes Lauschen fast erzwingt

Wieder ein Geniestreich von einem von Deutschlands kreativsten Klangbastler, der nie ohne hinter sinnige Konzepte agiert! TIP!

"A work is never finished. Last week we noted that the 'self-remix' by Norbert Möslang that is an act that is hardly done these days, but that Ralf Wehowsky makes this stock trade and takes matters always further. This new CD with Domenico Scianjo is another aspect of life started with the release of his Christmas 7" for Meeuw (which is dutch and not belgium, as its wrongly noted on the cover) and that was recently continued with a CD on SIRR-records. On that CD, various composers take their hands on the original 7" (which was composed by Christoph Schmid in 1794 and sun by Wehowsky's daughter) material, but perhaps the piece that Domineco Scianjo was either too long or it arrived too late? His piece is thirty-four minutes and is entirely made with self-made Max/msp patches, which transform the original sounds into a big electro-acoustic cloud of sound. None of the original is to be recognized here. Scianjo recommends headphones here and normally I wouldn't bother with that, but I must admit that the stereo field is wide apart, which, played with headphones adds a rather hallucinatory effect to the piece. It moves away from Scianjo's previous noise related works into the world of serious, almost academic sounding pieces. As such it's one of the best pieces I heard from him. Wehowsky of course is also present here with another piece, 'based on sound fragments from I.Dk.Sk, a recording of my myself sitting in the studio and working on the piece, plus some new transformations of Sonja's original take'. This piece is shorter and focusses more on RLW's recent interest of drone like material, that is of course RLW's private version of drone music. Sounds are clustered together until they form densely patterns, of sound blocks that glide together until they collide onto each other and they start moving in separate directions. It's drone music that is based on collage methods, but that form a homogeneity through the piece. A captivating piece with a funny coda at the end." [FdW / Vital Weekly]

*** SCHAEFER, JANEK - In the last hour (Room 40 RM419, 2006) €14.50**

Prächtige Aufnahme vom November 2005 vom / für das Huddersfield Contemporary Music Festival. Verschiedene Instrumentalquellen, found sounds von Vinylen und field-recordings ergänzen sich hier zu einer ruhigen, melancholischen Komposition...

"Probably it was noted before, but let's do it again: Janek Schaefer is a busy bee. Ever since he surfaced with his tri-phonic turntable, he expanded his work into the world of sound art, installations and more conceptual approaches to playing around with vinyl, CDs and such like. His latest album, 'In The Last Hour' is to his own saying, his favorite album, and was made after years of 'developing his approach to installation concerts'. I am not sure what an installation concert is, but in this case it was an entirely dark room, and sound coming from all around. Schaefer uses to that end a mini chord organ, grand piano, bell, music box, clarinet, vinyl manipulations, town hall organ, as well as field recordings of his own making. The work is not improvised but strictly composed. And it's a great recording! Starting out in a very dark and deep, drone like manner, this quickly evolves into a fine work of blending the organ and clarinet (at first, the opening sequence) to a rich tapestry of sounds moving in and out, the careful crackling of old vinyl, people walking about, and a serene melody in the closing piece. Rich textured sound, a form of drone music in which something more happens than in some of the other works around in that area, and yes, one could say, this is indeed his best work." [FdW/Vital Weekly]

*** SKULLFLOWER - Tribulation CD (Crucial Blast CBR55, 2006) €13.00**

Ekstatische Noise-Meditation pur, die keineswegs statisch erscheint, sondern im Feedback-Lärm erstaunlich vielfältige Muster & Klänge bereithält... SKULLFLOWER bleiben auch 2006 SKULLFLOWER, aber der Trash-Faktor weicht allmählich vor dem ZEN-Faktor zurück: eine Moloch-artige Klangblase umschliesst einen und haucht donnernd & mit stinkendem Odem "OM".

"....Dieser total berstende, nervende Klang, meist monoton über Minuten und die vielen repetitiven Elemente, wecken zeitlose Ureindrücke. Bis ins kleinste zerfahrene Power-Drones, Feedbacks wohin das Ohr reicht und eine herrlich schwarzes Aufressen der Verstärker. "Tribulation" ist eine dynamische, wie weltverschobene Meditation mit Melodieansätzen wie Rasiererklingen. Musik für Lumpensammler, und ich gebe gerne zu, ich bin ein hingebungsvoller beim Hören von "Tribulation". [Creative-Eclipse]

"The latest from British trance-noise legend MATTHEW BOWER under his SKULLFLOWER banner. A black-void beaming of utterly destroyed drone rock and crushing amplifier obliteration that rains down black ash and punishing blasts of feedback skree upon the listener." [label info]

*** SONIC YOUTH - Konzertas Stan Brakhage CD (Sonic Youth Records SYR06, 2005) €13.50**

"61 Minuten SONIC YOUTH, die sich A lohnen und B auch noch einem wohltätigen Zweck zugute kommen. Am 12. April 2003 spielten SONIC YOUTH auf einem Benefiz-Konzert, dessen Einnahmen an die Anthology Film Archives gingen, die sich für die Erhaltung, das Studium und die Vorführung von Avant Garde und Independent-Filmen einsetzen. Das Event selbst verstand sich gleichzeitig als Hommage an den avantgardistischen Filmemacher Stan Brakhage und an dieser Stelle treten SONIC YOUTH auf den Plan. Sie spielten nämlich kein normales Konzert, sondern boten eine improvisierte instrumentale Kollaboration mit stummen Brakhage Filmen. Unter die Arme griff ihnen dabei der Percussion Meister Tim Barnes (ESSEX GREEN, JUKEBOXER, SILVER JEWS). Ein einzigartiges Erlebnis! //

The sixth edition of the SYR series is a live recording of the April 12, 2003 benefit concert held at and for The Anthology Film Archives, the international center for the preservation, study, and exhibition of avant-garde and independent cinema. In addition to screening films for the public, AFA houses a film museum, research library and art gallery. The event, which raised money for the Archives and celebrated the life and work of avant-garde film maker Stan Brakhage, featured Sonic Youth providing a 61-minute improvisation to Brakhage's silent films. The band performed with drummer/percussionist Tim Barnes (Essex Green, Jukeboxer, Silver Jews)." [press release]

*** SPARHAWK, ALAN - Solo Guitar CD (Silber Records 049, 2006) €12.00**

Solo-Album des LOW-Frontmanns! Und er hat definitiv den "Drone-Blues", einiges erinnert an RAFAEL TORAL, es gibt reine schillernde drone-fields, die aber immer wieder unterbrochen werden von einsam-bluesigen Notes oder Solos, aber auch von heftigeren Ausbrüchen.... "Alan Sparhawk is best known for his work in his minimalist-pop band Low & his angst-ridden-blues band The Black-Eyed Snakes. His solo guitar-work follows sounds hinted at on songs like "Do You Know How To Waltz" or the Songs for a Dead Pilot version of "Will the Night". Reverb driven ambient guitar experiments like other Silber artists Remora, Aarktica, & Mike VanPortfleet." [label info]

*** S.Q.E. - Rise of the Vulcans CD (Old Europa Cafe OECD 080, 2006) €13.00**

J. GRECO's project forms more and more a kind of super-group based on many drone & neo-folk artists, developing into more electronic / ethereal Pop-areas but on a very high level. Beautiful female voices, dubby elements, oriental melodies, pure atmospheric pieces, bitter-sweet folk-tunes... a little odd and so beautiful at the same time, highly emotional, dark & fairy-tale like...

"Out of the abyss but not out of the darkness. Electro-acoustic production interwoven with heavy rhythms, minimal songwriting, ominous vocals and neatly placed in a vacuum, high quality recordings & sounds which have their roots into neo pop'n'folk, dark ambient, dubbing-drones ... This is the 2nd full length release from NY based artist J Greco. Sometimes aggressive, and other times distant, but without loosing continuity. Featuring vocals from Tracy Jeffrey (Orchis), Tony Wakeford (Sol Invictus), and Kris Force (Amber Asylum), and featuring additional collaborations with Ure Thrall (Asianova / Voice of Eye), and Alan Trench (Orchis). Standard Jewel-case" [label description]

SSHE RETINA STIMULANTS - Some Whores and a Camera Zaibatsu CD (Old Europa Cafe OECD 005, 1995) €13.00

Oversized booklet-cover / incl. collaborations with SALT, AUBE, IUGULA-THOR, MSBR, etc. lim. 1000, last copies back in of this very early OEC release. SSHE RETINA STIMULANTS is Ex-SIGILLUMS S member Paolo Bandera.

*** SSHE RETINA STIMULANTS - Ket Sueki No Eiga CD (Self Abuse Records SAD-06, 1996) €12.00**

SRS-Album from 1996 with a sexually overdriven biotech-noise journey, where bodily functions, molecular structures and acoustic vibrations emerge into something new. This is piercing electronic power-ambience, raw & electronic & quite ecstatic! Ex- SIGILLUMS!

*** STIMULUS - A Motion Signal CD (Beta-Lactam Ring Records mt001b, 2006) €10.00**

Wiederveröffentlichung des ersten STIMULUS-Albums von 1999 zum "nice price". STIMULUS sind übrigens noch aktiv und haben für 2007 neues Output angekündigt, das wir natürlich auf feilbieten werden.... "Erstaunliches Debut-Werk eines englischen Trios, die auch bereits mit ihrer 10" auf der Beta-Lactam 10"-Serie zu glänzen wußten! Definitiv einer der besten experimentellen Newcomer-Bands der letzten Zeit, kombinieren sie elektronisch-rhythmische Elemente mit organisch-dronigen zu einem äußerst ansprechenden Soundgebräu...klingt „handgemacht“ und ist es auch!" [old Drone Rec. info]
"One of the most interesting bands to emerge out of the English electronic scene. This trio combines their influences in psychedelic, progressive, experimental, electronic, and minimalist music and combines them in such way to explore different dimensions in sound. Hypnotic beats interwoven between grand piano, drum, bowed cymbal, and guitar so loaded with effect pedals they can dim the lights in a city when they play live." [press-release]

*** STRONEN, THOMAS - Pohlitz CD (Rune Grammfon RCD2051, 2006) €16.00**

"THOMAS STRONEN (Jahrgang 1972) ist Gründer der halb-britischen, halb-norwegischen Formation FOOD. Aber es wäre verwerflich, ihn bloß darauf zu reduzieren. "Pohlitz" ist STRONENs erstes Soloalbum und gleichzeitig das 30. Album auf dem er in seiner Karriere mitwirkt. STRONEN hat sich mittlerweile einen Namen gemacht der weit über den Ruf des ordinären Drummers hinaus geht. "Pohlitz" ist ein Percussionalbum, das komplett ohne Percussion auskommt, sich auf Details und melodische Elemente zurückbesinnt und an den Minimalismus von Steve Reich, traditionelle Gamelan-Musik und die klassische elektronische Musik von Arne Nordheim erinnert. // _This is the first solo release from Thomas Strønen who is founder and leader of the Norwegian/British band Food. Strønen has since long established himself as much more than a traditional drummer, but also as a composer of percussion and electronics, as well as an active contributor to other major projects including the Humcrush duo with Supersilent keyboardist Ståle Storløkken, the Maria Kannegaard Trio and Parish, the quartet he leads with ace Swedish pianist Bobo Stenson. Strønen has also worked with trumpeter Tomasz Stanko, the Cikada String quartet and singer Silje Nergaard. Pohlitz marks the 30th release Strønen has appeared on, and the eight tracks show a mature writer and arranger, the music sharing some possible references with minimalists such as Steve Reich, traditional gamelan music as well as fellow Norwegian Arne Nordheim's classic electronic exercises. From jazz, to improv, to electronics, each detail and melodic element is an important part of the whole picture. Thomas Strønen has already done several solo live shows under the Pohlitz name and will continue to do so in the future, all the music being played and processed live in real-time." [press release]

*** SUNN O))) / BORIS - Altar CD (Southern Lord SUNN62, 2006) €14.50**

Die langerwartete Zusammenarbeit beider "Avant-Metal"-Bands, die das Metal-Genre in Richtung Drone & experimentelle Klänge erweiterten.. neben tief-schwarzen Drones und Sumpf-Metal gibt es auch sehr überraschende Stücke & Passagen (unglaubliche Geräuschparts, aber auch melancholische Gesangstücke mit Piano-Einsatz (!), trancig-verträumte Flächen,...) und wieder sind diverse Gastmusiker dabei. Edles Cover.
"The first collaboration between Southern Lord's two kingpins of avant-metal, "Altar" is surely the most eagerly-anticipated extreme music release for some time. The wedding of Sunn O)))'s brutal drone symphonies with Boris' kaleidoscopic noise results in a wholly unique album that alchemically merges familiar elements of each band's sound into a transfigured, mysterious whole; roaring drones rise and collapse beneath blasts of disorienting, warped horns, the end result a heaving, psychedelic mass that looks set to induct yet more devotees to the shadowy explorations of both acts. The album features various contributions from other artists, including Jess Sykes, who provides

haunting, melodic vocals on "Sinking Belle" Kim Thayil (Soundgarden), who contributes some enthralling guitar work to the album closer; and Joe Preston (Earth, Thrones, Melvins, High On Fire), whose psychedelic vocal style is present on "Akuma Kuma." The end result is a mind-blowing sludge of cathartic, blurred noise." [press release]

*** TABOR RADOSTI - Lamat CD (Epidemie Records EPR055, 2006) [ed. of 500] €13.50**

Filed under: occult / gothic dark ambient industrial. Long existing project from Czech Republic (translates as "Joy Camp" - who seem to play live only with masks) with their version of eerie & bleak electronic / technoid horror-ambience....digitalized drones & sounds, neo-classic elements, at part rhythms appear, a dishumanized voice speaks in an (unknown?) language. Very bombastic, soundtrackish & dramatic as a whole, but there are also melancholic parts (which sounds a bit like a softporno soundtrack) in between...
For fans of: AH CAMA SOTZ, LAIBACH, COIL, SCHLOSS TEGAL (someone of them had his hands in the mix too).

*** TAZARTES, GHEDALIA - 5 Rimbaud / 1 Verlaine mCD (Jardin au Fou FOUUCD001, 2006) €7.50**

"At last! This is the first new Ghédalia Tazartès record in 10 years! Not that this gentleman was done with his Impromuzic, but he prefers to watch his widowed canary flying & singing in his flatelier than to release records. Anyway, he's back with these memorable & noisy performances of Rimbaud & Verlaine, giving to their poetry the best of tributes." [label info]
"It has been a long time ago that our former star writer The Square Root Of Sub was very excited by a french rock musician named Ghedalla Tazartes, an one man rock band (see Vital Weekly 106 and 112). Then apparently Tazartes disappeared again, and now re-surfaces with this lovely three 3"CD, with six pieces of music, five to poems of Arthur Rimbaud and one of Paul Verlaine. I must admit right at the start that I never read them and only vaguely know what they are about. The bohemian character of both poets are set to music in a great way by Tazartes. Accompanying himself on a keyboard or a guitar (with drum computers), he sings the poems with a great sense of drama and desolation. Even when the french language is somewhat of mystery for people like myself (again: my mistake, I know), one feels the pain in the poems, such as in 'Le Coeur Vole'. It sounds fine, even when I don't seem to share the enthusiasm felt by the square root, so many moons (moans?) ago. Definetly a true odd-ball in what is usually passing through the doors of Vital Weekly, and most definetly great music from a great outsider." [Fdw / Vital Weekly]
Address: <http://www.jardinaufou.com>

*** THE TREE PEOPLE - same CD (Tiliqua Records TILAR-5003, 2006) €19.50**

Japanische Re-Edition einer Acid-Folk Ausgrabung aus dem Jahre 1979 !!
"Tiliqua Records is psyched about being able to present a whole new audience and generation with the lysergic beauty of the Tree People's sole recorded artifact, a privately released acid folk gem out of 1979. In times when people are all getting excited about media-created scenes like "New Weird America" and "Freak Folk", they seem to overlook the fact that such music was already being created decades ago. The Tree People is evidence of such a splash of creativity that sadly enough was doomed to disappear within the cracks of obscurity. Until now. Tiliqua was granted the opportunity to restore this gem and with the kind collaboration of Mr. Cohen of the Tree People, who provided me with the master tapes and a seemingly unlimited support, Tiliqua was able to prepare this reissue. To me, this album is one of the singular most beautiful gems to have crossed my path and words always fall short in an attempt to describe the aural sensation it unleashes. "Upon listening today this hushed and intimate feeling still resonates through the music – the record possesses an extraordinarily potent atmosphere that still intoxicates the senses after so many years. Over a combustible backing dominated by shimmering strings, bone-shaking hand percussion rhythms, and quivering sensuous threads of eastern-toned flute playing, the group succeeded in concocting up a syncretic combination of meditative Indian raga, western folk stylings and idiosyncratic melodic ideas. The music breathes out intimacy and communicates with a rare directness - hooking you instantly with sheer aural bliss derived from the melody, from the flowing beat, from the sound of the words and syllables and of all those separate elements interacting with each other, rendered into a concentrated, gracious flow of lunar notes. The album's compositions have so many hidden qualities, all breathing out deep and affectionate sentiments that reveal, just like a lotus flower centered on the axis with its petals unfolding towards the circumference, a streamlined adhesion towards the group's' own singular creed. Listen to it and you may feel like awakening from a deep slumber, your unconsciousness leaking away as aspects of reality slowly mix in with

the rest of your already blurred mindset." First time ever official reissue, housed in a sturdy mini-LP styled gatefold sleeve." [Beta Lactam]

*** THE WARDROBE (ANDREW LILES & TONY WAKEFORD) - A Sandwich Short CD (Tursa TE 002, 2006) €15.00**

Second collaboration-album, moody and excentric as hell !

"A Sandwich Short" continues the journey from where the previous album, 'Cups in Cupboard' finished. The 14 tracks cover a strange and contorted musical landscape. With an ample amount of crows, magpies and deformed city dwellers the album combines the very best of Andrew Liles' twisted and incomprehensible 'vision' with Tony Wakeford's dark sensibilities. 'A Sandwich Short' features a re-invented version of 'Lucifer Before Sunrise' which originally appeared some 14 years ago on the excellent 'Revenge of the Selfish Shellfish' by Tony Wakeford and Steven Stapleton. There will also be a radically different version of 'Lucifer Before Sunrise' free with the Orkus Magazine in December. 'A Sandwich Short' also features guest appearances from the charismatic and indispensable John Murphy and Helen and Alice Potter (daughters of the infamous Colin). The CD is limited to 1000 copies" [label description]

*** THIGHPAULSANDRA - The Lepore Extrusion CD (Brainwashed handmade series HAND003, 2006) €14.00**

"THIGHPAULSANDRA's newest release is the score to an interactive video installation by New York-based visual artist DANIEL McKERNAN titled 'Evolution Evil?', which featured the world's # 1 transsexual AMANDA LEPORE. The music is three movements mixed by Thighpaulsandra into one long piece which is just as eerie and precocious a superstar as Lepore is. Enhanced CD features a video of the exhibition with narrative by McKernan. Packaged in letterpressed sleeves in an edition of 500." [label info]

*** THIS HEAT - Deceit CD (This Is 2, 2006) €14.00**

Re-issue from second regular LP from 1981. Remastered 2001.

A milestone of experimental music.

"...Im Vergleich zum Debut ist "Deceit" - was Betrug oder List bedeuten kann (Melodieselige und Neoprogger also vorsicht!), aber auch, wenn man den Titel ein paar mal schnell hintereinander auspricht, den Bandnamen ergibt - etwas songorientierter und weniger laut geraten. Um Betrug geht es in der Tat auf dieser Scheibe, zumindest stellenweise. So thematisiert "Makeshift Swahili" z.B. (unter anderem) die Vertreibung der nordamerikanischen Indianer und um die davor gemachten Versprechen. In "Independence" wird der Text der amerikanischen Unabhängigkeitserklärung "kritisch" vertont. Zeitkritik unter dem Motto "history repeats itself" - der Anfang von "Cenotaph" - steht hier im Mittelpunkt, auch außermusikalisch, so ist z.B. "Suffer Bomb Disease", der Titel des letzten Tracks, in japanischen Schriftzeichen abgedruckt. Ansonsten sind die Texte recht kryptisch und mitunter schwer zu enträtseln, wie auch die dazugehörige Musik. Im Vergleich zum Erstling ist "Deceit" also nicht mehr so extrem und laut, ist reduzierter, dafür aber subtiler. Die industrialartigen Momente sind nicht mehr vorhanden, oder besser, sie sind verändert worden. Klang es auf "This Heat" mitunter nach einem Dampfhammer, so erweckt die Musik auf "Deceit" eher den Eindruck eines Uhrwerks, ein rhythmisch-monotones Klappern und Klopfen, das in seiner repetitiven Motorik am ehesten noch an Can erinnert ("Paper Hats" z.B., das nicht nur vom Titel her Erinnerungen an "Paperhouse" von "Tago Mago" weckt). Für diesen Effekt ist einmal mehr Haywards metronomenhaftes, aber gleichzeitig unglaublich vielseitiges und abwechslungsreiches Schlagzeugspiel verantwortlich. Dazu kommen Bullen und Williams, die hauptsächlich Töne, die ihren Ursprung in Gitarre und Bass haben, beisteuern, verfremdet, mehrfach übereinandergelegt und durcheinander gemischt. Aber auch Klarinetten- und Keyboardklänge gibt es hier zu hören, ebenso fast unkenntlich gemacht, zusammen mit einer Myriade anderer Sounds, Sprachfetzen und Geräusche, deren Ursprung kaum zu erahnen ist. Bullen und Hayward befeigen die Stücke oft gemeinsam, in gleich - oder auch gegenläufigen, einander kontrastierenden Gesangslinien. Auch die Art und Weise zu singen ist sehr verschieden. Bullen singt die Texte recht emotionlos-gleichförmig vor sich hin, während Hayward durchaus Melodien von sich gibt, mitunter aber sehr schräg und fast verzweifelt kreischt ("Paper Hats", "Makeshift Swahili"), damit aber unglaublich intensive Emotionen freilegt. "Radio Prague", "Triumph" und "Suffer Bomb Disease" sind reine, minimalistische Klangkreationen, fast zerbrechliche Music-Concrete-Experimente. Alles auf dieser Scheibe ist schräg und seltsam, gibt aber das Zeitgefühl der frühen 80er eindringlich wieder. Aber diese Musik ist zeitlos; wäre das Album 15 Jahre später erschienen, hätte es wohl unter Post-Rock-Freaks für Aufsehen gesorgt. So tat dies die Scheibe in New Wave-Kreisen.

"Deceit" ist eine der wichtigen Scheiben der 80er, mit progressiver Musik einer Avantgarde-Formation, die sich, wie z.B. auch Art Zoyd, Univers Zero, Present, Shub Niggurath oder Fred Frith (und die

diversen Formationen, mit denen er tätig war), erfolgreich von ihren 70er-Prog-Wurzeln gelöst hatten, um etwas wirklich Neues zu machen." [Babyblaue Seiten]

*** THIS MORTAL COIL - It'll end in Tears CD (4AD CAD411, 1984) €16.50**

"Diese erste Platte, vom Labelchef Ivo iniziert und produziert, versammelte viele Mitglieder der Labelbands von 4AD...Cocteau Twins, Dead Can Dance, Modern English, X-Mal Deutschland, Colourbox, Cindytalk und The Wolfgang Press. Eingespielt wurden ein paar Coverversionen und Eigenkompositionen. Das ganze Album klingt wie aus einem Guss, viele Songs gehen ineinander über (wie auf den späteren Alben). Herauszuheben sind natürlich die DCD- und die Liz Frasier-Songs...einfach unendlich schön und zeitlos...aber der Hammer ist und bleibt Not Me (original Colin Newman) mit der klasse Stimme von Robbie Grey (Modern English). Er ist rauher und schneller als alle anderen und erinnert mehr an die geniale erste Single von This Mortal Coil (16 Days/Gathering Dust)." [unknown reviewer]
First great album from this 4AD-labelproject-band, an absolutely timeless record!

*** THIS MORTAL COIL - Filigree and Shadow CD (4AD DAD609, 1986) €16.50**

Second album with the genius "Come here my love", etc..

"This group was essentially the creation of Ivo Watts-Russell, the co-owner of 4AD Records, a highly successful Wandsworth, London-based independent label. This Mortal Coil was actually a collaboration of musicians recording in various permutations, overseen and directed by Watts-Russell. The first single, an epic cover version of Tim Buckley's 'Song To The Siren', was originally intended as a b-side. However, bolstered by the considerable talents of Robin Guthrie and Elizabeth Fraser (Cocteau Twins), it saw its own release and became a near-permanent fixture in the independent charts as a result. The album that followed set the pattern for the occasional outings to come.(...) Featuring a selection of artists from the 4AD roster plus various outsiders, the albums included several cover versions of works by Watts-Russell's favourite songwriters (Buckley, Alex Chilton, Roy Harper, Gene Clark and Syd Barrett)." [unknown source]

*** THIS MORTAL COIL - Blood CD (4AD DAD1005, 1991) €16.50**

Third and last album from the 4AD-supergroup.

"This group was essentially the creation of Ivo Watts-Russell, the co-owner of 4AD Records, a highly successful Wandsworth, London-based independent label. This Mortal Coil was actually a collaboration of musicians recording in various permutations, overseen and directed by Watts-Russell. The first single, an epic cover version of Tim Buckley's 'Song To The Siren', was originally intended as a b-side. However, bolstered by the considerable talents of Robin Guthrie and Elizabeth Fraser (Cocteau Twins), it saw its own release and became a near-permanent fixture in the independent charts as a result. The album that followed set the pattern for the occasional outings to come.(...) Featuring a selection of artists from the 4AD roster plus various outsiders, the albums included several cover versions of works by Watts-Russell's favourite songwriters (Buckley, Alex Chilton, Roy Harper, Gene Clark and Syd Barrett)." [unknown source]

*** THROBBING GRISTLE - Mission of Dead Souls CD (Grey Area of Mute TGCD6, 1991) €15.00**

Digitally re-mastered version of the live-album rec. May 29, 1981, in San Francisco. Comes with two bonus tracks only on the CD ("Something Came over me", "Distant Dreams").

*** TIETCHENS, ASMUS - Zwingburgen des Hedonismus / Mysterien des Hafens CD (Die Stadt DS96, 2007) €15.00**

"Part 9 of the ongoing re-release series of all early Tietchens albums from 1980 - 1991 on CD. This combines two separate releases from 1987 ('Zwingburgen des Hedonismus') and 1988 ('Mysterien des Hafens' on FACE TO FACE, VOL. 1). 'Zwingburgen des Hedonismus' was originally released as a one-sided LP on swedish label Multimood and features a singles 21 min. long track composed on a Fairlight CMI. 'Mysterien des Hafens' was part of a split LP (the other side feat. DIE FORM) originally released on french label Odd Size and feat. recordings made by Tietchens using under-water microphones. The Bonus track 'Faircomp 1K' on this CD is a different version of the first track and previously unreleased. First edition of 600 copies in jewel case with full cover artwork and poster booklet also feat. the original album covers. Total playing time: 56:41 min." [label info]

*** TOY BIZARRE / DALE LLOYD - Well, wind, wood, night, plane CD-box (Bremsstrahlung Recordings BLUNG005, 2006) [lim. 250] €14.00**

Ein langes Stück (21 min) von TOY BIZARRE, zwei von DALE LLOYD. Meisterhafte field recordings sind hier enthalten, bei DALE LLOYD mit Electronics vermischt, bei TOY BIZARRE sind es "reine" Aufnahmen, die er aber übereinander gelegt zu haben scheint... bei TOY BIZARRE ist das ein unbeschreiblich vielschichtiger & heller Klang, mächtig & energetisch, Urformen des Klangs scheinen sich hier zu materialisieren... auch DALE LLOYD'S Aufnahmen sind sehr ansprechend, das ganze kommt in einer leider arg limitierten Metall-Box! "Two pioneers in the world of field recordings. Their commitment to the art goes past their own work both running recording labels that specialize in phonography. With over 30 years of experience with field recordings between them, these artists created immaculately produced soundscapes centered on the theme of childhood. Toy.bizarre composed with sounds recorded from a well behind his childhood home in Pommier, France and Dale Lloyd created his pieces with sounds and moods extracted from a trip made to pay last respects to his grandmother in Alabama, USA. Both artists apply their unique signature to the themed material, offering alternatively dense and delicate audio for the adventurous listener. More than just the abstract manipulation of sounds, these pieces carry the weight of remembrance. This is part three in a 10-part metal box series." [label info]

*** TROUM - Ryna CD (Transgredient Records TR-04, 2006) €12.00**

Wiederveröffentlichung des Debut-Albums von 1998, mit neuer Artwork von TILMANN BENNINGHAUS (Berlin).

"...Die acht Stücke greifen sehr gekonnt ineinander, steigern sich von Minute zu Minute. Präsentieren sich die ersten Tracks sehr einheitlich, ambient, setzen dann leichte Rhythmusstrukturen ein, um im Finale 'Riurja' ihren Höhepunkt zu finden. Alle, die sich mit auditiven Aphrodisiaka berauschen, sollten diesen Edelstein besitzen: Ein begeisterndes Noise-Ambient-Werk!" [Andreas Wimmel / Der Schrei]
 "Vielmehr versetzen sie Gitarrensaiten in harmonische Schwingungen, um damit sinnlich erfahrbar zu machen, dass Begriffe und Ideen Herrn & Damen ohne Unterleib bleiben müssen, wenn sie sich nicht entpuppen zu Flügelwesen, Tänzern und Sängern. TROUMS Dröhnwellen singen von der Einheit von Pneuma, Psyche & Soma. Eine Einheit, die ständiger Modulation ausgesetzt ist. Beispielhaft für einen Modulator steht bei TROUM der ‚Thalamus‘, der wörtlich ‚Schlafzimmer‘ genannte Teil des Zwischenhirns, der die ein- und ausgehenden informativen Erregungen des Großhirns moduliert. Muss man das wissen? Es kann zumindest nicht schaden, sich dessen bewusst zu sein, dass TROUM im Klang & Fleisch gewordenen Wort ‚Traum‘ die psycho-physischen und environmentalen Fundamente vibrieren lässt." [Rigobert Dittmann, Bad Alchemy]

Re-release of Troum's long sold out first album from 1998 with new artwork by Tilmann Benninghaus. Digipack.

"...The general feel of the sounds here is reminiscent of the earth moving, tectonic plates in constant shuffle, the tracks building and then either shifting or worn away via attrition. Its as if Maeror Tri learned to fly through ingenuity, smoke and mirrors, while Troum has taken the ingenuity, smoke and mirrors and, somehow, grown wings. Amazing stuff!" [JC Smith]

"I believe it was 1997 when a small posting came my way stating that Maeror Tri had dissolved. At the time, this German trio had become one of my (Jim's) favorite ensembles alongside the likes of Organum, Skullflower, and :zoviet*france:. Maeror Tri's dedication to grimly focused atmospheric music harbored all of the things that succeeded in the campaigns of industrial and ambient music; and the Maeror Tri anonymity (or at least a mysteriousness about the group that lead to such a reading of their collective persona) certainly enhanced their charm. Albums such as Emotional Engramm and Multiple Personality Disorder had achieved heavy rotation status on my stereo (and still get pulled from the shelves quite often in this day and age); so the news that Maeror Tri was no more was met with sadness. Fortunately, two thirds of the Maeror Tri ensemble had decided to continue on but under the moniker Troum. While the name of this duo was an archaic German word for dream, Troum's pursuit of unconscious symbolism through their heavily processed guitar drones still maintained the ashen darkness that Maeror Tri perpetuated, as was evident on their first CD release Ryna, which originally came out in 1998 on the Belgian label Myotis. It should be noted that Ryna is not the first Troum recording; that honor is held by a cassette called Dreaming Muzak that came housed in a tiny pillow. Ryna quickly went out of print, along with much of the Maeror Tri back catalogue; but thankfully, Troum have repressed this early gem through their own Transgredient imprint. An album of constantly billowing black clouds, Ryna achieves the same dark ambient / dronescape signature that had marked so many great Maeror Tri / Troum releases. On occasion, cracked / decayed loops of rhythmic surging emerged from beyond the horizon of Troum's guitar suites, alluding to a Norse mythological bellow of impending doom and apocalyptic battle. While I've not done

the side-by-side taste test of the two albums, the 2007 redux of Ryna appears to much louder and cleaner. Regardless, it's a pleasure to hear this record once again!" [Aquarius Records]

*** TROUM & ALL SIDES - Shutun CD (Old Europa Cafe OECD89, 2006) [lim. 1000 metal box] €14.00**

Studio-Version des 2006er live-Programms, in Zusammenarbeit mit Nina Kernicke aka ALL SIDES. In Metall-Box!

"....In beständig anbrandenden Klangwellen werden dunkle Geisterstimmen mitgeweht und das Getrappel mongolischer Reiter. Ein düsteres Orchester fängt tannhäusern zu dröhnen an, Lento und Grave. Wagner für Shoegazer, als gewaltiges Sursum corda, das einen nach 24 Min. die Englein singen hören lässt, sturmumbraust. By the midway point the popping creaks gather a head of steam and take on a train engine life of their own. An incessant chug builds and fills the air, leaving any hint of calm back at the station and proceeds to ride on through the very essence of night, through the back of your skull. Through the night skull of the very world, beschreibt Keith Boyd unübertrefflich den Moment des Übergangs von einer Traumphase in die nächste, in der mit verdoppeltem Puls sich ein Altered State andeutet. Über erhabenem Gitarrendronegewölk galoppiert die losgelöste Schamanen- und Poetenseele dahin, schwerelos und selig." [Rigobert Dittmann, Bad Alchemy]

"The first full length CD from Troum since Tjukurpa III in 2003. Shutun is the studio version of the live program performed throughout 2005-2006 with the help of All Sides. Made by mixing 25 different tracks into one unique, long (over 50 minutes) composition, this takes a little bit to develop, but when it does, it's Troum at their most glorious, droney, transcendental best. Shimmering, sublime, textural bliss, ebbing and flowing with a graceful, enrapturing beauty. In embossed, round, metal tin with insert." [Malignant Records]

"....After experiencing their performance live in person and going through the videos now, I feel both special and spoiled by witnessing how their music comes together. The arsenal of gear in tow is exciting, especially as Troum are tagged with the "drone" label (and of course, they're partially to blame as the label they operate is Drone Records), however, it's never as boring or uninspiring as some of the biggest drone names, and their show won't consist of two dudes standing motionless (or posing) with guitars for long stretches playing the same chord for an entire set. On Shutun, Martin begins with vocals alone, run through a careful chain of effects, reverberating as if in a long, dark, hollow hall. A faint guitar loop is added, providing the initial pulse of the song. Martin's vocals become more prominent as he sings through a saturation of slow effects which transform his into a chorus of godlike voices. Nina of All Sides and Stefan join in with their guitars for a rich, anthemic progression, which eventually quells down to a murky interlude.

Like their great recordings, Shutun is a time bender. By the time this quiet break arrives, it's shocking to find out that nearly a half hour has passed. Here in the depths, Nina and Stefan have hung up their guitars and have resorted to making sounds with some of the various hand held unidentifiable objects. Martin is twisting knobs to let the sources decay and create new sources and even adds the sound of a harmonica (which is completely unidentifiable). Eventually a new pulse comes back prominently and vocals are reintroduced. By hearing the disc alone, it's hard to tell if they're vocals, as they've been distorted and destroyed by delays to the point of unrecognition. Then come the screams, predominantly provided by Nina. People at Brainwaves will remember the screams. Only at loud volumes are they even remotely piercing but they were truly memorable. It's like the sound of the condemned souls trying to escape hell.

The final movement is marked by a heartbeat pulse and another anthemic guitar progression, guitars once again provided by both Nina and Stefan. Martin soon joins with a mandolin to provide the shimmering overtones. The sound is rich, thick, and nothing short of inspirational. The visuals behind them of strobed blueness, flashing jellyfish, and the deep sea were perfectly appropriate for this. Although this movement of the piece is [available to watch on the Brainwashed Video Podcast right now](#) and a DVD of this will hopefully be available soon, nothing beats being there in person, with the sound resonating from all around. It's no wonder the audience was breathless for this entire set. This is a memory I hope to have for a long, long time and I'm so thankful this CD exists.

More people need to witness Troum live as they are a fantastic group who deserves every bit of praise. Go watch the video now if you weren't there." [Jon Witney / BRAINWASHED]

TUU – The Frozen Lands mCD (Amplexus XUS011, 1999) [lim. & numbered 1000 copies] €9.00

We found some last copies in stock of this very nice mCD in the great Amplexus mCD series (which was the one the whole label started with); comes in oversized full-colour covers. Sold out from the label since a

long time!!

"...A powerful and eerily unfolding intro leads to Frozen Lands (8:32), though once inside, things calm down a bit allowing one to contemplate its lightly sparkling beauty. Bell tones flow as liquid while faint string-like breezes waft and choral gusts soar skyward. Billowing gongwaves signal the end of this piece. I read an air of trepidation in Silent Writing... wispy tendrils of sound seem to tentatively peek into strange territories. Deep electronic swells comingle with higher, thinner tones giving shape to the lay of this strange land. In darkly radiating ripples, muted gong bursts spread across the surface of Gangiri (4:54). Faraway, occasional flute-like wails merge with the subsonic pulses which seem to rise as if in reverse gravity. Vaporous veils of sound exist, only to finally fade into nothingness. Definitely a departure from the dense tribal atmospheres of previous Tuu recordings, The Frozen Lands is equally entrancing, just an alternate means of arriving at a different location. I would certainly liked to have heard more, but grant a 9.1 for these beautifully shapeless artifacts from another sonic region" [AmbiEntrance]

*** TUXEDOMOON - Cabin in the Sky CD (Cramboy CBOY 1515, 2004) €13.00**

"2004 läutete das Album „Cabin In The Sky“ die Wiederkehr einer der bemerkenswertesten Avantgardebands der USA ein. Tuxedomoon hatten sich 1977 in San Francisco gegründet und konnten sich mit ihrer Mischung aus New Wave, Jazz Fusion und experimentellen Klängen nicht nur im Umfeld von Punk behaupten. Bis zu ihrem vorerst letzten Studioalbum 1987 etablierten sie sich als eine der anspruchsvollsten US-Gruppen. Mit „Cabin In The Sky“ gelang der weltweit verstreut lebenden Band um Blaine L. Reininger eine glorreiche Rückkehr. Mit der Unterstützung von so verschiedenen Künstlern wie DJ Hell, John McEntire (Tortoise), Juryman und Tarwater entstand ein für Tuxedomoon-Verhältnisse recht poppig Album. Impressionistische Streicher, melancholische Brass- und Akkordeon-Fantasien, elektronische Kritzeleien, ein paar zarte Beats und dazwischen immer wieder einige poetische Zeilen auf Italienisch, Englisch und Französisch: „Cabin In The Sky“ bietet ein zwar abgehobenes, aber nie schwereloses Abenteuer. Ein perfektes, da zeitgemäßes Wiederhören." [Indigo]

*** TUXEDOMOON - Bardo Hotel Soundtrack CD (Made to Measure, 2006) €13.00**

"Nach ihrem Reunion-Album von 2004 reiste die amerikanische Avantgarde-Band Tuxedomoon für neue Aufnahmen nach San Francisco. Dorthin also, wo sich die Band 1977 um Blaine L. Reininger gründete. Es entstand eine Reihe spontaner Kompositionen, die bald die Basis für dieses Nebenprojekt bildeten: ein Soundtrack zu einem Film des Griechen George Kakanakis. Auf „Bardo Hotel Soundtrack“ hören wir inspirierende Instrumentals, verziert mit allerlei gefundenen Sounds und Geräuschen. Der Titel basiert auf einem Roman von Brion Gysin. Im Pariser Bardo Hotel ersann der amerikanische Schriftsteller zusammen mit William S. Burroughs die berühmte Cut-Up-Technik. Jetzt haben sich Tuxedomoon davon zu einem ihrer schönsten Alben inspirieren lassen. Eine große, schaurige, opernhafte Musik, aber auch ein Soundtrack zum Film im eigenen Kopf: eine amerikanische Nacht bei ziemlich seltsamem Wetter." [Indigo]

*** TWELVE THOUSAND DAYS - From the walled garden CD (Shining Day SHINE05, 2006) [lim. 300] 14.00**

"After the extraordinary critical reception given to the last missive from Twelve Thousand Days, the duo of Martyn Bates (Eyeless in Gaza, Ann Clark, Scorn, Troum) and Alan Trench (Orchis, Temple Music) return with their third, full length album, and the first for the Polish Shining Day label, "From the walled garden" (lets don't forget about "At the landgate" mcdr, which came first and its including three songs from the same session. They are only here). Following the same trajectory as "The devil in the grain", the new album finds the pair once again traversing misty spheres far from the mundane, sending back snatched images and visions of the spirit of Albion, of upwardflying sparks drifting and wreathing in the chilly dawn updrafts, of clay, soil, the dank loam of the valleys, the bright, white light of the uplands and, above all, the view from the Walled Garden. Martyn Bates has never sounded in better voice than on this cycle of ten songs, backed with minimal yet luscious instrumentation from the duo aided and abetted on three tracks by Stephen Robinson (The Beloved, Temple Music). The sound, as ever, is acoustically based with guitars and whistles underpinned by bow psalteries, bass, string machine, autoharp, ring modulator, glass harp, moseno, dulcimers, bells, e-bows, thumb piano and pixiphone." [label info]

*** ULTRA MILKMAIDS - Oldies Vol. 1 CD (Manifold Records MANCD47, 2006) €12.00**

Schöne Zusammenstellung der französischen Drone-Band - aus ihrer frühen, noch sehr gitarrenambivalenten Zeit - die erste 12" Borray (Noise Museum), die erste 7" Lou (u mohol, 1996) die Drone 7" (1998), sowie diverse rare und Compilation-tracks aus der Zeit... wunderbar, diese grossartigen Experimental-Drones mit Tiefe jetzt auf einer CD zu haben.... [für die Milkmaids-Fans: es sind auch einige Compilation-tracks dabei, die man bestimmt noch nicht kennt!]
"New on Manifold Records: Organic drift, rich drones and earthbound textures as only the Ultra Milkmaids can do. Oldies volume 1 is a compilation of the smoothest, milkiest rarities from out of print cassettes, vinyls and compilations, hand-picked from a vast library of possible works, we selected the lightest, most emotive selections of the 'Maids audio diaspora. Witness these lost children, gathered here in one long, beautiful voice; 'E.V.' and 'L.V' from the Borray 12", 'Chicken In The Kitchen' and 'Lover Time remix' from the Drone 7", 'Lou 1' and 'Lou 2' from the 110 copy 7" of the same name, also the mega-rare tracks 'Ma Baker', 'Sti-Fell 1', 'Sti-Fell 2', and 'Byojorkklos'. One stunning work of beauty after another and taken as one interrupted trip, it becomes a warm, meditative trapeze through brilliant light and color from start to finish. Artwork designed by Yann of the 'Maids, the slightly surreal becomes everyday in sight and sound." [label info]

*** ULTRA MILKMAIDS - Pocket Station CD (Ant-Zen act 190, 2006) €13.50**

ULTRA MILKMAIDS sind eine seltsame Band, nach ihrer frühen "Sturm & Drone"-Phase mit fantastischen Veröffentlichungen v.a. auf Tape & Vinyl folgten Exkursionen in eher digitale glitch-ambient Sphären - und nun klingen sie auf POKKET STATION (zunächst) wie eine Indie-Rock Band mit Kraut- und Psychedelic-Einflüssen, was einen natürlich sprachlos macht, aber dann ertönen gar allerschönste Backwards-Gitarren & drone-ambient und gar FENNESZ-artige Akustikgitarren, immer mal wieder soundscapemässig aufgemotzt, z.B. durch ein herrliches Obertondrone-Cello.... aber insgesamt ist das: ein sommerlich-feines Gitarren-Rock-Album mit wunderbar atmosphärischen Gitarren-Drone-parts auf ANT-ZEN, dem Elektronik-Label par excellence !!!

Das wir das noch erleben dürfen!

"the ultra milkmaids can be found in unusual places: record stores, stages, maybe even on video covers. the ultra milkmaids can also be discovered in many record collections - if you file your records alphabetically then all their records can be kept in one place. but if you sort by genre... trouble may start. 'peps' for example will be stored where all the 'difficult' stuff is - soundscapes, bits'n'clicks, the 'new music' which is actually fifty years old now (if you know how to spell 'pierre schaeffer') - but we zone out. 'pop pressing', well that's another story. if you enjoyed that record then you will park it not too far from your many stereolab and sonic youth albums. with this release, u.m. has returned to the guitar-oriented basics they originally started with in 1993 but now there is the addition of the experimental sound modifications from the 'peps' days. this new release entitled 'pocket station' is the logical sequel to 'pop pressing'. the band itself classifies the u.m. sound as 'hypnotic and melodic rock'n'roll' - which might look a bit vexing. sure the instrumentation could be used by a 'rock-and-rollband': acoustic drums, electric guitars and bass. however, the use of the sampler and gbf-moog system mentioned in the booklet stops any comparisons to the rock genre. what we have here is a truly fine mixture of post eighties experimental rock (in all its varieties) - augmented with the sound ingredients the milkiest are well-known for. 'less drem' with it's long sallow synth line followed by psychedelic backwards-guitars and irritating clicks is a perfect example of u.m.'s ability to mold 'unreasonable' styles into one. there is always a surprising continuation within their songs - 'my star' could be a velvet underground cover (with the residents' vocalist as a guest), but in the end the synth takes over - and believe me, this is not a hawkwind tune... so try this release, let it take over. it might be possible that you will discover new worlds by entering seemingly 'old' ones. file this album wherever you like..." [label press release]

*** UN CADDIE RENVERSE DANS L'HERBE - The reversed supermarket trolley files towards the rainbow CD (Lalia Records LA01, 2006) [lim. 388] €14.00**

Neues Werk des Electronica-Projektes in unglaublicher Aufmachung (wie ein 3D-Kinderbuch mit Elementen zum Hochklappen) !
"This is a unique rare live recording of "Un Caddie Renversé dans l'Herbe" which took place at lasmos, on Saturday, November 12th 2005 during the birthday party of Amaryllis.
Enjoy the dreamy, surreal, avantgarde, ethnic sounds of Un Caddie mixed with sounds, toy instruments and songs the children perform. An unusual & fascinating combination of laptop & traditional instruments as Balaphon, Mbira, Kalimba, Berimbau plus Piano, Cello, Guitar, Bass, Melodica, Chimes and more!

The CD comes in an extremely special design and package which is folded like a cartoon picture toy-book and is limited to 388 hand-numbered copies..." [label info]

*** URE THRALL - Arabian Nightmares CD (Tesco Org. TESCO 065, 2006) €15.00**

Wiederveröffentlichung des Masterpiece von URE THRALL in beeindruckender Aufmachung, spezielles fold-out-Cover mit diversen Postkarten auf Kunstpapier.

"Dark atmospheric, slowly percussive, oriental harmonies, all handplayed, very dense and moving.. another great work by this californian artist.....with help by FERRARA PAN & THE FRUITLESS HAND and other friends.....maybe think of ZOVIEY FRANCE melting with VOICE AND EYE and MUSLIMGAUZE and TROUM..." [old Drone info]

"Features PREMONITION 9/11 from the out of print Drone Records-Single from 2003, plus an ambient remix. 10 plus minutes of ominous arabian tinted darkness, with excerpts from "the war". [Ure Thrall]

"Arabian Nightmares is one man's effort to reflect the unfolding events of the current worldwide sectarian war in a series of harmonic constructs, utilizing actual sounds from the major events of the struggle (9/11, the Iraq War, etc.) to provide a historic point of reference. The forlorn yet beautiful emotions that are unmistakable in Muslim song and prayer are reflected here in a context so unique that it is deeply stirring in a musical sense and simultaneously brutal with its emotional impact on the listener. Tears are not uncommon. -Ure Thrall. Comes in a special well designed cardboard cover with multiple inserts and postcards." [press release]

*** VAINIO, MIKA - Revitty [Torn] CD (Wavetrap WAV06], 2006) €16.00**

Radikalelektronik, die wirklich nach ELEKTRONIK klingt: heftige Sinuston-Wellen und Eruptionen, cut-ups, Stille, fragmentierte Kurz-Rhythmen, alles scheint unter extremer Stromspannung zu stehen, die Sounds stehen immerzu kurz vor dem zerbersten, es knirscht und rauscht wie im Innern eines Umspannwerks. Zur Erholung gibt es aber auch ruhigere Stücke, die an sirrend-elektronische Brandung erinnern, das ganze geht in sehr abstrakte Bereiche....

"Like the frenzied sharks that adorn its cover, this latest CD by Pan Sonic's Mika Vainio is a fearsome beast: sleek, elegant, and utterly ferocious. With a few opening click-clicks, the fuse is lit, and from there things come fast and furious, as Vainio unleashes a series of blood-curdling, primal screams on "Hampaat I" (the name translates as "teeth") that overwhelm with their savage intensity. The effect of this onslaught is dizzying and cathartic. It's as if Vainio is ripping his sounds to shreds (appropriate given that the disc's title means "Torn"), and yet the music itself is alternately fantastically immense and delicately precise. Even as he tears sound asunder, Vainio explores the subtle gradations from signal to noise, creating something of animalistic power and cerebral beauty. Vainio has many musical guises from minimal techno pioneer (Ø, Philus) to electro-noise sculptor (Pan Sonic) to ascetic sound artist (using his given name), but what unifies his work as a whole is not only its unflinchingly extreme aesthetic vision, but also the unerring skill of its execution. His first release on Wavetrap, 1999's *Ydin* was a powerful exercise in the fine art of feedback overload, and, if anything *Revitty* is even more uncompromising. From the extraordinary analog destruction of "Hampaat I-III" and "Raatelu" ("Mauling") to the desolate, melancholic beauty of "Yksinäisyys, Suru, Katkeruus" ("Loneliness, Sorrow, Bitterness"), *Revitty* is relentless, masterful stuff." [Rare Frequency]

*** VAJAGIC, ELISABETH ANKA - Stand with the Stillness of the day CD (Constellation Records CST028, 2004) €15.00**

SEHR melancholischer, leidenschaftlicher & trauriger "isolationism-folk/blues" von dieser kanadischen Songwriterin mit kräftiger Stimme!

The beauty of sadness ! Musik zum Versteinern ! CD-Version.
"ELIZABETH ANKA VAJAGIC is a Montreal-based singer and guitarist writing raw, uncompromising gothic folk/blues music with modern dissonances and timeless catharses. Seven songs that feature Vajagic's vocals against a backdrop of ragged guitars, reverb, and occasional bursts of noise freakout. Includes guest spots from an assortment of Montreal musicians--members of GODSPEED YOU BLACK EMPEROR, HRSTA, SHALABI EFFECT, A SILVER MT. ZION, etc.--playing a wide variety of eclectic instruments." [from the press release]

*** VELEHENTOR - Sak-Yelga CD (Eternal Pride Prod. EP003, 2005) [lim. 333] €13.50**

VELEHENTOR ist das Seiten-Projekt von CLOSING THE ETERNITY!
"Malignant rhythmic death-industrial with dense sound and misanthropic texts in Russian. Release is packed in DV-box with 8-page booklet. "Velehentor continues to discover "black pearls" in the past and

future of our planet. This time "the treasure" was found in the river of Sak-Yelga, one of the dirtiest on Earth - maximum permissible concentration of copper is exceeded about 800 times - and the city of Karabash standing on its banks. This settlement, littered with leaden and arsenic slag and surrounded by the remains of forests burnt by sulphur, is located at dead-end siding of the South Ural railway. It has another name – Pirit, which in Russian is an anagram of the word "yperite" and it really reflects the influence of place on inhabitants: diseases of CNS and glands, cancer and oligophrenia." [label info / Zhelezobeton]

*** VETROPHONIA - Promzona CD (Ultra CD22, 2005) €12.00**

Das Projekt von ALEXANDER LEBEDEV-FRONTOV (LINIJA MASS, STALNOJ PAKT) und NICK SOUDNIK (ZGA), zwei der lange aktiven Akteure der russischen Experimental-Szene. Auf 'Promzona' wird aus elektronischen & instrumentellen Quellen & found sounds eine sehr agile 'futuristische' mechanisch-industrielle, soundtrackhafte Geräuschkulisse geschaffen, die zwischen den Polen 'dunkel-schwelend atmosphärisch' und 'kakophonisch-ausbrechender Maschinen-Lärm' schwankt. Die Musik ist in permanenter Bewegung mit vielen kleinsten und aller kleinsten Details und irren Sounds darin, man fühlt sich mitunter wie im Innern einer riesigen Maschine...

6 Stücke, 70 Minuten Spielzeit, Studio-Aufnahmen vom Sommer 2004, grossformatiges gedrucktes Klappcover.

"Brand new album from this legendary orthodox-futuro-industrial project from St. Petersburg. Landscapes of industrial zones, clanks of rusty metal sheets, rings of glass concrete, rumbles of locomotives, roar of fabric pipes and sounds of gramophone from the workshop. Only mind-blowing composition "Protaskivanie Trub" ("Pulling the Pipes") filled with worker's speech samples is worth listening. Vetrophonia doesn't forget about the technological progress too - track "Informatika" tells us about the newest electronic computers working with perforated tapes. Be up to date, listen to Vetrophonia!" [Zhelezobeton]

*** VETROPHONIA - Shumographika CD (Strange Sounds Records SSR-05013, 2005) €12.00**

"The latest release of this band for today. Vetrophonia are Nick Soudnick (ZGA) and Alexander Lebedev-Frontov (Linija Mass, Stalnoy Pakt) playing together orthodox-avantgard industrial. Prodigious blend of flows and short cuts of noise, gramophone wheeze, singing, barking, rattling and synthesized nightingale roulades, thoroughly structured in a dense soundtrack either for fantastic future or for fantasies of feverish-delirious state of mind. Anyway, dashing involute sound plot won't make you bored during the whole disk. Vetrophonia are as always up to the mark!" [Zhelezobeton]

*** VIDNA OBMANA - An Opera for four fusion works: act three - reflection on scale CD (Hypnos HYP2239c, 2006) €13.00**

Dritter Teil der "Opera"-Serie auf Hypnos von VIDNA OBMANA aka DIRK SERRIES, der inzwischen mit FEAR FALLS BURNING weitaus aktiver ist... wobei leicht übersehen wird, dass er in letzter Zeit mit VIDNA OBMANA stets bemüht war, neue Einflüsse und Konzepte in seinen Äther-Ambient einzubauen... hier werden Klavier-Klänge von KENNETH KIRSCHNER verwendet, eine Hommage an MORTON FELDMAN.

"Naturally vidnaObmana can't retreat into oblivion before he finalizes his epic Opera For Four Fusion Works for the Hypnos label. His admiration for composer Morton Feldman (1926-1987) solidifies musically by the participation of experimental artist Kenneth Kirschner who delivers some of the most introspective and desolate piano patterns for vidnaObmana to recycle and process. The third act is composed in memory of Morton Feldman's breathtaking minimal music. The next intriguing step in vidna's ambitious Opera project and must for those who love the desolate, introspective and thematic soundscapes." [label info]

*** VLOR - A fire is meant for burning CD (Silber Records 051, 2006) €12.00**

Ähnlich wie THIS MORTAL COIL eine Art 4AD-Supergroup waren, bestehen VLOR aus Musikern des Labels SILBER aus North Carolina. Die Musik: Minimale Gitarrenpickings & -riffs vermählen sich mit Electronics und anderen Instrumenten, einsame driftende & melancholisch schöne Instrumentals mit Drone-Folk- & Wave-Nähe sind dabei entstanden.... einmal singt auch JESSICA BAILIFF...

"Vlor is Silber's This Mortal Coil-like supergroup, featuring members of the roster in collaboration with label head Brian John Mitchell. Joining him in the jam-sessions are Rivulets' Nathan Amundson, Jessica Bailiff, Aartika's Jon DeRosa, Remora's Jesse Edwards, and Lycia's Mike VanPortfleet. The music found on a fire is meant to burn is mostly instrumental, all guitars, and fits nicely between the folk/rock/drone stylings of the collaborators. At times the music is rough, such as on "Houses Not Homes" and "New Machine," other times, it's extremely

hypnotic, such as on "Wires" and the rare vocals of Bailiff on "Suncatcher" makes for a nice treat amongst the focus on instrumental acumen. This is mood music for the thinking man; it's never too dull, never too flat, even though it is mainly an instrumental collection. Best moment: the gorgeous ambience of "Days Like Smoke," where Mitchell and Mike VanPortfleet turn in a Lycia-like soundscape that's extremely lush and utterly beautiful." [Joseph Kyle, Mundane Sounds]

*** VOLCANO THE BEAR - Egg and two books CD (Vivo Records vivo2006026CD, 2006) €14.00**

"Egg and two books was recorded live at the Phoenix Theatre, Leicester, England in June 2006. The concert was the first time in 4 years that the full quartet had played together in Leicester. The town in which they all met and started the group together in 1995. 2006 has seen a vast increase in live performances from Volcano The Bear, playing in many countries across Europe. Volcano The Bear have released numerous live documents over the years and Egg and Two Books is a perfect example of how the quartet currently sounds live. more details & sound samples: <http://vivo.pl/vtb/>" [label info]

*** VON HAUSWOLFF, CM - The wonderful world of male intuition CD (Oral CD10, 2006) €15.00**

Wieder ein herrlich absonderliches Werk des schwedischen Parapsycho-Soundwerkers: Sinuston-drones & -tunes in verschiedenen Ausprägungen und verdeckte & verzerrte Zitate diverser berühmter Leute, die wie aus einer Geisterwelt zu uns sprechen, sind die Ingredienzen dieses Albums... VON HAUSWOLFF ist wieder so weit vom Alltäglichen das es eine wahre Freude ist !

'The wonderful world of male intuition is an astounding masterpiece dedicated to male intuition : all a program. It will be followed by a second opus later this year dealing with the Horrible sides of male intuition...' [label info]

"Probably the name Carl Micheal von Hauswolff doesn't need much introduction. His conceptually edged releases on labels as Sub Rosa, Touch and Raster Noton deal with such subjects as architecture and voices from beyond. Here 'The Wonderful World Of Male Intuition' is the subject. To shed some light on it, he uses sine wave oscillators, field recordings (sea, land, outer space) but also the voices of persons important as 'positive energies in a world that obviously is feasting on itself without knowing how to go to the toilet', being the Dalai Lama, Willem de Ridder, Gregory Bateson, Alvin Lucier, John C. Lilly, Albert Hofmann, Friedrich Jürgenon and Brion Gysin. Many of these voices are processed through the use of the sine waves, in some way or another, which makes the voices hard to understand, but of course that is not the intent anyway. Throughout the forty some minutes, I learned nothing much about the male intuition (if that exists at all), but purely as a work of sine waves and field recordings I must say that this is a particular strong work by Hauswolff. Not too overtly minimal, leaning on his sine waves, but it's the combination of all three components works quite well, the sine waves, field recordings and voices. It might perhaps even the best Hauswolff I ever heard (despite not having heard all, he admitted straight away)." (FdW / Vital Weekly)

Address: <http://www.oral.qc.ca>

*** VROMB - Rayons CD (Ant Zen act151, 2003) €13.50**

"Konzeptuell und musikalisch wieder überzeugend – das neue VROMB-Album beschäftigt sich mit der akustischen Umsetzung von STRAHLEN..." [old Drone info]

"vromb's intention on 'rayons' is to translate several kinds of rays into music - ranging from sunbeams to optical rays. so, 'rayons' can also be seen as an aural sight-seeing tour. the 'speed' factor is that of a person moving (whether by foot or in different vehicles). this movement was transformed into rhythmic patterns. imagine the aural equivalent of taking a walk during a thunderstorm ('éclairs') or feeling the sun peaking through a clouded sky while window shopping ('boulevard'). all sounds were generated with analog and digital synthesizers. the listener might believe that they are hearing modulated samples but this is not true. it is once again, an example of girard's virtuosity in creating 'naturalistic' soundscapes with pure electronic equipment. for the images on the album cover, girard gave the photographer, alain gauvin the basic audio tracks for inspiration. the final musical structure on 'rayons' is based on inspirations from gauvin's pictures which were taken in the montreal area. so close your eyes, let yourself go and feel the rays coming out of your speakers." [press release]

*** WATERMANN, JOHN - Calcutta Gas Chamber CD (Cold Spring Records CSR52Cd, 2006) €13.50**

Re-Release dieses Klassikers von 1993 (ND CD 003) des im Jahre 2002 verstorbenen Deutsch-Australiers - ein dunkles, dichtes Werk mit elektro-akustischen Qualitäten, viele konkrete Geräusche & Sounds &

Cut-ups, meist undefinierbar, aber voll von unheimlich beseeltem maschinellen Leben... absolut packend!

"The concept of aurally conveying the horror of a gas chamber was realised through field recordings in an abandoned electrical power station in Brisbane in 1992. The sounds are grating and harsh, a mixture of field recordings and electronic manipulations. One can rarely pinpoint a location or action but the images the sounds conjure up are of all sorts of nefarious activities related to death by machinery. The sleeve notes take you into the horror that is the Calcutta Gas Chamber. A beautifully composed and produced CD, completely remastered and re-packaged." [label press release]

Chris WATSON - Outside The Circle Of Fire CD (Touch TO:37, 1998) €14.00

Back in stock !

"Kollektion von über Jahre gemachten field recordings mit erstaunlichsten Sounds von Tieren und Natur, teilweise so nah aufgenommen wie man es sonst als Mensch niemals zu hören bekommen würde. 22 Stücke „environmental sound art“ pur, der Komponist ist die Natur !

An amazing collection of field recordings from animals and nature, with sounds so near & distinct usually not possible to experience, pure beautiful sound art with the nature as composer." [old Drone info]

"close-up recordings of animals, birds and insect life: a cheetah close up against a baobab tree, a Southern right whale breaks the surface tension, an old song from the Caledonian horse woods, red rumped tinkerbird song, 20,000 knot down on the shingle above a spring tide, in the hollow ring of a runied bothy a starling mimics the noise of farm machinery, dry tropical contact calls precede spider monkeys along the branches, lemon rumped tinkerbird song, an evening chorus of corncrakes electrifies a damp meadow, a lioness threatens, vultures taste the dry crackling viscera inside a zebra's rib cage, the exhausting aggression of a red deer stag, along the dry sandy banks of the Zambesi a Mozambique nightjar is sucking in all the remaining light, piercing insect metal at my feet in the forest, the driving flash of wings across a wet forest path, elephants' midnight breathing, deathwatch beetles alive upstairs, tawny owls sing at the woodland edge, hyena, whooping, closing." [press-release]

*** WATSON, CHRIS & BJ NILSEN - Storm CD (Touch tone27, 2006) €14.50**

Nach "Wind" und "Land" nun "Sturm", weitere Feldaufnahmen von Seeluft, Möwen, Wellen, Seelöwen oder Seehunden (?) die wie mutierte Babies schreien, das alles wirkt sehr kraftvoll, aufwühlend, kalt & mächtig... beide haben lange solo-Stücke aufgenommen (in Schottland und auf Gotland & Öland in Schweden), und für das SIGWX - Stück zusammengearbeitet... wieder fantastisch und ein Muss für field recording-Freunde !!

"This CD continues the collaboration between UK sound archivist Chris Watson (Cabaret Voltaire) and Swedish electronic artist BJ Nilsen (Hazard), which began with Wind (Ash International, 2001) and Land (Touch, 2001) and comprises 3 tracks, 2 solo and 1 collaboration. ChrisChris Watson writes: "During December 2000 several significant storm fronts developed across the North Sea and Scandinavia. Benny remarked to me that he had recorded some of these on the Baltic coast and proposed a collaborative CD project based around our mutual interests in the rhythms and music created when the elements combine over land and out to sea. We spent the next few years gathering recordings on our respective coastlines and islands during the very active weather windows during the autumnal equinox and winter solstice. This was focused around our following one particular cyclonic system, which veers over Snipe Point on Lindisfarne to the Isle of May in the Firth of Forth, and finally descends upon Öland and Gotland where Benny listened in with a favorite pair of Sennheiser omnidirectional microphones." [press releases]

*** WERREN, PHILLIP - Electronic Music do-CD (Cast Exotic cat#003, 2006) €20.00**

"Brand new reissue of an impossible-to-find early Canadian electronic 4LP box by composer Phillip Werren. Only 100 copies were ever pressed of his early electronic work. It was recorded at Simon Fraser University (Vancouver), McGill University (Montreal) & Radio Warszawa (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 were 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. 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 American works by Robert Ashley, Tod Dockstader, and

Gordon Mumma. More currently, this would sit nicely with an oddball release by Wolf Eyes, Double Leopards or Excepter." [press release]

*** WHERE - Wererat CD (Eibon Records whr066, 2006) €13.00**

After 14 atomic bombs the USA throw on a small island named "Engebi", rats were the only species that survived there. This album by Italian artist WHERE is inspired by the idea that humans create a creature that will survive at the end. WERERAT is a disturbing trip into RAT-territory, using original rat-sounds & diving into endless desert-drone-fields....

"Cavernous dark ambient, made out of field recordings taken exclusively in sewers and other rats-infested places. A frightening and immersive journey through shadows, somewhere between crepuscule and nightfall, far from the flashing rays of daylight. They are coming to catch us....." [label info]

*** WIESE, JOHN – Teenage Hallucination 1992-1999 CD (PacRec tro206, 2006) €12.00**

"Teenage Hallucination is a compendium of Wiese's initial recordings as a teenager to his seminal early vinyl appearances. From pure analog bedroom havoc to intense cut-up harsh noise blasts, Wiese steadily developed his highly personal and specific style of extreme music while trying to survive the St. Louis experience.

52 tracks in nearly 80 minutes of the best material from his Catwoman 7", split LP with The Haters, split 5" with Panicsville, collaborative tracks with GX Jupiter-Larsen (The Haters) and Corydon Ronnau (Sissy Spacek), and featuring many completely unreleased and unheard tracks of isolated midwest basement obscurity.

Full liner notes by T.Mikawa (Incapacitants/ Hijokaidan) and Seymour Glass (Bananafish). Limited to 1,000 copies." [label info]

*** WOLF EYES - Human Animal CD (Sub Pop 0688, 2006) €14.50**

Material von 2006, das erste Album ohne AARON DILLOWAY, der sich jetzt seiner Solo-"Karriere" widmet. HUMAN ANIMAL ist ein mitunter ziemlich aggressives Noise-Brett mit sehr spannenden "Hinführungen", wie immer schwelend und bis zum zerbersten gespannt...

Wir meinen: WOLF EYES sind einer der wenigen Noise / Rock / Industrial - Bands zur Zeit, die es verstehen, "intelligent", d.h. mit Spannungsbögen & interessanten Sounds, zu agieren.. und wenn sogar das HELLDRIEVER-Magazin schreibt: "...manchmal klingts auch ein bisschen nach Geisterbahn. Kurz und gut: Das ist gequirlte Scheiße, reiner Krach und versprengte, teilweise angejazzte Tonsprengsel ohne jede Struktur oder gar Wiedererkennungswert! Im Endeffekt nur anstrengend, könnte ich mir prima in den Top 10 der internationalen Foltercharts vorstellen – ich würde wohl nach ein paar „Songs“ alles Mögliche und unmögliche gestehen – wo soll ich unterschreiben Mr. Bush?" ... dann ist das für den geneigten Noise-Hörer doch eher als Auszeichnung zu verstehen ;)

"After a year of non-stop touring in support of 2004's Burned Mind, Wolf Eyes were ready; seasoned to travel through horrible new areas of sound. During one four-week period at the dawn of '06, they laid down ideas in their studio, the Terror Tank. Those ideas would shape what would be the new album, Human Animal. This new slab is the first with Mike Connelly (of Hair Police and the Gods of Tundra label) replacing Aaron Dilloway. Though he no longer tours with the band, Dilloway remains involved and helped to mix the new record with BMG (who also did the deed on Burned Mind). These songs are rotten with metal, reeds, consciousness-erasing islands of black doom. Bass-heavy rippers, late-night free-terror jams, afflicted dog-hearts, underwater crabs: pure mayhem. The new double bass attack is showcased on "Human Animal"/"Rusted Mange" with scraping strings and a full terror-shriek workout re-organized by Dilloway. New directions are countered by "Rationed Rot," which revisits the eerie Throbbing Gristle-esque vocal deployment that dates from Wolf Eyes' Dread LP. The album also features the band's first ever cover song: a dead-on rendering of No Fucker's rotten hXc anthem, "Noise Not Music," which closed out a lot of shows on Wolf Eyes' recent European tour. As ever, Wolf Eyes will be living on the road, with Australian and American tours in the works, and an invitation from Thurston Moore to play at All Tomorrow's Parties in December 2006 alongside Sonic Youth and The Stooges." [press release]

*** XABEC - Using unused methods CD (Hands D099, 2006) €14.50**

Nach langer Zeit ein neues XABEC-Album, welches das zuvor abgesteckte Feld in verschiedenste Richtungen erweitert, z.B. tauchen viel stärker als zuvor songorientierte Strukturen auf (z.B. entsprechende Sequenzer-Sounds & fast schon groovige Bass-Läufe), manches ist harmonischer, langsame trip-hop-Beats werden eingesetzt, daneben aber auch bedrohlich-düstere Soundscape-Stücke mit fantastischen Experimental-Effekten & Sounds, sogar HarshNoise-Einlagen & sowas

wie Neue Musik-Adaptationen mit Chorälen & wuchtigen Piano-Drones... und dann ist da noch ANNE CLARK... insgesamt geht vieles in eher Art Ethno / World - DarkWave-Ambient Richtung.. man ist verwirrt ob der Fülle und doch macht das alles Sinn auf einem einzigen Album. Jedes Stück sehr eigenständig und ANDERS als das vorherige.....unglaublich variantenreich, nahezu perfekt durchdacht und durchkomponiert, ein kleines Meisterwerk !

"This new album of Manuel G. Richter aka Xabec sounds definitely like a milestone in his career. The main basis of the sound remains dark ambient orientated, but has been mixed with very different influences. The most unexpected input is probably the use of a low trip-hop minded rhythm on the "Gummaff"-cut. The biggest surprise on this album is for sure the contribution of new-wave icon Anne Clark. She did some vocals on the excellent "If"-track. Her cold timbre of voice reinforced with an effect in the production perfectly fits to the frozen atmosphere of this track. Xabec also delivers pure soundscapes with cuts like "Oulu", "Crash travel (live)" and "Leaves". These pieces aren't the most exciting ones, but they add certain diversity to the production. Next comes a new cool track entitled "Transformation". We here get back into rhythmic while some space sounds add an extra dimension to the track. "Using unused methods" became a very diversified album and next to A. Clark it also features an impressive number of guest musicians. Xabec takes some distance with the industrial and ambient stereotypes, but composes an original sound resulting in an impressive record!" [Side-Line]

*** XIU XIU - The Air Force CD (5RueChristine GER063, 2006) €15.50**

"The Air Force" von XIU XIU ist ein Gespenst. Ein Gespenst, dass seiner ursprünglichen menschlichen Form gemäß noch immer dem menschlichen Rhythmus folgt und dabei elf Songs hinterlässt, die fieberhaft und verstörend sind, aber wunderbarerweise gleichzeitig die eingängigsten Songs sind, die XIU XIU in Form ihrer elektronischen Soundgebilde auf die Welt losgelassen haben. Sie klingen nach großen Sinfonien, die selbst im kleinsten amerikanischen Schlafzimmer mit klingenden Glocken, Beats und smoothen Gitarren, die wie Rasierklingen durch die Haut schneiden, noch Platz finden. Wie der Vorgänger "La Foret" ist auch "The Air Force" ausufernd, ausgeschmückt und kocht vor lauter Lärm förmlich über, ohne einen gewissen Minimalismus zu verlieren." [Cargo / press release]

"The fifth 5RC full-length release from JAMIE STEWART and XIU XIU. A feverish and disturbing eleven-track affair dealing in themes of human grease, bad love, suicide, rape, sex, stormy friendships, domination, and dependency. Produced by GREG SAUNIER (DEERHOOF), Air Force features some of the group's most accessible music to date." [press release]

*** YELLOW SWANS - Psychic Seccession CD (Load Records LOAD090, 2006) €14.50**

"I woke up to the end of electricity. I woke up outside of time. I woke up with my dreams in my life." [I Woke up] Ziemlich genialer Ambient-Noise im Stile von WOLF EYES, pulsierend, einnehmend, gefährlich, spannend - schwelend noisig aber nicht kakophonisch, genial perkussiv mitreissend das dritte Stück "I woke up". "Das neue Album der YELLOW SWANS "Psychic Seccession" schaut aus dem Himmel wohlwollend auf uns herab, um uns vor uns selbst zu retten. Nach "Bringing The Neon War Home" beehren uns die gelben Schwäne mit einem Werk voller kompromissloser Visionen, in denen sich alle losen Fäden, die das Duo jemals geknüpft hat, an ihrem Bestimmungsort in kunstvolle Knoten legen. Momente von leisem Summen lehnen sich an lautsprecherberstende Ausbrüche, die "Psychic Seccession" zu einem Muss machen. In den letzten Jahren sind die YELLOW SWANS mit ihren fast schon legendären Liveaktionen einmal um die ganze Welt gezogen, um das neue Material auf den Opfertisch hungriger Augen und Ohren im Publikum zu legen. "Psychic Seccession" wurde ursprünglich in Australien veröffentlicht und kommt in seiner jetzigen Inkarnation als remasterte Version. Hier hört man jedes Flüstern, jede polyrhythmische Attacke und jedes noch so kleine Quietschen // Beaming down from the sky like a ray of white-hot light intent on saving us from ourselves, the Yellow Swans come up with their second studio record. *Psychic Seccession* is a work of uncompromising vision, weaving together all sides of this duo's 20-sided die. Moments of quiet hum but up against crunchy speaker burners to make this record essential listening. The last few years have seen the Yellow Swans coat the planet with live dates in the U.S., Australia, New Zealand, and Europe. Songs on this record were road tested in front of this planet's hungry eyes... you might have heard 'True Union,' which has been a staple of many of these live sets. This record was originally released in Australia by the Numerical Thief label, and comes to you on Load in a remastered format." [press release]

*** MIKI YUI & ROLF JULIUS – Small sounds meet small music CD (Estatic e/scd2, 2006) €14.00**

Aufnahmen eines Konzertes aus Turin vom 16. April 2005: 2 lange Stücke, spannend arrangierter "mikroskopischer Ambient" !
"At the beginning of 2005, while Julius and I were preparing his second solo exhibition here in Turin, I expressed my desire to invite Miki Yui to coincide with the time of the opening. I wanted to create, albeit briefly, a surrounding which was as congenial as possible for Julius during his stay in Turin, and along with the hospitality in my house, the abundance of Italian food and wine, the atmosphere of the city (all things Julius had expressed pleasure in during his first show here in 2001), I had also thought of organising a meeting with Miki. Needless to say, she was quick to take up the offer. Julius has long had a great appreciation for Miki's work, and has much respect for her as both a visual artist and musician. Indeed it was Julius himself who had suggested I contact her in 2002. A few weeks before his arrival, Julius mentioned during one of our telephone conversations that he would like to play something with Miki at my house, with the idea of making a recording, and thus continuing the collaboration between the two which had begun the previous September when they played one evening as part of Suite in Parochial at Singuhr in Berlin. It seemed like a great idea, and I suggested a performance in front of a small group of friends, after which we could all have a dinner together. Why not? was the answer, a typical one for those who know Julius' sense of understatement, and characteristic of his sincere approval. Miki, too, was more than happy at the idea, suggesting that an audience (albeit a small one, given the dimensions of my living room) would add the right dose of professionalism necessary in order to guarantee a higher level of concentration in the musicians. I spread the word among those friends whom I knew might have an interest in such a venture, and in the end we had a group of ten (as well as Miki and Julius), some of whom had traveled quite some distance: from Paris, Marseille, Milan, and Verona. The 'small concert' took place the evening of Saturday 16th April, from around 9pm. Miki and Julius played wonderfully for a little over an hour, and there was a moment when the rain, falling on the roof above us, joined them for a few minutes. Then, as planned, we all moved into the kitchen for the fitting conclusion, both festive and delightful, to such a special event. That which happened in the kitchen after the concert is in the memory of all those present, and one can only speak of it: flavours, and smells, are incommunicable, and are now lost forever. That which we were able to hear (and see) during the concert, however, is now available to everyone: enclosed within that small circle inside the sleeve, and ready once again to be spread out in air, to be once again heard and appreciated." [Carlo Fossati, maggio 2006]

*** ZECHARIA, ZADIK - Kurdish Melodies on Zorna CD (Bo'Weavil Recordings 14, 2006) [lim. 550] €14.00**

Im Mittelpunkt dieses Albums steht das kurdische Blasinstrument "Zorna", das ähnlich wie eine Trompete geformt aber länger und schlanker ist und den typisch "quäkenden" Klang besitzt, der dem von schottischen Dudelsäcken ähnelt. Der meisterhaft virtuos spielende ZADIK ZECHARIA betört mit kurdischen Melodien, die von treibender Perkussion begleitet werden, hypnotisch und treibend. Das ganze ist eine Wiederveröffentlichung eines alten Tapes aus den 80ern!
"Zadik Zecharia's zorna playing is a powerful relentless blast of beauty. The drone-like qualities that engulf both the listener and player are unyielding in their intensity from start to finish. The instrument, well known in the Middle East, particularly in Kurdistan, Iraq and Turkey, is similar in sound and intensity to the Scottish bagpipes. Zadik takes few pauses for breath, but wildly plays a continuous flow of melody weaving around the Dola drum that provides a pulsating rhythm. Zadik Zecharia was born in the Sharnash Village in Kurdistan and moved to Israel in 1950. Zadik has dedicated his whole life to playing the zorna -- a traditional, trumpet-like instrument (but longer and narrower), that has been identified with the Kurdish people. 'There are two kinds of melodies: Chopie and Shechni. The Chopie are the fast melodies, tunes for dancing with the high notes of the Zorna. The Dola drum always accompanies the Zorna on Chopie tunes. The Shechni are slower melodies in the background, sad tunes that are usually played while the celebrators are sitting around the table. It reminds them of their Motherland, Kurdistan, and serves as an intro to the partying and dancing.' (Tzadik Zecharia, Jerusalem 2005) First released on cassette in the 1980s, Bo' Weavil reissue this with a beautiful digi-pack designed sleeve. Limited to 550." [label info]

*** ZELIENOPLE - Stone Academy CD (Digitalis Industries 033, 2006) €13.00**

Songorientierter als zuvor (Gesang und Melodien schimmern durch), diese Band aus Chicago, aber immer noch sehr droney, trancig, nebulös, verträumt, und sanft melancholisch. Was für laue Sommernachmittage, auf dem Label eine TARENTEL-Mitglieds. Filed under: impro - postrock - folkdrone ...

"Chicago's ZELIENOPLE create acoustic improvisations that have as much in common with Thruja as they do the late period work of Talk Talk. Stone Academy picks up where 2005's brilliant Ink left off, balancing the simple beauty of guitar-based songs with overwhelming, dark drones. Zeliénople have mastered the art of making expansive, luminescent drones sound as organic as the soil beneath your feet. Vinyl limited to 300 hand-numbered copies." [label info]
"...Stone Academy, at its core, is basically a stripped down folk record. Simple strummed steel string guitar, wavery plaintive vocals, warm swells of ambience, wrapped in TONS of thick reverb, like it was recorded in a cave or a gymnasium or empty swimming pool, and while each song has this strummy folk center, each track evolves or devolves in a totally unique way, into a barely there minimal crawl, into grinding washes of distorted guitar, into warm thick swirls of My Bloody Valentine like buzz, into weird 20th century abstract clatter, into Murky Dead C like blurry noise rock, and sometimes into nothing at all, just sort of quietly and contemplatively drifting along, shimmering in a druggy haze of warbly ephemeral folk and whirring ambient rumble." [Aquarius Records]

*** Z'EV - Past Life CD (Paranoise Records PNP11, 2006) €13.00**

Qualitativ sehr hochwertige Aufnahme eines Konzertes vom Oktober 2005 (Köln, Kulturbunker). 45 Minuten zwischen perkussiver Ekstase & ruhigen metallischen Resonanzen, kommt im Metal-Cover !
"Shamanic drumming and ritual percussion performed live in Cologne by this pioneer of industrial music. The natural reverb and resonance of the room gives this recording a very special sound. Z'ev: "the sound is so colossal and ... the instruments are so sparse - it blows peoples minds." cd is fixed on a metal plate with sticker on the backside. [Paranoise Records]

*** Z'EV - Symphony # 2 : Elementalties CD (Blossoming Noise BN015CD, 2006) €14.00**

Herrlich scheppernde, dronige, rauschende Klänge mit hoher Dynamik, kein Noise - sondern eher eine mysteriöse Sounddimension, die durch eine nachträgliche Bearbeitung von einem Konzert von 1990 entstanden ist. In neun "movements" werden verschiedene Aspekte dieser betörenden Klanggewalt herausgearbeitet, das hat oft etwas schwankend-taumelndes, unheimlich räumliches, die einzelnen Sounds sind kaum noch identifizierbar und schwirren in Wellen & Spiralen durch den Äther.....das ist mit das Beste, was wir von Z'EV kennen, unsere wärmste Empfehlung!!
"A pioneer of the 'industrial' movement, Z'ev has been cultivating his percussive noise for over 20 years. Collaborating with the likes of Glenn Branca, Genesis P. Orridge, KK Null & Stephen O'Malley, to name a few. Started in late 2005, *Symphony #2* was composed in London using source material drawn from his live performance in October 1990 at the Wang Concert Hall, Amsterdam. Completed January 2006 in L.A., *Elementalties* is a text/sound document and comes housed with a 12-page booklet." [label info]

*** Z'EV / FRANCISCO LOPEZ - Buzzin' fly / Dormant spores CD (Lapilli LAPCD3 / Black Rose Rec.BRCD 06-1008, 2006) €13.00**

Zwei lange Stücke auf dieser beeindruckenden CD, die auf gemeinsam erstellten Klangquellen beruht. Das 32 minütige "buzzin' fly" von Z'EV ist ein atemberaubendes Dronescape voller aufblitzender und schneidender Sounds, bei LOPEZ wird daraus eine 40minütige Versenkungsübung, wenn mächtige Eisberg-Drones auftauchen und wieder verschwinden gerinnt die Zeit, hier tun sich furiose Welten auf genius stuff !!!
"A sensational collaborative album between Z'EV, one of the forefathers of industrial music, and renowned Spanish artist Francisco Lopez, known for his releases performances and installations worldwide. Z'EV's 'buzzin' fly (in loving memory of Tim Buckley)' is a full spectrum 32 minute piece full of dynamic shifts, sonic worlds and can be described as oceanic in feel. Lopez's 'dormant spores' takes 40 minutes to run its course, and is perhaps a more meditative piece than Z'EV's, but no less challenging. Lopez skilfully crafts minimalist hypnotics that can be as destructive to delicate eardrums as they are captivating. Both works complement each other and form a powerful album that Lapilli and Black Rose Recordings are happy to release." [label info]
"...Lopez more than Z'EV, but both are avid collectors of sound material from the world that surrounds us. Lopez is the man with the microphone, while Z'EV does that too, but he also is on the look out for material to play his percussive music on. Throughout Z'EV's career percussive music has played an important role, but the studio has had a likewise big role in his work. Using the studio (no doubt a harddisc these days) to its extreme, using as many tracks as possible to make subtle shifts and changing patterns throughout the piece. Perhaps the opposite of how Francisco Lopez: using sometimes just one or two sound sources and exploring them through radical equalization. Before he did this using a very low audible range for his music, but lately he

has shifted towards audible material, but in cut-up/collage way. Here it is no different. The sound sources of both are presented in a strong collage form, in which loud/soft material, sometimes with smaller blocks of silence in between them. A very intense piece of music. In the five pieces by Z'EV things stay throughout on a more equal level, in which sounds seem to shift and phase along side each other. The whole thing, rather one piece in five blocks than five separate pieces makes a highly psychedelic pattern of sounds moving in and out of phase. Two sides of the coin called field recordings and both sides, even when so different, are equally great. Powerful, intense and illusionary. Great stuff." [Fdw / Vital Weekly]

*** Z'EV / DAVID LINTON - same CD (Die Stadt DS98, 2006) [lim/numb. ed. of 500] €13.00**

Diese CD erschien zum Anlass des - leider sehr mässig - besuchten Konzertes in Bremen am 11. November 2006, wo die Besucher Zeuge eines fantastischen DAVID LINTON-Konzertes werden durften. Auch die CD überzeugt mit 4 Stücken: ein kurzer obskurer Z'EV live-Mitschnitt mit cut-up voices aus London vom April 1990, ein exzellentes fast 20minütiges neues Power-Ätherdrone-Stück (Zusammenarbeit von LINTON und Z'EV), ein Live-Mitschnitt einer LINTON-Performance (New York Mai 2006), und ein ebenfalls sehr frischer Remix von LINTON von Z'EV source-Material. Ein kleiner, fast unauffälliger Release, der dem geneigten Drone-Fan aber sehr ans Herz gelegt sei!! "A four track CD released in conjunction with a live concert on the 11. November 2006 in the 'Lagerhaus' Bremen, feat. Exclusive tracks by Industrial Music legend Z'EV and New York based percussionist and multimedia artist DAVID LINTON who has worked with among others: Lee Ranaldo, Glenn Branca, Rhys Chatham, Diamanda Galas, Christian Marclay and Elliot Sharp. Each artist is featured with a solo track plus a remix of the other artists material. Limited edition of 500 numbered copies. Playing time: 60:36 min.

Track listing:

1. Z'EV 'Soliloquy #1' 11'11"
2. Z'EV 'Not Nil' 19'58"
3. DAVID LINTON 'Emerald Portal Excerpt - Part 1' 22'27"
4. DAVID LINTON '7/11 elective-RE:mix_Z'EV' 7'00" [label info]

*** Z'EV - Production and Decay of Spacial Relations vs. Reproduction and Decay of Spatial Relations do-CD (in 12"-Cover) (Die Stadt DS-91, 2006) €18.00**

"Celebrating the 25th anniversary of the very first Z'EV studio album which originally came out on Backlash in 1981, DIE STADT is proud to announce the re-release of 'Production and Decay of spacial Relations' for the first time on CD. It features the original seven tracks from the vinyl plus six 'recodings' entitled 'Reproduction and Decay of spatial Relations' made by Z'EV in May/June 2005.

Back in the day Z'EV used to bring boxes over from Holland when he would come back to New York City which he would sell to Bleeker Bob (a famous Record Shop situated in the East Village of NY) who told him: "this is the best industrial record ever and I sell it to every japanese buyer who comes into the store". The CD is housed in a reproduction of the original LP (!) cover and comes with a special handmade insert. First edition of 500 copies. Total playing time: 79'57 min." [press release]

".....It seems like he manically catching up, and as such the re-issue of 'Production And Decay' is more than well-come. This was z'ev's first studio LP from 1981, recorded and released in Rotterdam on a curious and regrettable long forgotten experimental music label Backlash Records (who also released Tuxedo Moon and Nyrabakiga). Up to that point z'ev in various guises just released live recorded material. It is where the interests of z'ev started to mingle: the live playing of percussion and the studio techniques, which he used in several other projects, such as Stefan Weisser. I don't what the studio of Backlash looked like, but it's a pretty interesting production. The sound gets processed, slowed down, but then new layers are added and strange muffled but strong rhythmic sounds occurs. None of the original power has been lost here. It was in its day already a masterpiece of 'industrial' music, and still is. On the same CD all the material gets a treatment in 2005, through some of the techniques z'ev uses these days. The layers are much thicker and fatter and lays less on the rhythm aspect. It makes this a great document. And with the first 500 copies there is also a second CD with three pieces from 1982. The first one is a live piece of metal percussion, which gives an idea what it sounded like in the day: raw and untamed. The second piece is a sound poetry/tape piece of heavily layered voices and 'Element/L' is a highly deformed piece of layered percussion, until it becomes an engine like sound." [Fdw / Vital Weekly]

*** ZOÄT-AON - The Triplex Bestial CD (Aural Hypnox [AH07], 2006) €13.50**

Second album by this impressive ritual ambient / drone-project from northern Finland, who was also active before as DEPTHER (does anyone remember that great CDR on Nihil Market from 2001?) and who is a part of I.CORAX now. Tons of different sounds created from various sources are put together and form a kind of chaotic ambience-noise, endlessly going on but always shifting, quite perfect to enter a state of shamanistic trance and the inner & outer otherworlds. Going through many different stages here there are also some very beautiful more quieter moments, that reveal an unexpected emotional depth.... great album from this great "archaic shamanism / trance" - label from the very north Finland!

"By the careful adjustment and manipulation of both modern and archaic mediums is created a highly dynamic work of aural alchemy depicting the trance and dream of a carnal totem standing between Heaven and Earth, where the unearthly sound of starlight's serpentine arteries winding together with the blackened branches above mingles with the oneiric hisses and crackles of necromantic phantoms and slithering roots below. A barbarous, sonic paradox suggesting the subtle arousal of the ancestry in flesh, a work both soothing and threatening to the intuitive mind. (total time: 61:05)" [label info]

4.1. CD COMPS

*** AVANTO 2006: TONY CONRAD, JIM O'ROURKE, RALF WEHOWSKY CD (Avanto AAAAA, 2006) €13.00**

"Nur drei Künstler des ewig langen und großartigen Lineups der letztjährigen Avanto-Ausgabe sind vertreten: Tony Conrad (13 min), Ralf Wehowsky (22 min) und Jim O'Rourke (26 min). Conrads epische Solo-Violine (für La Monte) wird auf ganz untypische Art gestrichen, erklimmt zaghaft niedrige Gebirgsketten und verlischt in seichten Untiefen. Wehowsky kommt äußerst stark: Aufnahmen von Topias Tiheäsalo an der Gitarre und der Rogalli Revival Band werden um sich selbst gestülpt und nach außen geschnallt. Fein elaboriert gerinnt die Musik vom konkret Unhörbaren zum zentriert Kaputten, vom lyrisch Verstörenden zur Unordnung im Lauten. O'Rourke reanimiert eine Drone-Arbeit aus den 1990ern; äußerst langsam entfalten sich Geschmack und Tiefe, bis jede alte Idee sich zu Tode vergegenwärtigt hat und Schweigen den Ton angeben muß. Top Comp!" [Erik Benndorf] "avanto is annual festival of experimental music and film. Since 2000, avanto has introduced contemporary and historical works of experimental music and film to enthusiastic audiences. avanto 2006 CD includes previously unreleased compositions by Tony Conrad, Ralf Wehowsky and Jim O'Rourke. Wehowsky's and O'Rourke's pieces premiered at avanto in the tape music concert on Saturday 18 November." [press release]

"Tony Conrad (violin): DAGADAG for La Monte. Ralf Wehowsky: Würgengels Lachende Hand. Composed by Ralf Wehosky between April and September 2006. The sound material for the piece has been supplied by Topias Tiheäsalo (guitar) and The Rogalli Revival Band, MK II (Sonja & Sören: vocals, Ch. Rogalli: oud; recorded in April 2006 by RLW), transformed and morphed by Ralf Wehowsky. Jim O'Rourke: Out with the Old. Recorded in 1990-1991-1994-2006." [liner notes]

*** BIP-HOP GENERATION VOL.8 CD (Bip-Hop [bleep32] , 2006) €15.00**

"Bip Hop Generation Vol. 8" tritt auch in dieser Inkarnation über 79 Minuten den Beweis an, dass die Allianz zwischen akustischen Instrumenten und digitalen Technologien eine bleibende ist. MURCOF arbeitet mit Orchester-Samples, die er in neue Texturen einwebt und mit winzigen Sounds und Rhythmen in etwas gänzlich Neues verwandelt. Die Musik von TENNIS (Ben Edwards von BENGÉ und Douglas Benford von SI-CUT.DB) ist ein einziges Amalgam aus kurzen Geräuschen und digitaler Verarbeitung, während MITCHELL AKIYAMA aus Montreal sich mit der Kunst befasst, konventionellen Instrumenten auf unkonventionelle Weise Töne zu entlocken. MINAMO ist ein elektro-akustisches Quartett aus Tokio. TU M' stammen aus Italien und nennen sich nach dem letzten Bild des Malers Marcel Duchamp. STRINGS OF CONSCIOUSNESS lassen musikalische Motive auf die Reise durch eine fast schon filmische Atmosphäre gehen. Die Bip Hop Generation lebt!" [Cargo - press release]

"The first six volumes of 'Bip-Hop Generation' were all quickly released, some years ago. It took more time to release number seven and now 'Volume 8' is released, also with a considerable gap. Why this is, I don't know. It seems there are enough great music projects out there that could fill future volumes. Of the six bands (there are always six, each with about ten to fifteen minutes of music), only one is less known, at least to me, which is Strings Of Consciousness, whereas the others have a well-known reputation, and each with a great deal of releases. Perhaps I didn't note this so much with the previous compilations, but it seems that here tracks were selected for their more or less acoustic

character, however placed inside the digital environment. This works different ways, such as orchestral, dark samples by Murcof, various string instruments by Mitchell Akiyama, guitars with Minamo and the bigger ensemble of Strings Of Consciousness, who add harp, guitar, trumpet, saxophone and turntables and with TU M' a combination of all sorts. Only the slightly rhythm tracks by Tennis seem to fall a bit outside of this, but that is hardly a problem. It makes this throughout a very coherent compilation, showcasing some of the best talent in this field." [Fdw / Vital Weekly]

*** COILECTIF. IN MEMORY OF JOHN BALANCE AND HOMAGE TO COIL CD (Rotorelief ROTORCD0001, 2006) €16.00**

Die "französische JOHN BALANCE-Hommage" mit 33 Stücken aus Experimental, Post-Industrial, Impro / free Jazz, Ambient & Elektronik, mit erwartungsgemäss vielen Verweisen und Verwendung von COIL-Materialien... fast durchweg exzellentes Material, einige alte Industrial-Helden von denen mal lange nichts gehört hat (wie VIVENZA, ETANT DONNES) sind dabei, aber es gibt auch viele neue Namen zu entdecken, alle vereint durch den grossen Einfluss den COIL augenscheinlich auf sie hatte...

"17 french bands from the genesis of industrial, experimental, free jazz musics, for the most part unclassable underground musics, and more recent and emergent artists from the same vein, form Coilectif. These artists explore and express, openly and without limits, what Coil's heritage suggests to them, an opportunity to make an homage to Geff Rushton aka John Balance or Jhon[n] who left us on November 13th 2004. Coilectif is also an homage to all the musicians and illustrators Scherer & Ouporov participating to the project united for the first time in such an outline, where each one of them expresses what Coil's universe evokes to him through lunar, astral and visionary excursions, keeping his own artistic identity. It is not a compilation of remixes of Coil, nor a catalogue of tracks of these artists released before, but a genuine concept of creation in which this collective of artists homogenizes itself around a real artistic project. The 17 new tracks form an intimate, magnetic and timeless piece of work. The vinyl and CD editions come with quotations of various artists and with a text written for the project by the writer and philosopher Jean-Marc Vivenza called 'méditation sur la mort'. Coilectif is : ART&TECHNIQUE, BELA GOOSY, DEFICIT DES ANNEES ANTERIEURES, DE MANGE MACHINE, DESACCORD MAJEUR, ETANT DONNES, GAS ANOREX, GITANJALI & THE MASTERS OF MYSTIC ENTERTAINMENT, ILITCH, JAC BERROCAL & JACK BELSEN, LAURENT PERNICE & JACQUES BARBERI, LES NOUVELLES LECTURES COSMOPOLITES, OTHILA, PACIFIC 231, PALO ALTO, SERVOVALVE, VIVENZA." [press release]

CONSTRUCTION SONOR – A SONIC JOURNEY BENEATH THE ALPS do-CD (Pro Helvetia, 2003) €17.50

Swiss artist BERND SCHURER (known for the DAS ERDWERK 7" on Drone, and now active with his label DOMIZIL and solo-works) created a great field recording journey (94 short spots) made in the tunnels, tubes, shafts and railways below the alps. On the second CD we find 13 remixes of the basic material, by artists that live along the featured recording places!

SEELENUFT, BALDUIN, TABLE, DOLMEN, DRUMPET, BLANK, MÜLLER/KORBER, INTRICATE, MONOLAKE, ARCHETTI, and also ERIK M, FENNESZ, REFAT.

Comes with big poster-inlay and booklet, a real stunning release for sound-researchers ! BACK IN STOCK ! STILL TO DISCOVER!

*** DRONE RECORDS - A Selection of Drones Past: Singles 1993-2000 do-CD (Tumult Records TM000, 2006) €13.00**

Sehr lange in Planung, nun wurde es doch noch was: Eine persönliche Auswahl des San Franciscoer Labels TUMULT RECORDS von Stücken der Drone 7"es, die zwischen 1993 (also der DR-01) bis 2000 erschienen sind! Kommt mit Mini-Poster, welches Cover-Abbildungen aller hier erwählten Drones enthält... zwei CDs zum Preis von einer !

"Der Prophet gilt nichts im eigenen Lande, oder wie war das nochmal? Da muss schon ein Label aus San Franzisko kommen und damit knapp 15 Jahre Labelarbeit würdigen. Der Untertitel der Doppel-CD bringt es also auf den Punkt: "Singles 1993-2000". Mit gerade hier schon bekannteren Acts wie Maeror Tri, Inade, Alio Die oder Aube deckt der Sampler die ersten 50 7"Vinyl-Veröffentlichungen des Bremer Drone-Labels ab (mittlerweile ist man bei Kat.-Nr. 81 angelangt!). Auf dieser Selektion enthalten sind vielleicht nicht alle, aber doch ein sehr grosser Teil der Highlights besagter Singles; alle zum ersten mal überhaupt auf CD erhältlich. Für Menschen mit dem Hang zu experimenteller, aber eben nicht gänzlich unzugänglicher Elektronik ein echter Pflichtkauf. Natürlich wendet sich dieser Sampler eher an die üblichen Nerds, also die Kenner des industriellen Genres, er funktioniert aber auch wunderbar bei der entgegengesetzten Zielgruppe: Sehr geeignet also für Einsteiger, die sich einen Einblick über 15 Jahre Industrial-

Underground verschaffen wollen. Der Zugang zu diesen grandiosen Klängen fällt viel leichter, als es zunächst den Anschein haben mag... [Uwe Marx]

"An incredible collection of some of the best tracks from the early years of German vinyl-only drone label, Drone Records. An institution in the underground music community, every Drone release is ultra limited and hand assembled by the artists themselves. This compilation collects some of the most amazing early works, originally vinyl-only, available here on CD for the first time ever, from Maeror Tri, Alio Die, Dual, Ultra United, Delphium, Inade, Aube, Vance Orchestra, Osso Exotic, Klood, Vir, Reynolds, Spear, Dronaement, Toy Bizarre, Tarkatak, Francisco Lopez, Kallabris, Yen Pox and Die Feinen Trinkers Bei Pinkels Daheim. A completely mesmerizing collection of droning, drifting bliss. From barely-there minimal ambience to thick clouds of whirring fuzz, to glistening expanses of ghost-like melody. Essential for all drone lovers. And of course recommended for fans of Coleclough, Chalk, Aidan Baker, Tim Hecker, Fennesz, Tiermes, Noisegate, William Basinski, Philip Jeck, and the whole current crop of minimal CD-R soundmakers." [press release]

*** HEILIGE FEUER III CD (Der Angriff No. 12 / INDIESTATE IST018, 2006) €14.00**

"Finally, the long-awaited 3rd part of the Heilige Feuer series is out now. This volume is to commemorate the spirit and atmosphere of the third incarnation of the biggest regular Russian industrial festival which took place third time in Saint-Petersburg on October 19th, 2002. As usually, each of the contributors, who have also played on the festival, made two exclusive studio tracks to be released on Heilige Feuer compilation. Martial rhythms and orchestral chord patterns of Wappenbund, obscure forest-inspired drone of Lunar Abyss Quartet, deep dark ambient of Inade and gloomy conspirological electronics of Cyclotimia are blending together into the perfect symphony of sound. The CD comes as a digipak with A5 hard cover booklet printed on the deluxe paper that is very similar to the previous Heilige Feuer volumes. The edition is limited to 500 copies." [label description]

*** I, MUTE HUMMINGBIRDS : A Collection of Drone Music and Dulcet Atmospheres CD (Ex Ovo Records 001, 2006) €14.00**

Erste CD-Veröffentlichung auf MIRKO UHLIGs (ex AALFANG MIT PFERDEKOPF) neuem Label, eine reine Ambient / Drone-Compilation die schon beeindruckendes Feedback erhalten hat....

"I, Mute Hummingbirds" combines the Zen-inspired timelessness of Keith Berry, the circulating guitarspots of Fear Falls Burning, Dronæment's welfare mix of vinyl crackling with mumbling ether, Troum's excursions into human dreamscapes and on the other side Column One's fluttering and sawing machinery. In between rest the well balanced works of Jeffrey Roden, Paul Bradley and Steve Jolliffe. Roden creates a whole aural landscape with his bass guitar alone. It's like walking through a drony barnyard. You can simply HEAR the fresh air. It all gets more and more closed with Paul Bradley's contribution. Like Berry's piece this one conjures up floating images - ceaseless waves of drones. Steve Jolliffe - who played on Tangerine Dream's 1978 output "Cyclone" - is an old stager of electronic music and here his wonderful flute-sketch sinks deeper and deeper into the hissing maelstrom of digital glitches. But manages to reach the saving shore where Richard Lainhart - a pioneer of Moog-music - closes this collection with an exclusive rework of his stunning "White Nights". [label info]

"Alles in allem ist "I, mute hummingbirds" fast schon ein Lehrstück der Drone Musik, dass das Genre in einem breitem Spektrum zeigt und vielleicht sogar durch Abwechslung etwas zugänglicher macht."

[Terrorverlag]

"It's one of the best gatherings of drone-manipulating artists that I've ever heard [...] the one to have at all costs." [Touching Extremes]

*** JUKEBOX BUDDHA CD (Staubgold 72, 2006) €14.00**

"Fifteen tracks made with the FM3 Buddha Machine. Featuring exclusive contributions by Adrian Sherwood and Doug Wimbish, Blixa Bargeld, SunnO))), Thomas Fehlmann, Sun City Girls, Gudrun Gut, Kammerflimmer Kollektief, Jan Jelinek/Andrew Pekler/Hanno Leichtmann, Mapstation, Aki Onda, Robert Henke, Es, Alog, Minit and Wang Fan. It was about three years ago whilst loafing in one of Beijing's finer foot massage joints that Christiaan Virant, the other half of Chinese duo FM3 to Zhang Jian, began to riff mutation fantasies as applied to the Buddha Machine. The Buddha Machine is a literal translation from Mandarin for the small plastic box, driven by two double 'A' batteries, that grinds out low-fi looped sutra variants across the whole of China and South East Asia. The original concept was to locate the nest, infect the breeding process with the new strain of meditative sonics developed by FM3 over the previous couple of years, lop off a hundred or so clones for promotion purposes and bounce off the impact with a few European gigs. That idea died as soon as the little babies fell into the hands of Brian Eno, a rare musical expeditionary from the far

West visiting China, and the notorious Alan Bishop of the Sun City Girls. Only just over twelve months later the little beggar polls 88 thousand pages on Google (the number 8 is the luckiest number in China) and has a dedicated My Space page almost as amusing as the soundbox itself when only the Pope is missing from its fanbase! On Jukebox Buddha, the first chapter of Buddha version, disciples of many levels stretch, compress, reconfigure, rub and dust, and generally fuck around with the nine floating loops clipped out from FM3's confrontational world of quiet. Moving straight to level four, the entry from Einsturzende Neubauten's Blixa Bargeld finds the Beijing resident submitting to sweeter harmonies than those with which he is traditionally associated, even eschewing voice in a move that could free him from the eternal cycle of rebirth. Level two devotee Wang Fan, longtime associate of FM3, builds environmentally-friendly filigrees of sound while new initiates Sherwood and Wimbish immediately recognize the key importance of bass to the Buddha. A true Zen moment is struck by the shameless humor of Jan Jelinek, Andrew Pekler and Hanno Leichtmann's commercial but Robert Henke (Monolake) takes a more devotional approach with a lift from his new album of droneage based entirely on loops from the Buddha Machine. Although Mapstation sound like Mapstation, in an act of submission Thomas Fehlmann bucks the beat and builds floating layers of naked vocal. The Sun City Girls prove they have visited more temples in the East than any other Westerner, and SunnO))) arrive from a different dimension with incomparable restraint. In fact, the absence of self indulgence pervades many of these contributions, as with Minit whose contribution is the only one to actually sound like FM3 but none more so than Gudrun Gut's analysis of the creative process employed in producing the track she has offered here." [press release]

*** LUNAPARK 0,10 CD (Sub Rosa SR80, 2005) €14.00**

ORIGINAL-Aufnahmen von diversen Literaten, Dadaisten und Sound-Poeten der Avantgarde !!

"Diese Kollektion historischer Sprachaufnahmen versammelt den totalen Sound der Kultur des 20. Jahrhunderts, der westlichen. Sie umfasst literarische und kunstgeschichtliche Reflexionen von Apollinaire (1913) bis De Campos (1985), festgehalten auf Schellackplatten oder Tonbändern. Auf den Flügeln von Kurt Schwitters „Ursonate“ geht es in den Merzbau zur Verabredung mit James Joyce („Anna Livia Plurabelle“, 1929) und Gertrude Stein („Valentine to sherwood anderson“, 1934). Wer hörte jemals Antonin Artauds Originalstimme? Unentrinnbar wird der Hörer/die Hörerin Bestandteil seiner seltsamen Lebensgeschichte („aliénation et magie noir“, 1946). Wenn Brion Gysin „junk is no good, baby“ (1962) spricht dann baby junk no good is. Hintergrundgeräusche, die auf damalige Aufnahmebedingungen oder die Qualität der Originaltonträger zurückzuführen sind, verleihen den Beiträgen zudem einen Hauch von sound-poetry. So zum Beispiel dem schönen „tete de coq“ von Camille Bryen (1949). Vladimir Maiakovski, Richard Huelsenbeck, Tristan Tzara, Marcel Duchamp, E.E. Cummings, Julian Beck, Ghérasim Luca, Francois Dufrene, Pierre Guyotat sprechen, schreien und flüstern ebenso.

This collection of historical voice-recordings gathers the full sound of 20th century culture- the western one. It ranges from pre-Hemingway-Paris-literature (Apollinaire, 1913) to De Campos (1985). You walk with Kurt Schwitters „Ursonate“ to Merzbau meeting James Joyce („anna livia plurabelle“, 1929) and Gertrude Stein („valentine to sherwood anderson“, 1934). Who have ever heard Antonin Artaud's voice? Slowly he leads the listener into his strange live history. When Brion Gysin performs „Junk is no good, baby“ (1962) then baby junk no good is. Sometimes background noises are audible pretty strong, depending on the bad recording circumstances or the quality of the origin sound carrier. A consequence which takes the voice documents more into the fields of sound-poetry, like the nice „tete de coq“ from Camille Bryen (1949). Vladimir Maiakovski, Richard Huelsenbeck, Tristan Tzara, Marcel Duchamp, E.E. Cummings, Julian Beck, Ghérasim Luca, Francois Dufrene, Pierre Guyotat are talking, crying and whispering too." [Peter Schlewinski for Drone Records]

"A panorama of the most important avant-garde writers and artists of the century. This is a reissue of the 1999 Sub Rosa release. It begins in 1912 with Apollinaire and ends with the Brazilian avant-garde of the seventies. These are unique archival recordings most of which have never been released before. The concept of this release is from the writer, critic and close collaborator, **Marc Dachy**. Original recordings from: **Guillaume Apollinaire** (Parisian father of the avant-garde, 1912); **Vladimir Maiakovski** (leading Russian Futurist poet, 1914, 20); **Richard Huelsenbeck** (father of Dada in Berlin 1916 & 1967); **Kurt Schwitters** (the genius father of Merz, 1932); **James Joyce** (Irish writer and poet, 1929); **Gertrude Stein** (fiction writer, New York, 1934, 35); **Antonin Artaud** (Parisian playwright, actor, director, essayist, 1946); **Tristan Tzara** (father of Dada in Zurich, 1948, 49); **Camille Bryen** (one of the founding fathers of Tachism, 1932, 49); **Marcel Duchamp**

(French/American painter and mixed media artist, 1957); **e.e. cummings** (American poet, painter, playwright, essayist); **Brion Gysin** (longtime **Burroughs** collaborator and cut-up technician, 1960, 62), **Julian Beck** (founder of the Living Theater, 1968, 73); **Gherasim Luca** (rare voice of the French poet in New York, 1969, 84); **François Dufrene** (French Lettrist and creator of *crhythme*, 1961, 73); **Pierre Guyotat** (Parisian avant-garde fiction writer, 1976); **Augusto de Campos** (Brazilian avant-garde poet, essayist and translator, as performed by **Caetano Veloso**, 1963, 79, 85)." [label info]

*** NEKTON FALLS 3 x CD (Sonic Dragon, 2006) €16.00**

Von SEETYCA zusammengestellte Compilation mit ansprechendem übergreifendem Konzept ("Tiefsee"), exzellentes Material von SEETYCA, HERPES Ö DELUXE, I:WOUND, YANNICK DAUBY, FRANS DE WAARD, MICHAEL NORTHAM, MICK HARRIS/LULL, NID, MATHIAS GRASSOW, etc. etc..

"This compilation is set against an ambitious conceptual background, that incorporates ideas from various scientific disciplines and combines environmental concerns with a fascination for the incredible depths of the oceans. These references are centered around an interest in interrelating processes between living organisms and their surroundings, as it is indicated by the title "Nekton Falls" (a scientific term that is used to describe the process of dead sea organisms dropping to the bottom of the ocean, rotting and eventually turning into food for a new generation). All this is explained in detail on the website www.nekton-falls.org, complete with artists' statements and suggestions for further reading.

A background like that of course hints towards dark stretched out sounds and field recordings of water, and this is exactly what you get for the most part of the three CDs, plus some rhythm-based tracks and grainy digital textures. In total 26 artists and projects are involved here, including well established names (Michael Northam, Frans de Waard, Roel Meelkop, Lull, to name a few) as well as lesser known ones. The individual tracks are connected with interludes composed by Seetyca, who also contributes a track and is responsible for the overall concept (together with A. G. Reisdorf). Most of the music is rather subdued, with vast fields of sound, fading from black to deep shades of blue and back again. This creates a nice, continuous flow of music, yet with enough variations to keep you interested. This flow is only sometimes disrupted by one of the few rhythm-oriented tracks, which might be nice by themselves, but don't go along too well with the other pieces. However, a whole palette of approaches towards the darker side of atmospheric music is on showcase here. Amorphous immersive soundscapes, field recordings of natural phenomena, digital errors, clear blocks of abstract sound and hints of acoustic instruments - it's all there and most of the time it nicely complements each other. With so many people involved obviously not all tracks work well for everyone. Some tracks might benefit from a little refinement and some of the sounds seem rather worn out. But there are some real highlights to be discovered and as a whole it works pretty well, guiding you on a worthwhile trip into imaginary sub oceanic regions." [MSS / Vital Weekly]

*** SINGING AT THE MOON CD (Singing Knives, 2006) [ed. of 500] €12.00**

Compilation auf dem Sheffielder Label SINGING KNIVES RECORDS, welche die v.a. britische "wyrld Folk" oder zumindest Folk-beeinflusste Avantgarde-Szene durchleuchtet, einiges geht auch als lupenreiner Folk durch.. am meisten hat es uns das sphärisch-experimentelle Stück von INECTO SCHOOL angetan, aber auch sonst sind feine Sachen enthalten von TIRATH SING NIRMALA, CHORA, ONE ENSEMBLE OF DANIEL PADDEN, PERIL HILL, NALLE, FEATHER GATHERERS, BEN REYNOLDS, MC WATT und vielen anderen..

"This collection from Sheffield label Singing Knives plays its cards close to its chest: an oddball psychedelic cover in the style of Avarus or Kemiälliset Ystavat, with a simple list of group names. Further investigation reveals that many of them are side-projects of better known groups. Daniel Padden is a member of Volcano The Bear, Bridget Hayden played in Vibracathedral Orchestra; most intriguingly, Tirath Singh Nirmala used to be a member of Leeds electronic pastoralists Hood, before adopting his current Sikh name as a solo artist. His contribution, from which the album title comes, is undoubtedly the most startling track - a reverberating vocal which seems to go outside the body, accompanied by an intense landslide of improvised, echoed instrumentation. At the other end of the spectrum, McWatt's untitled track on flute, accordion and double bass is a pensive slice of chamber folk that unfolds with the grace and weight of a Gavin Bryars piece. The other contributions all fall within the parameters of improvised folk or homemade psychedelia, but with a diverse instrumentation and hands-on song craft, Singing At The Moon manages to be always idiosyncratic and occasionally otherworldly." [Derek Walmsley, THE WIRE]

"...One of those comps that sounds like it could be the best record by the best (and obviously most eclectic) band ever...." [Aquarius Records]

*** TABLE FOR SIX : ALL QUIET ? CD (EE Tapes EE09, 2006)**

[lim. 300] €13.00

Hochkarätige "Experimental Drone"-Compilation mit schönen langen Tracks, alle mindestens 10 Minuten. Kommt im silberfarbenen bedruckten 7"-Cover, auf Belgiens wohl am längsten bestehenden Experimental-Label EE Tapes, sowieso ein Spezialist für Compilations.

"6 artists from 6 different countries gather around the table and showcase their individual audio art, each one with an exclusive long track of progressive ambience. Program: Tarkatak (Germany), Cisfinitum (Russia), Civiyu KKliu (United States), Kendo Nagasaki (United Kingdom), The [Law-Rah] Collective (The Netherlands) & 33 MHZ (Belgium). Full metallised CD with cardboard cover in plastic 7" sleeve. Only 200 copies available directly from our office." [label info]
"....Very nice compilation, which should appeal to all who love a non-quiet microsound." [FdW/Vital Weekly]

TEN YEARS OF MADNESS – BEHIND THE IRON CURTAIN. do-CD (Achtung Baby 001MM, 2000) €15.00

"10 year jubilee compilation of the russian radio-station from Rostov-on-Don named ACHTUNG BABY. Here we find exclusive tracks from post-Industrial, dark ambient & apocalyptic folk-bands, many from Russia... with a.o. REUTOFF, CYCLOTIMIA, HYBRYDS, INADE, TROUM, INFANT CYCLE, LES JOYAUX DE LA PRINCESSE, BLOOD AXIS, REPTILICUS, and many others. Comes with big booklet & oversized cover" [old drone info] Re-pressing back in stock !

"This compilation was the first true experiment in Holy Mother Russia and is dedicated to the 10 year anniversary of one of the first independent musical projects in the Russian media - Achtung Baby! as "ten years of idealism, addiction for strange, extreme cultures in sounds, prints and pictures" (Donna Klemm, Artware Audio, Germany). Released more than 2 years ago it had a colossal success from musical audience both in Russia and all the rest of the world. The list of musicians: Reutoff, Inade, Skrol, Cycloimia, Marienburg Jugend, 4th Sign of the Apocalypse, First Law, Sanctum, Reptilicus, Turbund Sturmwerk, Dissecting Table, Sektion B, Anima in Fiamme, Der Blutharsch, Blood Axis, Ostara, Matt Howden, Novy Svet, Ataraxia, Shinjuku Thief, Hybryds, Troum, Les Joyaux de la Princesse, Ain Soph, Stahlwerk 9, Bad Sector." [Zhelezobeton]

*** THALAMUS II CD (KultFront KF-II, 2005) [lim. 500] €12.00**

Pflicht für jeden Fan der russischen Szene ! Compilation zum zweiten Thalamus-Festival, welches im Mai 2005 in St. Petersburg stattfand. Je 2 Studio-Stücke mit erstklassigen Material der dort auftretenden Bands SHUMY ROSSII (dark ambient), EKARAN (electronic Industrial), MAJDANEK WALTZ (neo-folk), und die Drone Rec.-Favoriten CISFINITUM und LUNAR ABYSS QUARTET (bzw "DEUS ORGANUM").. Spezielles, zugebundenes Klapp-Cover, nummerierte Auflage von 500 Stück.

"The compilation dedicated to the 2nd "Thalamus" festival passed in May 2005. Contains 2 tracks by each project performed there: Shumy Rossii (Noises of Russia), EKARAN, MajdaneK Waltz, Cisfinitum, Lunar Abyss Deus Organum." [label info]

TRIBRYD : INSTALLATION SOUNDTRACKS CD (Beta-Lactam Ring Records blurr 02, 2003) [500 copies] €14.00

Back in stock !

"Sehr verschiedenartiges Material für die TRIBRYD-Ausstellung von TJ Norris, von einigen Koryphaen der elektronischen Experimental-Szene.... BEEQUEEN, ARANOS, TIETCHENS, SCANNER, ILLUSION OF SAFETY, C.RENOU aka BRUME, etc.." [old Drone Rec.info]

"Although being a compilation of different artists, Tribryd feels like a personal album. All material was composed and produced on visual artist TJ Norris, request to accompany his work. If I understand correctly, Norris will build three pieces of art - so-called installations - in three different galleries in three different countries, in direct response to the music on this disc. Pieces of art that speak to the eye (oh, and of course your heart) inspired through the ear and the title of the songs. I don't know if the nine different artists on this album - divided into three sections, the installations Genometrics, Nucleo and Infinitus - had any knowledge about the pieces beside their own, but as a soundtrack this album plays remarkably well. It's not only a coherent listen but also a good way to sense the differences between its featured artists.

Beequeen comes with a luscious piece of manipulated electric and eclectic guitars that prove ground for crumbling and bouncing high-pitched noises. Humectant Interruption provides us with a piece of musique concrete, full of pulsing and scraping sounds. Illusion of Safety is your time- and tone-pitched detailed laptop noise. A lot is happening in this one, which makes one wonder how the accompanying art will work out. Other artists featured are AranOS (nervous offbeat electronic

high-notes with violins, hard to listen to), M. Behrens (say small animals heard through an oxygen tent, a very touching and organic piece), Rapoon (canyon-wide ambient), Asmus Tietchens (unique high-tone ditty like only he can produce), Scanner (pulsating ambient) and C. Renou (dark ambient drone piece). " [RT, Vital Weekly]

*** TRIMIX - Tribryd installation Soundtracks Deconstructed CD & DVD (Innova 121, 2006) €15.00**

Remixes & Reconstructions of the "Tribryd"-Compilation (Beta-Lactam Ring, 2003) : ULTRA MILKMAIDS, RICHARD FRANCIS, GAL, TU M', S.E.T.I., XELA, FREIBAND, N. TAKEMURA, MOKIRA, TENNIS, TROUM on the audio disc, material from SCANNER, ASMUS TIETCHENS, BEEQUEEN and MATTHEW ADKINS with videos by different video-artists on the DVD !! Compiled by visual artist TJ NORRIS.

"A living archaeology of Portland, Oregon, would include its abandoned shipyards and warehouses, its layers of graffiti, and industrial detritus. Through the lens and imagination of artist TJ Norris, however, it takes on a sumptuous other-worldliness. He has unpeeled its ever-evolving history — of culture and place — in a set of three gallery installations together dubbed Tribryd. 'Trimix', this CD/DVD set, now re-imagines those events in yet another light.

TJ asked eleven international sound artists, including such underground stars as Scanner, SETI, and Asmus Tietchens, to create electronic works that would accompany him on his photo journeys around the industrial Pacific Northwest. These sounds were then remixed and became an intrinsic part of the installations, along with three new video works by such luminaries as Sue Costabile and Ryan Jeffery.

The emptiness and beauty of the urban landscape is captured in TJ's artwork: "In the past five years I have witnessed much change along the Willamette River as it snakes through the central core of the city into new neighborhoods like South Waterfront. As it parts the compass on its two sides, the mighty body of water provides a front for contemporary surveyors to find old and new layered evidence, a history of change. I've photographed under the many bridges, into train depots and many in-between spaces to unlock the secrets and roar of their giant silence."

Even if you have never been down a back alley in Oregon you will find these sound and visual works resonating deep into the psyche, insistent timeless nature among the concrete." [website review]

*** WALKING IN THE RAIN ON THE OSTROW TUMSKI CD (Ars Benevola Mater ABM24, 2006) €13.00**

2005er Festival-Compilation zum jährlich in WROCLAW, Polen stattfindenden "Wroclaw Industrial Festival", 10 Stücke Material mit Highlights aus elektronischem Neo-Klassik, Neo-Folk, dark / ritual ambient & rhythmischen Post-Industrial bzw. experimentellem Techno. Compilation feat. the participating groups of the WROCLAW INDUSTRIAL FESTIVAL 2005: TROUM, HERBST9, SOL INVICTUS, HATI vs Z'EV, JOB KARMA, LAGOWSKI, etc... unreleased studio-material, numb. ed. 1035 copies, full-colour cardboard cover.

"We can hear a multitude of sounds, taste a multitude of flavours, walking under the rain in the evocative setting of Ostrow Tumski. From the thin grey shades of Herbst 9 to the esoteric hypnotisms of Allerseelen, through the wrapping electronics soundscapes of Job Karma and the delicate folk melodies of Sol Invictus. A journey through ambient atmospheres, industrial movements and a comforting melancholy moistened by little raindrops.

A dusty old computer which spits out elaborate electronic solutions through a trembling screen which will show a city in black and white. An entity full of chrome metal covered with a futuristic loneliness, crossed piercing gloomy ambient passages distorted by a turmoil of electro rhythms. A work for the most delicate and passionate palates and for those who are looking for an avantgarde sound. From Poland a duet who offers a complex but interesting electronic carpet with a thrilling remix featuring their more famous mates CH District" [press release]

*** WOMEN TAKE BACK THE NOISE 3 x CD & object-handbag (Ubuibi, 2006) [ed. of 1000] €33.00**

Die vom BIG CITY ORCHESTRA-Mitglied NINAH PIXIE compilierte Zusammenstellung beweist eindrucksvoll, dass immer mehr Frauen den "Noise" für sich entdecken und sich mit experimenteller Geräuschkulisse & elektronischen Klängen beschäftigen. Diese Compilation kommt in einer wohl ironisch gemeinten Softplastik-Handtasche, mit Postkarte für jede Teilnehmerin, Aufklebern und einer "Noise-Blume" darauf, die auf Berührungen reagiert und loskracht! Solch ein Objekt-Cover gab es garantiert noch niemals zuvor! 47 Acts mit einer Bandbreite von Ambient über undefinierbarem bis zu harsh noise, hier gibt es Unmengen neuer Musik und interessante Künstlerinnen zu entdecken... Fotos und komplettes Line-up siehe: www.ubuibi.org/wtbn

"Women only"- compilation that is packed in a way you've never seen it before DEFINITELY !! 3 CDs housed in a soft clear plastic hand-bag (in pink, orange or blue), with a set of 25 double-sided postcards, stickers, inlay, AND a flower with amplifier that makes noise when you touch it ("circuit-bent packaging") !!! 47 participating artists, COSEY FANNY TUTTI, FE-MAIL, XYRAMAT, KUNT,MAGGI PAYNE, BCO WOMEN'S AUXILIARY, etc etc.. compiled by Ninah from BIG CITY ORCHESTRA !!! ed. of 1000, soon to be gone !

"The WOMEN TAKE BACK THE NOISE compilation, 3 years in the making, showcases a collection of 47 women artists worldwide who experiment with sound in various ways, ranging from ambient-organic to quirky-glitch-beat to harsh or extreme noise, as well as categories yet to be defined...

WOMEN TAKE BACK THE NOISE was also the title of two different performances by BIG CITY ORCHESTRAE from 1992. Both performances featured projects were put together by female members of the orchestrae, which showcased various noise mediums ranging from vocal and melodic to combustible and cacophonous.

The finished release of three discs is a limited edition of 1,000 in custom-made circuit bent packaging." [label info]

5. BOOKS & MAGS

BAD ALCHEMY – "schwurbeln muss sein, es macht ja sonst keiner..."

* **BAD ALCHEMY No. 52 mag (Bad Alchemy, 2006) €3.00**

Articles on CURRENT 93 and CARLA BOZULICH, reviews on releases from 90%WASSER, ABSURD, ANT-ZEN, CARPARK, CRONICA, CUNEIFORM, CUT, EMANEM, &RECORDS, KORM PLASTICS, NEUS 318, NO MANS LAND, RER MEGACORP, REDUKTIVE MUSIKEN, RUNE GRAMMOFON, STAUBGOLD, THRILL JOCKEY, and others...

"BA 5w enthält THIS AUTISTIC IMPERIUM IS NIHIL REICH - CURRENT 93; HOW TO SURVIVE BEING HIT BY LIGHTNING - CARLA BOZULICH; DR. JAZZ MEETS MR. ELECTRICO; (NO) NOISE FROM PORTO - GUSTAVO COSTA; DER FUROR DER REINEN, UNGESCHÜTZTEN MELANCHOLIE - PERE UBU; AN ECSTATIC JOURNEY - JOHN ZORN PAINKILLER und wie immer DAS POP-ALPHABET." [BA]

* **BAD ALCHEMY No. 53 mag (Bad Alchemy, 2007) €3.00**

"BA 53/07: the hub !!!!!!!!; pere ubu's erben in cin city: by-products of america - the wolverton brothers (bernd weber); stürmischer wind? totenkopfbriefkasten? menschliche stimme: rene lussier - bob drake - alig pierce (m. beck); imaginäre folklore - possible worlds; das al maslakh ensemble; die vorwärtsverteidigung des historischen drone-pop: brennende ohrwaschl - quermeeer (frank apunkt schneider); dorit chrysler und die tiny thrills des theremins (frank apunkt schneider); das erste wiener gemüseorchester (frank apunkt schneider); ralf siemers + chaos through programming (frank apunkt schneider); la société des timides à la parade des oiseaux; Das Pop-Analphabet " [BA]

* John DUNCAN - Works 1975-2005

BOOK & CD (Errant Bodies Press, 2006) €22.00

Edel aufgemachte Monographie mit Texten, Dokumenten, Fotos, Konzepten, etc.. von seinen existentielle & gesellschaftskritische Fragen aufwerfenden Installationen, Performances & Filmen, die v.a. in der Frühzeit seines künstlerischen Schaffens von "industrieller" Schock-Ästhetik geprägt waren..

Enthält Texte von BRANDON LABELLE, CM VON HAUSSWOLFF, COSEY FANNI-TUTTI, LEIF ELGGREN, TOM RECCHION und anderen, sowie eine CD mit frühen / lange vergriffenem Material wie "Creed" (erste 7", 1980), "Riot" (erste LP, 1984),

"Monograph with selected artworks, audio, installations and performances from DUNCAN DUNCAN's periods of work in Los Angeles, Tokyo, Amsterdam and Scrutto di San Leonardo, Italy. Descriptions of DUNCAN's most significant events, illustrated with photos and drawings, many of which will be published for the first time. Includes articles and contributions by Daniela Cascella, Leif Elggren, Cosy Fanni-Tutti, Carl Michael von Hausswloff, Mike Kelley, Brandon LaBelle, Paul McCarthy, Tom Recchion, Takuya Sakaguchi and Giuliana Stefani. Also includes a CD of DUNCAN's audio work, with tracks that highlight each location as well as testify to the overall development of his music. Over the last 25 years DUNCAN DUNCAN has defined himself as an artist through unceasingly engaging and often challenging projects. From his days in Los Angeles working within the performance cultures of the late-70s, to periods spent in Japan and Amsterdam working with experimental sound, film, and radio, to his current residence in Italy, DUNCAN's practice has matured into multimedia installations and performances. Investigative and probing, the

artist's works have been continually at the forefront of experimental cultures gravitating around noise music, and lend greatly to defining in what way sound may speak toward extreme physical experience while rendering often surprisingly beautiful depictions. As the contributions to this monograph testify, DUNCAN's art has the ability to enthrall and terrify. Spanning his career, DUNCAN DUNCAN documents many important projects, seeking to represent through a critical and intimate portrait of the artist his uncompromising work. DUNCAN DUNCAN was born in the United States, currently lives and works in Italy. His audio releases THE CRACKLING (1996 with Max Springer), TAP INTERNAL (2000), PALACE of MIND (2001 with Giuliana Stefani), FRESH (2002 with Zeitkratzer), INFRASOUND-TIDAL (2003) and THE KEENING TOWERS (2003) are all considered by critics and composers alike to be benchmarks in the field of experimental music. DUNCAN's events and installations have recently been held at MUTEK in Montreal, The Compound in San Francisco, Teatro Piccolo Jovinelli in Rome, the NoorlandsOperan in UmeÖ, Fylkingen in Stockholm, the Watari Museum of Art in Tokyo, Galleria Nicola Fornello in Prato, the 2003 Gothenburg Biennial, and Quarter in Florence. His work in performance has been shown at the Museum of Contemporary Art (MOCA), Los Angeles; the Osterreichisches Museum für Angewandte Kunst (MAK), Vienna; Museu d'Arte Contemporani, Barcelona (MACBA); and Museum of Tokyo (MOT)." [press release]

* **Jürgen Eckloff / Stea Andreasson & Urk Giten - War has come home book /CD (90% Wasser WCD009, 2005) [ed. of 300] €26.00**

Kritisches Kunst-Buch und Audio-Collage zum Thema "11.September" und dessen Auswirkungen, mit gezeichneten / gemalten Bildern von URK GITEN (in Volfarbdruck), das beklemmend-verstörende experimentell-Hörspielartige Werk mit vielen Original-Radio / TV-foundounds wurde vom COLUMN ONE-Mitglied JÜRGEN ECKLOFF in Zusammenarbeit mit STEA ANDREASSON erstellt. 66+ Minuten. "On September 11, 2001, an American journalist wrote a letter to his child's soccer coach who had not cancelled practice that day because he wanted to offer a bit normality for the children on this day: "Dear colleague, I know that you meant well and wanted to show your sympathy. But it could be that this just isn't possible for a European. There is more at stake here than just mourning for the victims and their families. What happened today has completely shaken our national self understanding. We Americans find ourselves in a collective stake of shock. Our self understanding as the secure and final bastion of freedom and democracy is gone. The American way of life is now a thing of the past. Don't be angry, but in moments such as these one doesn't play soccer with children, one takes time alone to reflect." The German translation of this letter (published in the "Berliner Zeitung" on 9/13/2001) was the basis for a book of collages by Urk Giten. Jürgen Eckloff and Stea Andreasson collected audio material from the media between 2001 and 2004, which dealt with September 11 and subsequent events that heavily influenced the collective consciousness. The result is a very intensive Audio-Collage that shows the shock, the hysteria and the preparation for (a) new war(s) after September 11." [label description]

* NOISEGATE

NEW in our catalogue! Great mag from the UK, with a more theoretical / philosophical approach about sound-art & experimentalism in music and daily life. Not to be missed for deep thinkers & deep listeners !!

A4 format, around 60 pages usually. www.noisegate.org.uk

NOISEGATE Nr. 07 (Noisegate, 1999) €5.50

60 pages A4-format, great theoretical articles on sound & noise, artists & reviews. includes: Duncan Marshalls, Kinds of Magic, Sounds Like Someones Enjoying Themselves, interactive sound installation, Philip Waterworth talks about his work which covers voyerism, eavesdropping, paranoia, surveillance and noise pollution, NGs Whispering gallery tour London-Paris-Rome-Sicily, & Second thoughts on the bassoon by Mick Beck. Article about TOD DOCKSTADER.

NOISEGATE Nr. 08 (Noisegate, 2000) €5.50

"Analog is the new digital", Tinnitus, SCRATCH ORCHESTRA - history, on LUC FERRARI, Sound and the Cinema, spot on DRONE RECORDS, mother womb-acoustics, etc.. great issue, not to be missed

NOISEGATE Nr. 09 (Noisegate, 2002) €5.50

Low Classical Usic, Sound Sculpture & Electronic Music, Obscene Telephone Calls, Culture of Silence, SCRATCH ORCHESTRA - cont., Auditory Hallucinations, Stockhausen and Formel Komposition, etc..

NOISEGATE Nr. 10 (Noisegate, 2003) €5.50

Notes on Noise (J. ATTALI, etc.), Music of the Spheres, Impossible Music, etc etc..

NOISEGATE Nr. 11 (Noisegate, 2003) €5.50

The unstable waveform, Big Bang and Beyond, MAX NEUHAUS, DAVID TOOP, Kuess-Pruefung-Installation, How to demolish cars with a hammer head, etc..

NOISEGATE Nr. 12 (Noisegate, 2004) €5.50

"Sound Fetish Tendecies", Vanishing Point-Installation, Sound in relation to image, Acoustic Surgery, Field recordings made from Telephone Boxes, full-colour art-poster, etc.

NOISEGATE Nr. 13 : TENTH ANNIVERSARY EDITION (Noisegate, 2006) €7.50

About found Sound Objects, Sound Dreams, Bicycle Clip Sex, The Sound of Steam, A brief overview of Sound Poetry, The Passing of Tape, Playing John Cage, etc..

6. T-SHIRTS / ART-OBJECTS / OTHER STUFF

T-SHIRTS:

*** LEGENDARY PINK DOTS - Alchemical Playschool (Caciocavallo CAM32, 2006) S, M, L, or XL €20.00**

"A shirt to commemorate the "Alchemical Playschool" box. The image is a reproduction of the photo used on the CD. White 100% cotton Hanes Beefy T printed with eight screens. Available in Small, Medium, Large, Extra Large and Extra Extra Large." [Soleilmoon]

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**

SECOND HANDS / USED COPIES:

VINYL:

ZEBRA PUKE - same LP Catatonic Records 199? lim. 100 / live 1981 / on sub-label from VERY GOOD Records €10,00

JLIAT - Of Musicology LP Jliat 2002 €8,00

MCs / CASSETTES / K7 :

SO NAKATOMO - Dissociation MC Biotope Art Organisation 29 1995 rare original MC, long out of print, full colour cover €5,00

M. NOMIZED & MR. MOTO - At Dusk MC Bawler Tape Production # 8 1996 rare original MC €6.00

PINEAPPLE / TOXIC CELERY - Life before & during the Conspiracy Vol. I MC Neuzeitliche Tonkonstruktionen NT 32 1993 hard to find release from 2 UK projects on the long defunct german tape-label € 5,00

V.A. - 1 x 40 MC Anachronismus AD-14 1996 german edition of this lovely TABLOID-compilation cassette with 40 artists doing 1minute pieces ! With little booklet & tracks by M.NOMIZED, RUNZELSTIRN & GURGELSTOCK, BESTATTUNGSINSTITUT, ABNER MALATY, KLIMPEREI, SUDDEN INFANT, etc etc. €10,00

8. JUST ARRIVED !

V.A. - The Threshold of Silence CD-R Umbra 061 2007 THALIA, AIDAN BAKER, 3 SECONDS IN FORMALDEHYDE, PROPELLER ISLAND, TROUM, OPHOI, PAUL BRADLEY, lim. ed. oversized cover €12,00

TESTCARD # 16 - EXTREMISMUS Buch Ventil Verlag 2007 THROBBING GRISTLE, MARK STEWART / THE POP GROUP, RUNZELSTIRN & GURGELSTOCK, P.I.L., RAF exploited, AKTIONSKUNST, "Die Möglichkeit des subversiven Extrems in der Postmoderne", "Wenn man mit dem ganzen Körper hört - Körperliche Grenzerfahrung und Musik", "Der Holocaust und die Grenzen der Kulturindustrie", etc.. many noise & extreme music/art - related articles, german language, ca. 300 pages €14,50

SUNN O))) / BORIS - Altar 3 x LP Southern Lord 2007 lim. vinyl-version incl. 14 page luxus-booklet & bonus LP !! yellow vinyl €33,00

BAKER, AIDAN - Thoughtspan CD-R Tosom 028 2007 lim./numb. 150 in box with 3 colour photo inlays. €10,50

ALVA NOTO - Xerrox Vol. 1 CD Raster-Noton R-N 78 2007 oversized cardboard/folder package €14,00 // do-LP version: € 16,00

VIBRACATHEDRAL ORCHESTRA - The Sun balance/ The open knot LP Qbico Records QBICO 60 2007 ed. of 400 / kiwi-coloured vinyl €17,00

CONTRASTATE - Handbags & Dada CD Fin de Siecle Media FDS18 2006 collection of live-material 1989-2000 €13,00

FEAR FALLS BURNING / NADJA - Same CD Conspiracy Records core049 2007 digipack / lim. 1000 €13,00

CURRENT 93 - Black Ships ate the Sky do-LP Durtro Jnana 2112 2006 vinyl-version lim.1000, gatefold-cover, large 16p. booklet, heavy vinyl, different artwork! €21,00

COIL & THE THRESHOLD HOUSEBOYS CHOIR - Form grows DVD + CD Threshold House THBKK3 2007 €27,00

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